



INTERNAL OPERATIONS COMMITTEE

RECORD OF ACTION FOR
March 14, 2022

Supervisor Diane Burgis, Chair
Supervisor Candace Andersen, Vice Chair

Present: Diane Burgis, Chair
Candace Andersen, Vice Chair

Staff Present: Monica Nino, County Administrator; Julie DiMaggio Enea, Staff

Attendees: Bob Campbell, Auditor-Controller; Lara DeLaney, Sr. Deputy CAO; Tim Ewell, Chief Asst. CAO; Sandra Bewley, Chief Auditor; Monica Carlisle, Sr. CAO Mgmt Analyst; Lea Castleberry, District III Supervisors Office; Joe Yee, Deputy Public Works Director; Jill Ray, District II Supervisors Office; Lauren Hull, Clerk of the Board's Office; Frank Jones; Patt Young; Barbara Goldstein; "Marsh Family"; Ben Miyaji; Lauren Weston; Robin Moore; Jenny Balisle; Dennisha Marsh; Colleen Awad; Beverly Kumar; Silvia Ledezma; Roger Renn; Lanita Mims-Beal; Brendan Havenar, Daughto...; Amanda Rawson; Dawn Lopshire; Unknown Caller 1; Unknown Caller 2

1. Introductions

Chair Burgis called the meeting to order at 10:30 a.m.

2. Public comment on any item under the jurisdiction of the Committee and not on this agenda (speakers may be limited to three minutes).

No one requested to speak during the general public comment period.

3. RECEIVE and APPROVE the Record of Action for the February 14, 2022 IOC meeting.

Chair Burgis approved the Record of Action for the February 14, 2022 meeting as presented. Supervisor Andersen abstained because she was absent from the February 14 meeting.

AYE: Chair Diane Burgis

Other: Vice Chair Candace Andersen (ABSTAIN)

4. RECOMMEND to the Board of Supervisors the reappointment of Victoria Smith and the appointment of Joe Doser to the Local Enforcement Agency Independent Hearing Panel to terms that will expire on March 31, 2026.

CONSIDER options for filling the remaining seat and PROVIDE direction to staff:

- Direct staff to continue to recruit until the vacant seat can be filled, and/or
- Recommend that the Board appoint a Board of Supervisors member to the vacant seat.

The Committee approved the recommendation to reappoint Victoria Smith and appoint Joe Doser to the Local Enforcement Agency Independent Hearing Panel to terms that will expire on March 31, 2026 for Board of Supervisors consideration, and directed staff to continue recruiting to fill the remaining vacancy.

AYE: Chair Diane Burgis
Vice Chair Candace Andersen

5. INTERVIEW applicants for the At Large seat of the Los Medanos Health Advisory Committee for an initial term to commence upon the dissolution of the Los Medanos Community Healthcare District and end on December 31, 2023, and DETERMINE recommendation for Board of Supervisors consideration:

Frank Jones (Concord, but serves District residents)
Patt Young (Pittsburg, former LMCHD Board of Directors member)
Dennisha Marsh (Pittsburg, former LMCHD Board of Directors member)

The Committee interviewed as a group three applicants for the At Large seat vacancy: Frank Jones, Patt Young and Dennisha Marsh. At the conclusion of the interview, the Committee was divided between the two applicants Ms. Young and Ms. Marsh for the vacant seat. Both applicants had served on the former LMCH District Board.

County Auditor-Controller Bob Campbell advised that his office was still winding down the affairs of the former district in preparation for the transition to the County. He suggested that the Committee may wish to delay taking action to fill the At Large seat until its April meeting, to allow the transition to be completed, which he expected would occur in a few weeks. Chief Asst. County Administrator Tim Ewell advised that while there is some urgency to establish the new committee, it is not urgent to fill the At Large seat since the City of Pittsburg, the Bay Point MAC and the Health Services Department are expected to have their representatives identified for Board consideration on March 29.

The Committee learned from Mr. Ewell that an Alternate seat had not been proposed for the new committee but could be if that was the IOC's recommendation. The IOC decided that it would recommend that the Board of Supervisors create an Alternate seat and appoint Ms. Marsh to the At Large seat and Ms. Young to the Alternate seat.

An unidentified caller spoke in support of Ms. Marsh's appointment but was concerned about Ms. Marsh's statement that she distrusted the County. The caller said a successful appointee must be able to empathize with both the County and the community. She appreciated the Supervisors' incorporation of both Ms. Marsh and Ms. Young with the new committee. She expressed concern about food insecurity and the need for fresh fruits and vegetables in East County.

AYE: Chair Diane Burgis
Vice Chair Candace Andersen

6. ACCEPT report on the Auditor-Controller's audit activities for 2021 and APPROVE the proposed schedule of financial audits for 2022.

Supervising Auditor/Accountant Sandra Bewley presented the staff report. She highlighted that the Auditor completed and issued 22 of the 33 scheduled audits with 8 more near completion and 3 held over to the new year due to the pandemic and implementation of new financial reporting software. She described some of the most comment audit findings.

Ms. Bewley said that the number of audits planned for 22/23 has been condensed due to the Auditor's implementation of the Workday financial system project. She noted that the Audit Division also assists with preparation of the Comprehensive Annual Financial Report and oversees the conduct of the Countywide Single Audit.

Chair Burgis asked about resources available to departments on best financial practices. Ms. Bewley said that the Auditor's office is always available as a resource as well as written policies and procedures.

An unidentified caller questioned a fund used by a local school district that was described to her as a "pass through" fund, purportedly at the direction of the County. The speaker said she was suspicious of any fund labeled in a non-specific way.

Auditor-Controller Bob Campbell and Ms. Bewley explained that a pass-through is used to describe a relationship in which an agency acts as a fiscal agent to pass funds from one level of government to another, all subject to audit. For example, the State of California may serve as a fiscal agent to pass federal funding through to local government, and the Office of Education may pass State funds through to the school districts for payroll and other costs. Lacking any more specific information, Mr. Campbell could only explain in general terms but could explain more specifically if more information was provided. He noted that some of these funds have been in existence for more than 35 years.

Vice Chair Andersen also noted that the school districts are not under the jurisdiction of counties, and that pass-through funds cannot be spent generally but are restricted to their original purposes.

The Committee accepted the staff report and directed committee staff to forward it to the Board of Supervisors for information.

AYE: Chair Diane Burgis
Vice Chair Candace Andersen

7. RECEIVE the 2020/21 annual report from the Public Works Director on the Internal Services Fund and status of the County's Vehicle Fleet.

Deputy Public Works Director Joe Yee presented the annual report that was prepared by former Fleet Services Manager Carlos Velasquez. Mr. Yee presented the highlights: Public Works purchased 29% fewer vehicles in FY 2020-21 due to reduced staff travel and supply chain issues resulting from the pandemic. He identified 53 underutilized vehicles as compared to only 5 the previous year, due to County staff working remotely. He expects the County will be keeping cars longer due to shortages in new vehicles.

Mr. Yee reported that two County Administrative Bulletins (#507 and 508) were recently updated to redefine Zero Emission Vehicle (ZEV) to mean electric, hydrogen fuel cell and plug-in hydroelectric vehicles, with the goal of further greening the County fleet. The remaining challenge is a shortage of charging stations. The County's Sustainability Fund will help to facilitate the County's transition to ZEVs. Funding will become available in April 2022 but planning and acquisition will likely delay action for many months.

In anticipation of the transition, Public Works has been ordering new EVs with fast charge ports. The 230+ mileis range of the newer EVs decrease "range anxiety" of staff, leading to greater adoption.

Chair Burgis asked if Public Works is able to calculate the difference between cost of electricity and gas for these vehicles. Mr Yee replied that EVs are generally cheaper in terms of both energy and vehicle maintenance costs.

An unidentified caller commented that it is disingenuous to present a report prepared by staff who no longer work for the County. She complained that the report does not provide data on actual costs or savings, but rather expresses the presenter's opinion. She said the report failed to address the amount of time needed to charge the vehicles and how the charging would be accomplished. She asked that the report be revised to address her concerns and brought back for action at a later date.

The Committee explained the utility of the report, thanked Mr. Yee, accepted the report, and directed committee staff to forward it to the Board of Supervisors for information.

AYE: Chair Diane Burgis
Vice Chair Candace Andersen

8. ACCEPT Phase One Interim Report for the Arts and Culture Prospectus and PROVIDE direction to staff regarding the potential dissolution of the Arts and Culture Commission and re-organization of an Arts Council for Contra Costa County.

Sr. Deputy CAO Lara DeLaney presented the staff report and explained that what was being presented could have significant consequences on the organization of the body going forward. She described the current composition of the Arts and Culture Commission (Commission). She noted the six Commissioner resignations and also the resignations of the managing director and Senior Deputy CAO with oversight of the Commission. She reviewed the options described in the staff report and itemized the various attachments to the staff report.

Ms. DeLaney introduced consultant Barbara Goldstein, who prepared a prospectus on the Commission. Ms. Goldstein explained that the lack of leadership and of a functioning Commission hindered development of the prospectus. She described her methodology for preparing the prospectus and some of the challenges she encountered. She recommended suspending the Commission and doing an indepth study to determine the best way to manage the County assets for cultural activities. She said it was unusual to have a volunteer body handling public money. She recommended that the process wait until professional staff was appointed to guide the process.

Chair Burgis pointed out some errors in the consultant report and described her challenges in filling her District seat vacancy on the Commission.

Vice Chair Andersen expressed her disappointment in the disintegration of the Commission and her desire to focus on finding the best way to move forward. She preferred Option 1 because it offers a fresh start. She liked the idea of a public/private partnership that can do more than what a public commission could do.

Chair Burgis observed the problems that have arisen when several County commissions strayed from their advisory role.

Public Comment:

The following three people spoke in favor of Option 1:

- ***Silvia Ledezma (written comments attached)***
- ***Jenny Balisle (written comments attached)***
- ***Ben Miyaji commented about the high number of resignations from the Commission, few meetings, and flat funding.***

Lanita Mims-Beal commented that East County has a vibrant arts culture. She said she is also a member of the Women's Commission and cannot understand why these bodies cannot function as expected.

Roger Renn commented that Option 1 is not a 'silver bullet' but asked the County to appoint a diverse arts/culture steering committee to create a 10-year cultural plan to avoid creation of cultural deserts in lower income communities.

Amanda Rawson apologized for errors in the consultant report but explained that the resources and support were very limited and hindered information gathering.

The Committee decided to recommend Option 1 to the Board of Supervisors and directed County

Administrator staff to forward the recommendation to the Board of Supervisors for further consideration.

AYE: Chair Diane Burgis
Vice Chair Candace Andersen

9. The next meeting is currently scheduled for April 11, 2022.
10. Adjourn

Chair Burgis adjourned the meeting at 12:22 p.m.

For Additional Information Contact:

Julie DiMaggio Enea, Committee Staff
Phone (925) 655-2056, Fax (925) 655-2066
julie.enea@cao.cccounty.us



Contra Costa County Board of Supervisors

Subcommittee Report

INTERNAL OPERATIONS COMMITTEE

3.

Meeting Date: 03/14/2022
Subject: RECORD OF ACTION FOR THE FEBRUARY 14, 2022 IOC MEETING
Submitted For: Monica Nino, County Administrator
Department: County Administrator
Referral No.: N/A
Referral Name: RECORD OF ACTION
Presenter: Julie DiMaggio Enea **Contact:** Julie DiMaggio Enea (925) 655-2056

Referral History:

County Ordinance requires that each County body keep a record of its meetings. Though the record need not be verbatim, it must accurately reflect the agenda and the decisions made in the meeting.

Referral Update:

Attached is the Record of Action for the February 14, 2022 IOC meeting.

Recommendation(s)/Next Step(s):

RECEIVE and APPROVE the Record of Action for the February 14, 2022 IOC meeting.

Fiscal Impact (if any):

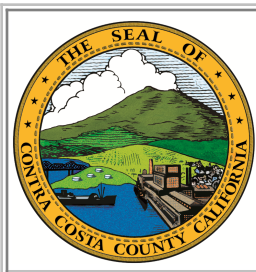
None.

Attachments

DRAFT IOC Record of Action for 2-14-22

Minutes Attachments

No file(s) attached.



INTERNAL OPERATIONS COMMITTEE

RECORD OF ACTION FOR
February 14, 2022

Supervisor Diane Burgis, Chair
Supervisor Candace Andersen, Vice Chair

Present: Diane Burgis, Chair

Absent: Candace Andersen, Vice Chair

Staff Monica Nino, County Administrator; Julie DiMaggio Enea, Staff

Present:

Attendees: Lea Castleberry, Jennifer Quallick

1. Introductions

Chair Burgis called the meeting to order at 10:30 a.m. and noted that Vice Chair Andersen would be absent.

2. Public comment on any item under the jurisdiction of the Committee and not on this agenda (speakers may be limited to three minutes).

No one requested to speak during the the public comment period.

3. RECEIVE and APPROVE the Record of Action for the November 8, 2021 IOC meeting.

Chair Burgis approved the record of action from the November 8, 2021 IOC meeting as presented.

AYE: Chair Diane Burgis

Other: Vice Chair Candace Andersen (ABSENT)

4. RECOMMEND to the Board of Supervisors the appointment of Tim Bancroft to the General Public seat on the Hazardous Materials Commission to complete the unexpired term ending on December 31, 2023.

Chair Burgis approved the recommendation as presented.

AYE: Chair Diane Burgis

Other: Vice Chair Candace Andersen (ABSENT)

5. APPROVE the proposed 2022 Committee meeting schedule and work plan, or provide direction to staff regarding any changes thereto.

Chair Burgis asked staff to review the meeting schedule to ensure there were no conflicts with religious holidays. She agreed to cancel the August meeting and suggested to staff that any meeting agenda in September be kept to a minimum due to scheduled vacations.

AYE: Chair Diane Burgis

Other: Vice Chair Candace Andersen (ABSENT)

6. APPROVE the proposed recruitment plan and schedules to fill public member or At Large seat vacancies on certain Board advisory bodies, commissions and committees.

Staff advised about the status of the two open recruitments and the challenge in filling technical seats on the Local Enforcement Agency Independent Hearing Panel, which rarely if ever is required to meet.

Chair Burgis asked about the funding and staffing for the Los Medanos Health Advisory Board. Staff agreed to gather that information and follow-up via email.

Chair Burgis approved the recruitment plan and schedule as presented.

AYE: Chair Diane Burgis

Other: Vice Chair Candace Andersen (ABSENT)

7. The next meeting is currently scheduled for March 14, 2022.
8. Adjourn

Chair Burgis adjourned the meeting at 10:41 a.m.

For Additional Information Contact:

Julie DiMaggio Enea, Committee Staff
Phone (925) 655-2056, Fax (925) 655-2066
julie.enea@cao.cccounty.us

DRAFT

Public Resources Code section 44308 governs appointments to the Hearing Panel as follows:

1. No more than one member of the Board of Supervisors shall serve on the Hearing Panel.
2. Members of the Hearing Panel shall be selected for their legal, administrative, or technical abilities in areas relating to solid waste management.
3. At least one member shall be a technical expert with knowledge of solid waste management methods and technology.
4. At least one member shall be a representative of the public at large.
5. A member shall serve for a term of four years and may not serve more than two consecutive terms.

Since its establishment in 2013, the Hearing Panel has met twice in Concord (one hearing, split into two evening sessions).

On February 14, 2022, the IOC approved a recruitment plan and schedule prepared by the County Administrator's Office in consultation with Environmental Health, calling for interviews to be held by the Internal Operations Committee on March 14, 2022. In response to the call for applications, the County received two applications, from incumbent Victoria Smith, who is eligible to serve a second term, and from retired County Environmental Health Specialist Joe Doser. Incumbents Daryl Young and Larry Sweetser are not currently eligible for reappointment because each has just completed two consecutive terms on the panel.

Since the number of well-qualified applicants is fewer than the number of vacancies, staff recommends the direct appointment of the applicants. The recommended appointment of Joe Doser will satisfy the requirement that at least one panelist shall be a technical expert in solid waste management and technology.

Recommendation(s)/Next Step(s):

RECOMMEND to the Board of Supervisors the reappointment of Victoria Smith and the appointment of Joe Doser to the Local Enforcement Agency Independent Hearing Panel to terms that will expire on March 31, 2026.

CONSIDER options for filling the remaining seat and PROVIDE direction to staff:

- a. Direct staff to continue to recruit until the vacant seat can be filled, and/or
- b. Recommend that the Board appoint a Board of Supervisors member to the vacant seat.

Fiscal Impact (if any):

None.

Attachments

Media Release LEA Independent Hearing Panel

Application Victoria Smith LEA Independent Hearing Panel

Application Joe Doser LEA Independent Hearing Panel

Minutes Attachments

No file(s) attached.



Contra Costa County

County Administrator's Office • 1025 Escobar St. • Martinez, CA 94553 • www.contracosta.ca.gov

Media Release

FOR IMMEDIATE RELEASE

Monday, January 24, 2022

Contact: Julie DiMaggio Enea
Phone: (925) 655-2056
Email: julie.enea@cao.cccounty.us

Contra Costa County is Seeking Members for the Solid Waste Local Enforcement Agency Independent Hearing Panel

In 2013, the Contra Costa County Board of Supervisors established an Independent Hearing Panel for the Contra Costa Solid Waste Local Enforcement Agency (LEA). The three-member panel requires two members of the public who reside in Contra Costa County and a technical expert with knowledge of solid waste management, technology, and laws. The Panel will hear matters related to solid waste enforcement, permits, and appeals.

County residents who have an interest in public policy and solid waste management are encouraged to apply for this volunteer opportunity. Panelists receive a stipend of \$50 on those days on which the panel meets. The County Board of Supervisors will appoint to fill three vacancies for a four-year term ending on March 31, 2026.

Application forms can be obtained from the Clerk of the Board of Supervisors by calling (925) 655-2000 or by visiting the County webpage at www.contracosta.ca.gov. Applications should be returned to the Clerk of the Board of Supervisors, County Administration Building, 1025 Escobar St., Martinez, CA 94553 no later than 5 p.m. on Friday, February 18, 2022. Applicants should plan to be available for public interviews in Martinez on Monday, March 14, 2022.

For more information about the LEA Independent Hearing Panel, contact Tim Kraus, Contra Costa County Environmental Health, at (925) 608-5549 or Tim.Kraus@cchealth.org.

###

Application Form

Profile

Victoria

First Name

R

Middle Initial

Smith

Last Name

Home Address

Suite or Apt

Orinda

City

CA

State

94563

Postal Code

Primary Phone

Email Address

Which supervisorial district do you live in?

District 2

Education

Select the option that applies to your high school education *

High School Diploma

College/ University A

Name of College Attended

UC Berkeley

Degree Type / Course of Study / Major

Political Science

Degree Awarded?

Yes No

College/ University B

Name of College Attended

UC Hastings College of Law

Degree Type / Course of Study / Major

Law

Degree Awarded?

Yes No

College/ University C

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

Other schools / training completed:

Course Studied

CA Dept. of Real Estate

Hours Completed

Licensed CA Broker 2002-present

Certificate Awarded?

Yes No

Board and Interest

Which Boards would you like to apply for?

Assessment Appeals Board: Submitted

Seat Name

District 2 Alternate

Have you ever attended a meeting of the advisory board for which you are applying?

Yes No

If you have attended, how many meetings have you attended?

Please explain why you would like to serve on this particular board, committee, or commission.

I would like to assist the residents of Contra Costa County in ensuring fair property tax valuation using my skills as a real estate attorney and licensed real estate broker.

Qualifications and Volunteer Experience

I would like to be considered for appointment to other advisory boards for which I may be qualified.

Yes No

Are you currently or have you ever been appointed to a Contra Costa County advisory board, commission, or committee?

Yes No

List any volunteer or community experience, including any advisory boards on which you have served.

Mayor, Orinda City Council; Member, Central Contra Costa Solid Waste Authority Board; Contra Costa County Local Enforcement Agency Independent Hearing Panel – 2018-current; Contra Costa County Sustainability Commission – 2017 – current. For a full list, please see my attached resume.

Describe your qualifications for this appointment. (NOTE: you may also include a copy of your resume with this application)

Resume attached

[Upload a Resume](#)

Conflict of Interest and Certification

Do you have a Familial or Financial Relationship with a member of the Board of Supervisors?

Yes No

If Yes, please identify the nature of the relationship:

Do you have any financial relationships with the County such as grants, contracts, or other economic relations?

Yes No

If Yes, please identify the nature of the relationship:

Please Agree with the Following Statement

I certify that the statements made by me in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith. I acknowledge and understand that all information in this application is publicly accessible. I understand that misstatements and/or omissions of material fact may cause forfeiture of my rights to serve on a board, committee, or commission in Contra Costa County.

I Agree

Victoria Smith

Orinda, CA 94563

Education

University of California, Berkeley, CA A.B., 1978
Hastings College of the Law, San Francisco, CA J.D., 1981

Professional Experience - Law Practice

1995 - present - Law Office of Victoria Robinson Smith, Orinda, CA

Practice areas: Represent individuals and businesses in real estate, contracts, business and commercial matters.

1987-1995 - Partner, Alborg & Dictor, Oakland and Walnut Creek, CA

Practice areas: Represented individuals and businesses in real estate, professional negligence defense and financial services litigation.

Professional Memberships

Licensed California Real Estate Broker (2002 – present)
Contra Costa County Bar Association - Board of Directors and President Women's Section (1997-2003)
Orinda Chamber of Commerce

Public Service

Mayor, City of Orinda (2008, 2010, 2016), City Council Member, City of Orinda--2004–2016

Orinda Infrastructure Committee

Public Works Aesthetic Review Committee

Liaison to the Moraga-Orinda Fire District

Liaison to the East Bay Regional Park District

Liaison to the Friends of the Creeks

Liaison to the Orinda Unified School District

Liaison to the Acalanes Unified High School District

Alternate Member: School Bus Committee Liaison, Southwest Region Planning Committee (CCTA),

Lamorinda Project Management Committee, Lamorinda Fee & Financing Authority

Planning Commissioner, City of Orinda, 2003-2004

Central Contra Costa Solid Waste Authority -2005-2016 Chair

Contra Costa Mayor's Conference (2014) Board Member/Chair

Contra Costa County Local Enforcement Agency Independent Hearing Panel – 2018-current

Contra Costa County Sustainability Commission – 2017 – current

President, Orinda Senior Village, Inc. and Orinda Senior Housing Foundation – 2017-current

Grants Coordinator, Strive for Change Foundation - 2015–current

Board Member, Contra Costa County Family and Children's Trust Committee – 2000-2004

Registered Adult Leader, Boy Scouts of America -1992–current

Application Form

Profile

Joseph

First Name

G

Middle Initial

Doser

Last Name

[Redacted] Home Address

Suite or Apt

Martinez

City

CA

State

94553

Postal Code

[Redacted] Primary Phone

[Redacted] Email Address

[District Locator Tool](#)

Resident of Supervisorial District:

District 5

Retired

Employer

Job Title

Length of Employment

Do you work in Contra Costa County?

Yes No

If Yes, in which District do you work?

How long have you lived or worked in Contra Costa County?

30 years

Are you a veteran of the U.S. Armed Forces?

Yes No

Board and Interest

Which Boards would you like to apply for?

Local Enforcement Agency Independent Hearing Panel: Submitted

Seat Name

Have you ever attended a meeting of the advisory board for which you are applying?

Yes No

If Yes, how many meetings have you attended?

1

Education

Select the option that applies to your high school education *

High School Diploma

College/ University A

Name of College Attended

U. of Nevada

Degree Type / Course of Study / Major

B.S./Health Sciences

Degree Awarded?

Yes No

College/ University B

Name of College Attended

San Jose State

Degree Type / Course of Study / Major

Teaching Credential (awarded)

Degree Awarded?

Yes No

College/ University C

Name of College Attended

U.C. Berkeley Extension

Degree Type / Course of Study / Major

Cert. in Hazardous Material Mgt. (awarded)

Degree Awarded?

Yes No

Other Trainings & Occupational Licenses

Other Training A

Emergency Management Specialist

Certificate Awarded for Training?

Yes No

Other Training B

Various CalRecycle trainings

Certificate Awarded for Training?

Yes No

Occupational Licenses Completed:

Registered Environmental Health Specialist

Qualifications and Volunteer Experience

Please explain why you would like to serve on this particular board, committee, or commission.

I was previously employed as the supervisor of a local enforcement agency (LEA) for solid waste and have a continued interest in matters related to environmental health, including in the area of solid waste management.

Describe your qualifications for this appointment. (NOTE: you may also include a copy of your resume with this application)

I supervised the County's LEA for solid waste for 7 years. This included providing regulatory oversight of solid waste facilities and enforcement action when necessary to obtain compliance. I was involved in an extensive case that went before the LEA IHP. I served on the State's (CalRecycle) Enforcement Advisory Council for 7 years and was its chair for several years.

Upload a Resume

Would you like to be considered for appointment to other advisory bodies for which you may be qualified?

Yes No

Do you have any obligations that might affect your attendance at scheduled meetings?

Yes No

If Yes, please explain:

Are you currently or have you ever been appointed to a Contra Costa County advisory board?

Yes No

If Yes, please list the Contra Costa County advisory board(s) on which you are currently serving:

If Yes, please also list the Contra Costa County advisory board(s) on which you have previously served:

List any volunteer or community experience, including any advisory boards on which you have served.

Conflict of Interest and Certification

Do you have a familial or financial relationship with a member of the Board of Supervisors? (Please refer to the relationships listed under the "Important Information" section below or Resolution No. 2021/234)

Yes No

If Yes, please identify the nature of the relationship:

Do you have any financial relationships with the County such as grants, contracts, or other economic relationships?

Yes No

If Yes, please identify the nature of the relationship:

Retiree pension.

Please Agree with the Following Statement

I CERTIFY that the statements made by me in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith. I acknowledge and understand that all information in this application is publicly accessible. I understand that misstatements and/or omissions of material fact may cause forfeiture of my rights to serve on a board, committee, or commission in Contra Costa County.

I Agree

Important Information

1. This application and any attachments you provide to it is a public document and is subject to the California Public Records Act (CA Government Code §6250-6270).
2. All members of appointed bodies are required to take the advisory body training provided by Contra Costa County.
3. Members of certain boards, commissions, and committees may be required to: (1) file a Statement of Economic Interest Form also known as a Form 700, and (2) complete the State Ethics Training Course as required by AB 1234.
4. Meetings may be held in various locations and some locations may not be accessible by public transportation.
5. Meeting dates and times are subject to change and may occur up to two (2) days per month.
6. Some boards, committees, or commissions may assign members to subcommittees or work groups which may require an additional commitment of time.
7. As indicated in Board Resolution 2021/234, a person will not be eligible for appointment if he/she is related to a Board of Supervisors' member in any of the following relationships:
 - (1) Mother, father, son, and daughter;
 - (2) Brother, sister, grandmother, grandfather, grandson, and granddaughter;
 - (3) Husband, wife, father-in-law, mother-in-law, son-in-law, daughter-in-law, stepson, and stepdaughter;
 - (4) Registered domestic partner, pursuant to California Family Code section 297;
 - (5) The relatives, as defined in 1 and 2 above, for a registered domestic partner;
 - (6) Any person with whom a Board Member shares a financial interest as defined in the Political Reform Act (Gov't Code §87103, Financial Interest), such as a business partner or business associate.

RESUME

Joseph G. Doser, Jr.

██████████
Martinez, CA 94553
██████████
██████████

EDUCATION

- B.S., University of Nevada
Major: Health Science with extensive coursework in chemistry, biology, and mathematics.
- Hazardous Materials Management Certificate, University of California Berkeley Extension
- California Commission on Teacher Credentialing – Vocational Education Credential
- Emergency Management Specialist Certificate – California Specialized Training Institute

EXPERIENCE

Oct. 05 Supervising Environmental Health Specialist
to Feb. 22 Contra Costa Environmental Health
2120 Diamond Blvd., Suite 200
Concord, CA 94520
(925) 608-5500

Provided supervision in the areas of retail food, consumer protection, plan check, pools/spas/water parks, harmful algal blooms, jails, tattoo/body arts, massage parlors, solid waste, waste tire, code enforcement, body arts, cannabis, illegal prescription drug sales, and medical waste. Also provided the lead for the division's oncall, disaster/emergency preparedness and response, and customer service programs. Monitored staff productivity, work quality, and cost recovery. Provided guidance to staff on complex situations. Developed policies, procedures, and ordinances to promote program goals. Trained staff. Assigned special projects to staff (e.g., illegal haulers, code compilation, website development, etc.). Represented the Division at meetings and public outreach activities, including the statewide solid waste Enforcement Advisory Council (EAC). Conducted administrative hearings. Responded to inquiries from the media, elected officials, and the public. Served on interview panels.

March 92 Senior Environmental Health Specialist
to Oct. 05 Contra Costa Environmental Health

Performed a wide variety of duties in the areas of land use, onsite wastewater disposal, sewage complaints, small public water systems, water wells, environmental wells and soil borings, real estate transaction inspections, retail food establishments, food vehicles, temporary food events, plan check, public swimming pools/spas, massage parlors, and housing.

EXPERIENCE (continued)

Responsibilities included routine inspections; complaint and other investigations; report writing, ordinance writing, review of proposed legislation; program and policy development; development of educational handouts and departmental documents; staff education and training; development and implementation of HACCP programs; public relations, media relations; food handler training; retail food plan check.

Served on statewide CCDEH technical advisory committees in retail food, onsite sewage disposal, and water wells. Participated in State Department of Alcoholic Beverage Control IMPACT inspections. Participated in government/industry groups, including CURFFL Review Committee and speaking to industry groups, schools, service organizations, etc. Provided testimony before elected officials. Debt collection. Prepared cases for enforcement actions and testified in court and during depositions. Conducted soil profile examinations and percolation tests. Reviewed land development projects for planning agency comments. Developed land use and retail food program libraries. Conducted pollution studies. Conducted meat and poultry supply/bio-terrorism survey for the State Department of Food and Agriculture. Interviewed potential hires. Performed supervisory duties when designated by regular supervisors in their absence. Attended community meetings, including Municipal Advisory Councils, Neighborhood Councils, and Crimestoppers.

Also served as Shop Steward, elected Health Services General Negotiator, and member of the Joint Labor Health Coalition for Public Employees Local No. 1.

May 99
to 05

Instructor
Martinez Adult Education
Mt. Diablo Adult Education
West Contra Costa Adult Education

Developed a food manager food certification class. Taught food manager certification classes (ServSafe and NRFSP). Also participated in creating a well-received food safety video and television show for Mt. Diablo Television.

April 1989
to March 92

Environmental Health Specialist
Sutter County Health Department
1160 Civic Center Blvd., Yuba City, CA

Under general supervision performed a wide variety of duties in the areas of land use, onsite wastewater disposal, small public water systems, water wells, retail food establishments, public swimming pools/spas, rabies control, abandoned vehicle abatement, garbage abatement, substandard housing, real estate transaction inspections, infectious/medical wastes, and ambulances.

EXPERIENCE (continued)

Duties included inspections, complaint and other investigations, report writing, ordinance writing, program and policy development, development of educational handouts and program documents, testimony before elected officials, preparing cases for enforcement actions, conducting soil profile examinations, reviewing plans, development of a departmental library, and conducting pollution studies.

May 1987 to Assistant Sanitarian
April 1989 Sutter County Health Department
1160 Civic Center Blvd., Yuba City, CA

Similar duties as an Environmental Health Specialist but with a lesser degree of responsibility and autonomy.

PUBLICATIONS

- *Environmental Stealth*, by Joseph G. Doser, Jr. and Terry L. Schmidtbauer, California Journal of Environmental Health, November 1991.
- *Development of a Procedure on Closure of Food Facilities for Immediate Health Hazards*, by Joseph G. Doser, Jr. and Terry L. Schmidtbauer, California Journal of Environmental Health, Winter 1992
- *Guidelines for Writing Effective Environmental Health Laws*, by Joseph G. Doser, Jr. and Terry L. Schmidtbauer, California Journal of Environmental Health, Fall 1993
- *Education vs. Pseudoeducation in Environmental Health Programs*, by Joseph G. Doser, Jr. and Terry L. Schmidtbauer, California Journal of Environmental Health, Summer 1994
- *The Customer is Often Wronged*, by Joseph G. Doser, Jr., California Journal of Environmental Health, Winter 1998
- *How Safe are Self-serve Unpackaged Foods?* by Joseph G. Doser, Jr., Journal of Environmental Health, Vol. 61, No. 8/April 1999

TECHNICAL ADVISORY COMMITTEES

- Bay Area Retail Food - CCDEH
- Septic System – CCDEH
- Water Well – CCDEH
- Enforcement Advisory Council (EAC) – CalRecycle/CCDEH

AWARDS

- California Environmental Health Association, Contributing Author of the Year, 1992.
- City of San Pablo Police Department, Special Recognition, 2004
- Contra Costa Health Services *Service Excellence Honor Roll*, 2005

The District appealed the appellate court decision to the California Supreme Court. On March 9, 2022, the Supreme Court declined to hear an appeal, effectively dissolving the District.

Referral Update:

In anticipation of the dissolution of the District, the County, on January 24, 2022, opened a four-week recruitment to fill the At Large seat on the Advisory Committee. The County received four applications, however, one applicant was deemed ineligible due to the requirement that members must reside or work in the District. Applications for the three applicants deemed qualified are attached.

Recommendation(s)/Next Step(s):

INTERVIEW applicants for the At Large seat of the Los Medanos Health Advisory Committee for an initial term to commence upon the dissolution of the Los Medanos Community Healthcare District and end on December 31, 2023, and DETERMINE recommendation for Board of Supervisors consideration:

Frank Jones (Concord, but serves District residents)
Patt Young (Pittsburg, former LMCHD Board of Directors member)
Dennisha Marsh (Pittsburg, former LMCHD Board of Directors member)

Fiscal Impact (if any):

No fiscal impact.

Attachments

BOS Resolution 2018/543 Augmenting Membership of the LMHAC

Media Release Los Medanos Health Advisory Committee

LMHCD Map

Application Frank Jones Los Medanos Health Advisory Cte

Application Dennisha Marsh Los Medanos Health Advisory Cte

Application Patt Young Los Medanos Health Advisory Cte

Minutes Attachments

No file(s) attached.

THE BOARD OF SUPERVISORS OF CONTRA COSTA COUNTY, CALIFORNIA
and for Special Districts, Agencies and Authorities Governed by the Board

Adopted this Resolution on 11/06/2018 by the following vote:

AYE:
NO:
ABSENT:
ABSTAIN:
RECUSE:



Resolution No. 2018/543

Resolution No. 2018/543 Augmenting the Membership of the Los Medanos Health Advisory Committee

WHEREAS, the Board of Supervisors of the County of Contra Costa (the "County") has submitted an application to the Contra Costa Local Agency Formation Commission ("LAFCO") for the dissolution of the Los Medanos Community Healthcare District (the "District") pursuant to the Cortese/Knox/Hertzberg Local Government Reorganization Act of 2000, Division 3, commencing with Section 56000 of the California Government Code;

WHEREAS, the Board of Supervisors of the County (the "Board of Supervisors") desires to promote the health and well-being of the people who live within the boundaries indicated on the map attached as Attachment A and incorporated herein by reference (the "Subject Territory");

WHEREAS, contingent upon the dissolution of the District by LAFCO, the Board of Supervisors desires to create a grant program to provide comprehensive health-related services to residents of the Subject Territory (the "Los Medanos Area Health Plan Grant Program");

WHEREAS, on July 10, 2018, the Board of Supervisors adopted Resolution No. 2018/436, which established the Los Medanos Health Advisory Committee, a five-member advisory committee created to make recommendations to the Board of Supervisors to enable the development and implementation of the Los Medanos Area Health Plan Grant Program;

WHEREAS, on September 12, 2018, LAFCO voted unanimously to approve the County's application to dissolve the District, with the condition that the County increase the number of members on the Los Medanos Health Advisory Committee to seven members.

WHEREAS, this resolution supercedes Resolution No. 2018/436.

NOW, THEREFORE, BE IT RESOLVED by the Board of Supervisors as follows:

1. Establishment of the Los Medanos Health Advisory Committee.

Contingent upon the dissolution of the District by LAFCO pursuant to the application submitted to LAFCO by the County in November 2017, as amended, the Los Medanos Health Advisory Committee (the "Committee") is established.

2. Territorial Area.

The area the Committee will serve is the Subject Territory.

3. Membership.

The Committee will consist of seven (7) members, who are to be selected and appointed by the Board of Supervisors, as follows: (i) two nominated by the City of Pittsburg; (ii) two nominated by the Bay Point Municipal Advisory Council; (iii) one nominated by the County's Public Health Division, (iv) one nominated by the County's Behavioral Health Division; and (v) one at-large member, who resides or works within the Subject Territory, nominated by the County's Internal Operations Committee.

4. Term of Office.

The initial term of office will be two years for the following members:

- One member appointed upon the recommendation of the City of Pittsburg.
- One member appointed upon the recommendation of the Bay Point Municipal Advisory Council.
- The member appointed upon the recommendation the County's Public Health Division.
- The member appointed upon the recommendation of the County's Internal Operations Committee.

The initial term of office will be three years for the following members:

- One member appointed upon the recommendation of the City of Pittsburg.
- One member appointed upon the recommendation of the Bay Point Municipal Advisory Council.
- The member appointed upon the recommendation the County's Behavioral Health Division.

Following their initial terms, each seat will have a three-year term.

If a vacancy occurs, a replacement will be selected and appointed by the Board of Supervisors upon the nomination of the entity that nominated the prior holder of the seat. The newly-appointed member will serve the remainder of the term of the prior holder of the seat.

Upon the expiration of a member's term, the member is eligible to be reappointed by the Board of Supervisors.

5. Removal from Office.

Each appointed member of the Committee serves at the pleasure of the Board of Supervisors and may be removed, at will, by a majority vote of the Board of Supervisors.

6. Committee Purpose and Duties.

The Committee will advise the Board of Supervisors on the development and implementation of the Los Medanos Area Health Plan Grant Program and shall:

- Develop an area health plan that identifies the major health disparities that impact residents of the Subject Territory, and priorities for improving health outcomes. The plan will be presented to the Board of Supervisors for review and will not be final unless adopted by the Board of Supervisors. The Committee may engage an outside consultant to assist in developing the plan. The Committee shall submit an updated plan for approval by the Board of Supervisors no less than every five years.
- Solicit proposals from service providers interested in participating the Los Medanos Area Health Plan Grant Program and capable of addressing the priorities outlined in the adopted plan. Funding for grants will be provided from (i) a special fund established by the Auditor-Controller, at the direction of the Board of Supervisors, that is used to segregate the property tax revenue received by the County as a result of the dissolution of the District, and (ii) any other funds made available to the grant program.
- Monitor the efficacy of the programs to which grants are made.
- Report to the Board of Supervisors no less than once per year on the execution of the adopted plan, the grants provided under the grant program, the results achieved through the adopted plan and the grant program, and other matters that relate to the Committee's purpose and duties.

7. Quorum and Vote Necessary for Action.

A quorum is a majority vote of the total number of authorized positions on the Committee, not a majority of the total number of filled positions. The Committee may only take action by a majority vote of the total number of authorized positions, not by a majority vote of the quorum. (With seven authorized positions, a quorum is four members; four affirmative votes are necessary for action.)

8. Compensation.

Committee members will serve without compensation of any kind, and the Board of Supervisors will not provide funds for the payment of Committee meeting stipends.

9. Administrative Support.

Administrative support will be provided to the Committee by the County's Health Services Department.

10. Committee Funds.

Any funds transferred to or received by the County as a result of the dissolution of the District may only be used for the benefit of the residents of the Subject Territory.

11. Committee Operation and Procedural Rules.

Within the parameters of this Resolution, the Committee may organize itself and operate as it determines but shall hold regular meetings, at intervals to be established by the Committee, at an established time and place. The Committee may develop bylaws for the operation of the Committee, but such bylaws must be approved by the Board of Supervisors to be effective. The Committee meetings are to be conducted in accordance with the provisions of the Brown Act (Government Code sections 54950 et seq.), including the pre-meeting posting of meeting calendar notices, and the County Better Government Ordinance (County Ordinance Code, Division 25). In addition, the Committee must fully comply with the Board of Supervisors' policy concerning conflict of interest and open meetings (Resolution No. 2002/375), and the Board's policy governing appointments to boards, committees, and commissions (Resolution No. 2002/377), as applicable.

I hereby certify that this is a true and correct copy of an action taken and entered on the minutes of the Board of Supervisors on the date shown.

ATTESTED: November 6, 2018

Contact: Timothy M. Ewell, (925) 335-1036

David J. Twa, County Administrator and Clerk of the Board of Supervisors

By: , Deputy

cc: Hon. Michael R. McGill, Chair-Contra Costa LAFCO, Anna Roth, Health Services Director



Contra Costa County

County Administrator's Office • 1025 Escobar St. • Martinez, CA 94553 • www.contracosta.ca.gov

Media Release

FOR IMMEDIATE RELEASE

Monday, January 24, 2022

Contact: Julie DiMaggio Enea

Phone: (925) 655-2056

Email: Julie.enea@cao.cccounty.us

WOULD YOU LIKE TO SERVE ON THE LOS MEDANOS HEALTH ADVISORY COMMITTEE?

The Los Medanos Health Advisory Committee was established by the Board of Supervisors in July 2018 as part of plan to dissolve the Los Medanos Community Healthcare District, increasing funding available for healthcare programming in the Pittsburg/Bay Point areas. The Committee has been charged with development of an area health plan to determine specific health needs of the community, identify priorities to address those needs and facilitate a request for proposals process to make funding recommendations for health programs in the community to the Board of Supervisors. The Committee includes representatives from the local community and medical practitioners, making this a unique opportunity for collaboration. It is anticipated that the Committee will hold its inaugural meeting in late Spring 2022.

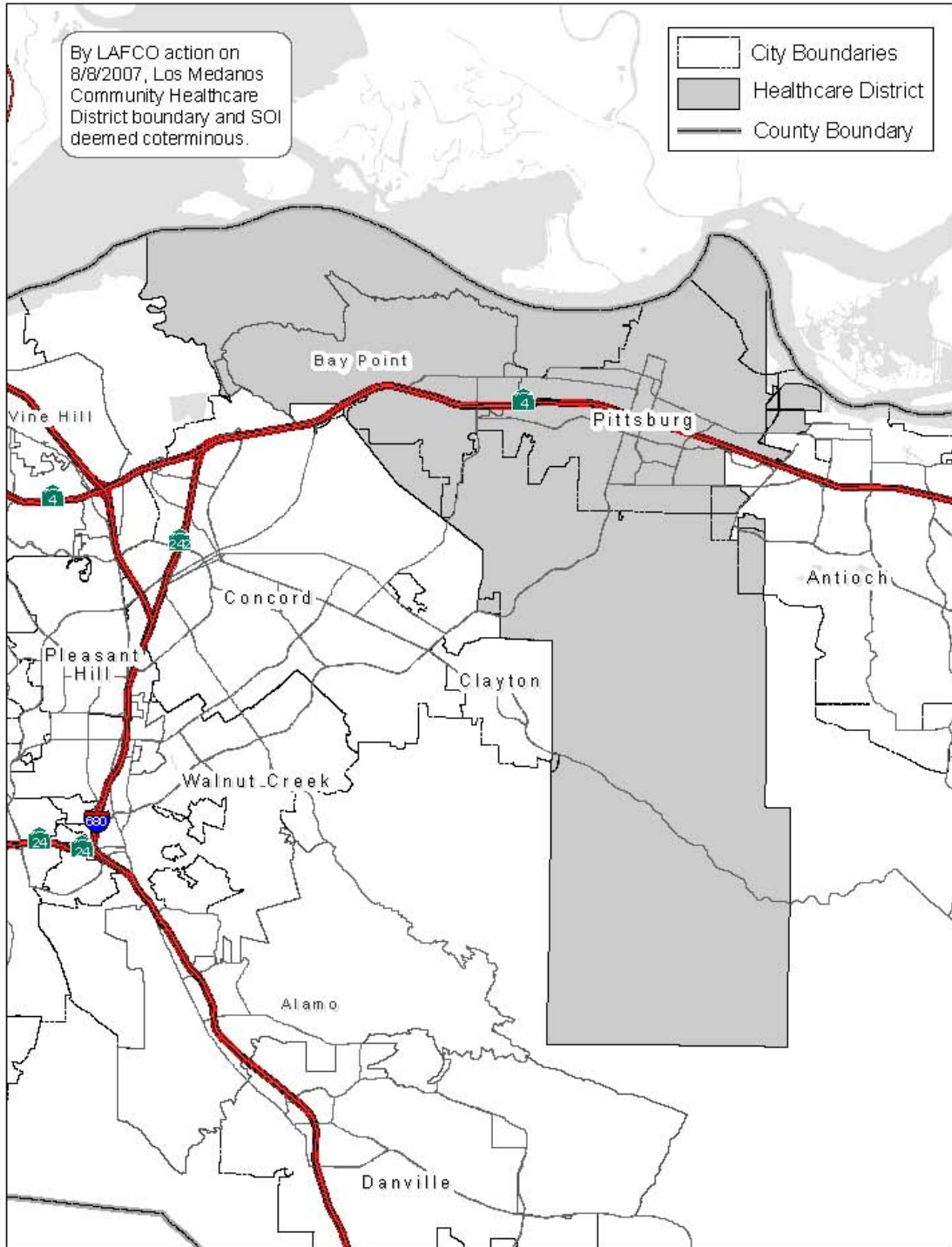
The County is recruiting volunteers to fill one vacancy in the "At Large" seat. The initial term of office is two years, ending on December 31, 2023, at which time the term of office will be three years. The County Board of Supervisors will make the appointment. Residents and those that work in the territory of the District, which is primarily the Pittsburg/Bay Point area, are welcome to apply. This is a volunteer appointment - no stipends or reimbursements are authorized for this Committee.

Application forms can be obtained from the Clerk of the Board of Supervisors by calling (925) 655-2000 or by visiting the County webpage at www.contracosta.ca.gov. Applications should be returned to the Clerk of the Board of Supervisors, County Administration Building, 1025 Escobar St., Martinez, CA 94553 no later than **5 p.m. on Friday, February 18, 2022**. Applicants should plan to be available for public interviews in Martinez on Monday, March 14, 2022.

More information about the Los Medanos Health Advisory Committee can be found in the authorizing resolution, available at http://64.166.146.245/docs/2018/BOS/20180710_1118/34028_Resolution%202018-436%20Final.pdf .

###

Los Medanos Community Healthcare District



Map number: 2150004
 by Contra Costa County Community Development, GIS Dept.
 651 Hixson Ave., 4th Floor, Walnut Creek, CA 94596-1669
 705.944.4500 1222635284W

This map was created by the Contra Costa County Community Development Department. It is not intended to be used for any purpose other than general information. It is not intended to be used for any purpose other than general information. It is not intended to be used for any purpose other than general information.



Application Form

Profile

Frank E. Jones
First Name Middle Initial Last Name

2931 hilltop rd
Home Address Suite or Apt

concord CA 94520
City State Postal Code

Mobile: (925) 771-9319
Primary Phone

jonesf@sutterhealth.org
Email Address

[District Locator Tool](#)

Resident of Supervisorial District:

None Selected

Sutter Delta Medical Center physical therapist
Employer Job Title

Length of Employment

10 years

Do you work in Contra Costa County?

Yes No

If Yes, in which District do you work?

How long have you lived or worked in Contra Costa County?

36 years

Are you a veteran of the U.S. Armed Forces?

Yes No

Board and Interest

Which Boards would you like to apply for?

Los Medanos Health Advisory Committee: Submitted

Seat Name

Have you ever attended a meeting of the advisory board for which you are applying?

Yes No

If Yes, how many meetings have you attended?

Education

Select the option that applies to your high school education *

High School Diploma

College/ University A

Name of College Attended

CSULB

Degree Type / Course of Study / Major

bachelors of science physical therapy

Degree Awarded?

Yes No

College/ University B

Name of College Attended

DVC

Degree Type / Course of Study / Major

AA

Degree Awarded?

Yes No

College/ University C

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

Other Trainings & Occupational Licenses

Other Training A

Certificate Awarded for Training?

Yes No

Other Training B

Certificate Awarded for Training?

Yes No

Occupational Licenses Completed:

California physical therapist license

Qualifications and Volunteer Experience

Please explain why you would like to serve on this particular board, committee, or commission.

I was involved in a similar program, briefly, while working for Los Medanos hospital. We provided programs to get the community involved in exercise and health programs. My role at the time was developing group exercise programs on a small scale at local parks and facilities that the community could attend. I am interested in finding if I can offer some input to developing community health programs

Describe your qualifications for this appointment. (NOTE: you may also include a copy of your resume with this application)

I have been a physical therapist for 36 years for Mt Diablo, John Muir, Los Medanos and Sutter Antioch hospitals. I have been involved in cardiac and pulmonary rehab, balance and fall prevention, and sports medicine programs as well as providing treatment programs for geriatric, orthopedic and neuro populations

Upload a Resume

Would you like to be considered for appointment to other advisory bodies for which you may be qualified?

Yes No

Do you have any obligations that might affect your attendance at scheduled meetings?

Yes No

If Yes, please explain:

I still work full time so I am limited during regular working hours

Are you currently or have you ever been appointed to a Contra Costa County advisory board?

Yes No

If Yes, please list the Contra Costa County advisory board(s) on which you are currently serving:

If Yes, please also list the Contra Costa County advisory board(s) on which you have previously served:

List any volunteer or community experience, including any advisory boards on which you have served.

Conflict of Interest and Certification

Do you have a familial or financial relationship with a member of the Board of Supervisors? (Please refer to the relationships listed under the "Important Information" section below or Resolution No. 2021/234)

Yes No

If Yes, please identify the nature of the relationship:

Do you have any financial relationships with the County such as grants, contracts, or other economic relationships?

Yes No

If Yes, please identify the nature of the relationship:

Please Agree with the Following Statement

I CERTIFY that the statements made by me in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith. I acknowledge and understand that all information in this application is publicly accessible. I understand that misstatements and/or omissions of material fact may cause forfeiture of my rights to serve on a board, committee, or commission in Contra Costa County.

I Agree

Frank E. Jones

Important Information

1. This application and any attachments you provide to it is a public document and is subject to the California Public Records Act (CA Government Code §6250-6270).
2. All members of appointed bodies are required to take the advisory body training provided by Contra Costa County.
3. Members of certain boards, commissions, and committees may be required to: (1) file a Statement of Economic Interest Form also known as a Form 700, and (2) complete the State Ethics Training Course as required by AB 1234.
4. Meetings may be held in various locations and some locations may not be accessible by public transportation.
5. Meeting dates and times are subject to change and may occur up to two (2) days per month.
6. Some boards, committees, or commissions may assign members to subcommittees or work groups which may require an additional commitment of time.
7. As indicated in Board Resolution 2021/234, a person will not be eligible for appointment if he/she is related to a Board of Supervisors' member in any of the following relationships:
 - (1) Mother, father, son, and daughter;
 - (2) Brother, sister, grandmother, grandfather, grandson, and granddaughter;
 - (3) Husband, wife, father-in-law, mother-in-law, son-in-law, daughter-in-law, stepson, and stepdaughter;
 - (4) Registered domestic partner, pursuant to California Family Code section 297;
 - (5) The relatives, as defined in 1 and 2 above, for a registered domestic partner;
 - (6) Any person with whom a Board Member shares a financial interest as defined in the Political Reform Act (Gov't Code §87103, Financial Interest), such as a business partner or business associate.

Application Form

Profile

Dennisha

First Name

A

Middle Initial

Marsh

Last Name

[Redacted]

Home Address

Suite or Apt

Pittsburg

City

CA

State

94565

Postal Code

[Redacted]

Primary Phone

[Redacted]

Email Address

[District Locator Tool](#)

Resident of Supervisorial District:

District 1

N/A

Employer

Job Title

Length of Employment

Do you work in Contra Costa County?

Yes No

If Yes, in which District do you work?

How long have you lived or worked in Contra Costa County?

49 yrd

Are you a veteran of the U.S. Armed Forces?

Yes No

Board and Interest

Which Boards would you like to apply for?

Los Medanos Health Advisory Committee: Submitted

Seat Name

Pittsburg

Have you ever attended a meeting of the advisory board for which you are applying?

Yes No

If Yes, how many meetings have you attended?

All

Education

Select the option that applies to your high school education *

High School Diploma

College/ University A

Name of College Attended

Copping State University

Degree Type / Course of Study / Major

Psychology

Degree Awarded?

Yes No

College/ University B

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

College/ University C

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

Other Trainings & Occupational Licenses

Other Training A

Certificate Awarded for Training?

Yes No

Other Training B

Certificate Awarded for Training?

Yes No

Occupational Licenses Completed:

Qualifications and Volunteer Experience

Please explain why you would like to serve on this particular board, committee, or commission.

I am currently a Board of Directors and I want to continue the work I was elected for.

Describe your qualifications for this appointment. (NOTE: you may also include a copy of your resume with this application)

I have served on several advisory boards and understand the process also I am a active community member who listens to the residents

Upload a Resume

Would you like to be considered for appointment to other advisory bodies for which you may be qualified?

Yes No

Do you have any obligations that might affect your attendance at scheduled meetings?

Yes No

If Yes, please explain:

Are you currently or have you ever been appointed to a Contra Costa County advisory board?

Yes No

If Yes, please list the Contra Costa County advisory board(s) on which you are currently serving:

Racial Justice Taskforce

If Yes, please also list the Contra Costa County advisory board(s) on which you have previously served:

Head Start

List any volunteer or community experience, including any advisory boards on which you have served.

Community Advisory Commission CDBG Public Safety Commission Youth Advisory Council First 5 Parent Advisory Board Headstart Parent Advisory Board

Conflict of Interest and Certification

Do you have a familial or financial relationship with a member of the Board of Supervisors? (Please refer to the relationships listed under the "Important Information" section below or Resolution No. 2021/234)

Yes No

If Yes, please identify the nature of the relationship:

Do you have any financial relationships with the County such as grants, contracts, or other economic relationships?

Yes No

If Yes, please identify the nature of the relationship:

Please Agree with the Following Statement

I CERTIFY that the statements made by me in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith. I acknowledge and understand that all information in this application is publicly accessible. I understand that misstatements and/or omissions of material fact may cause forfeiture of my rights to serve on a board, committee, or commission in Contra Costa County.

I Agree

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 - (2) Brother, sister, grandmother, grandfather, grandson, and granddaughter;
 - (3) Husband, wife, father-in-law, mother-in-law, son-in-law, daughter-in-law, stepson, and stepdaughter;
 - (4) Registered domestic partner, pursuant to California Family Code section 297;
 - (5) The relatives, as defined in 1 and 2 above, for a registered domestic partner;
 - (6) Any person with whom a Board Member shares a financial interest as defined in the Political Reform Act (Gov't Code §87103, Financial Interest), such as a business partner or business associate.

Application Form

Profile

Patt _____ Young _____
First Name Middle Initial Last Name

_____ Suite or Apt
Home Address

Pittsburg _____ CA _____ 94565
City State Postal Code

_____ Primary Phone

_____ Email Address

[District Locator Tool](#)

Resident of Supervisorial District:

District 5

Retired _____
Employer Job Title

Length of Employment

Do you work in Contra Costa County?

Yes No

If Yes, in which District do you work?

How long have you lived or worked in Contra Costa County?

14 years

Are you a veteran of the U.S. Armed Forces?

Yes No

Board and Interest

Which Boards would you like to apply for?

Los Medanos Health Advisory Committee: Submitted

Seat Name

Patt Young

Have you ever attended a meeting of the advisory board for which you are applying?

Yes No

If Yes, how many meetings have you attended?

Education

Select the option that applies to your high school education *

High School Diploma

College/ University A

Name of College Attended

Mills College

Degree Type / Course of Study / Major

English

Degree Awarded?

Yes No

College/ University B

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

College/ University C

Name of College Attended

Degree Type / Course of Study / Major

Degree Awarded?

Yes No

Other Trainings & Occupational Licenses

Other Training A

Lactation Educator

Certificate Awarded for Training?

Yes No

Other Training B

Certificate Awarded for Training?

Yes No

Occupational Licenses Completed:

Qualifications and Volunteer Experience

Please explain why you would like to serve on this particular board, committee, or commission.

I served on the LMCHD Board of Directors and have an understanding of the communities in the District, the health concerns of District residents and the social determinants of health that impact and frame the poor health outcomes of many District residents. I have established relationships with many of the small community based organizations that have thru the years depended on LMCHD for funding, guidance and support to improve the lives and health outcomes for their clients. My work as a health educator and FIMR coordinator has given me an understanding of the needs of communities at risk for poor health outcomes.

Describe your qualifications for this appointment. (NOTE: you may also include a copy of your resume with this application)

Coordination, training and supervision of Peer Counselors. Community outreach and engaging disenfranchised communities to participate in activities that create and build social capital. Reviewing and approving grant applications. Monitoring and reviewing documentation of funding and making sure grantees fulfill their contractual obligations to the grantor (LMCHD)

Upload a Resume

Would you like to be considered for appointment to other advisory bodies for which you may be qualified?

Yes No

Do you have any obligations that might affect your attendance at scheduled meetings?

Yes No

If Yes, please explain:

Are you currently or have you ever been appointed to a Contra Costa County advisory board?

Yes No

If Yes, please list the Contra Costa County advisory board(s) on which you are currently serving:

If Yes, please also list the Contra Costa County advisory board(s) on which you have previously served:

List any volunteer or community experience, including any advisory boards on which you have served.

Pittsburg Community Advisory Commission, Board member of First Baptist Head Start Board

Conflict of Interest and Certification

Do you have a familial or financial relationship with a member of the Board of Supervisors? (Please refer to the relationships listed under the "Important Information" section below or Resolution No. 2021/234)

Yes No

If Yes, please identify the nature of the relationship:

Do you have any financial relationships with the County such as grants, contracts, or other economic relationships?

Yes No

If Yes, please identify the nature of the relationship:

Please Agree with the Following Statement

I CERTIFY that the statements made by me in this application are true, complete, and correct to the best of my knowledge and belief, and are made in good faith. I acknowledge and understand that all information in this application is publicly accessible. I understand that misstatements and/or omissions of material fact may cause forfeiture of my rights to serve on a board, committee, or commission in Contra Costa County.

I Agree

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 - (2) Brother, sister, grandmother, grandfather, grandson, and granddaughter;
 - (3) Husband, wife, father-in-law, mother-in-law, son-in-law, daughter-in-law, stepson, and stepdaughter;
 - (4) Registered domestic partner, pursuant to California Family Code section 297;
 - (5) The relatives, as defined in 1 and 2 above, for a registered domestic partner;
 - (6) Any person with whom a Board Member shares a financial interest as defined in the Political Reform Act (Gov't Code §87103, Financial Interest), such as a business partner or business associate.

Patt Young

[REDACTED], Pittsburg, CA 94565
[REDACTED]

Objective: Part time employment supporting members from vulnerable populations and communities with the ultimate goal of improving health outcomes and quality of life.

City of Pittsburg Community Advisory Commission

Commissioner 03/18-
Present

Board of Directors Los Medanos Community Healthcare District

Board Director and Board Chair 08/17-
Present

More Excellent Way (MEW) 07/12-
09/19

Supervisor/Recruiter/Health Educator

- Supervise Lactation Peer Counselors
- Provide training and education to Peer Counselors
- Community Presentations
- Interview and recruit participants for program services

Contra Costa County Health Services 10/07-09/12

Senior Health Education Specialist/Project Coordinator/WIC Nutrition Assistant /Lactation Educator

- Develop and maintain program protocols and procedures for the review of cases according to State and national Fetal Infant Mortality Review (FIMR) guidelines
- Recruit, orient and support case review team
- Schedule, organize, and facilitates bi-monthly case review team meetings
- Coordinate activities of project staff including client interviews and medical record abstractions
- Establish systems to obtain individual case data including developing and negotiating agreements with hospitals and care providers authorizing access to medical records in order to conduct ongoing FIMR review.

- Abstract information from various data sources and summarizes the information for the case review team
- Analyze and evaluates FIMR case data and compiles recommendations for submission to State MCH Branch.
- Prepare status reports on progress towards accomplishing objectives for Mid-Year and Annual reports to the State MCH Branch.
- Present and distribute information related to FIMR findings and recommendations at local meetings of providers and advocacy coalitions.
- Provide training and education to local providers and advocacy groups on risk reduction for FIMR identified contributing factors to fetal and infant death
- Establish informational links with the Child Death Review Team, the Childhood Injury Prevention Coalition, Black Infant Health (BIH) Program and the Sudden Infant Death Syndrome (SIDS) Program
- Develop and facilitate program changes focusing on African American community for interconception care and education
- National FIMR consultant
- Provide health education updates and training for home visitors, program participants and case managers

The Perinatal Council

4/01-10/07

TPC is non-profit agency that works to support families by providing family advocacy, social support, and health education through a variety of home visiting programs with the ultimate goal of improving birth outcomes.

Program Coordinator/Supervisor

- Coordinate and supervise the delivery of prenatal outreach and tracking services through Black Infant Health
- Build community awareness regarding problems of poor birth outcomes in the African-American community;
- Develop and implement outreach strategies that inform African American women and their families of the health resources available to them
- Presentations to individuals, agencies and community groups
- Develop and implement program activities that will enrich and enhance the lives of women and their children
- Supervise Cal-Learn and Adolescent Family Life programs
- Develop health education curriculum promoting STD/HIV awareness and sexual responsibility targeting pregnant and parenting teens
- Review BIH, Cal-Learn and Adolescent Family Life Program activities to ensure scope of work met
- Implement appropriate interventions to support teens completing high school
- Provide ongoing review and analysis of agency data to identify community trends, strengths and areas for improvement
- Evaluate and revise program activities based on client data

Kaiser Permanente Health Education

5/99-12/06

The Health Education Department promotes wellness as the most effective way to keep members and communities healthy. The health

education department strives to inspire people, inform their choices and improve health.

Health Educator

- Facilitate Lactation, Childbirth Preparation, STI, and HIV/AIDS classes
- Multi-session and one day intensive Childbirth Preparation courses for couples
- Healthy Beginnings prenatal classes
- Conduct needs assessment and evaluation of program; maintain findings
- Provide individual instruction and counseling as necessary
- Maintain knowledge of Kaiser and community resources to encourage utilization of and referral to resources
- Classes for Pss Research and STI prevention

University of California Berkeley Survey Research Center 8/96-9/99

Survey Worker

- Cold and scheduled calls to respondents
- Conduct Computer Assisted Telephone Interviews (CATI)
- Conduct face-to-face interviews
- Refusal conversions
- Log and distribute incentives when applicable

The Perinatal Network (RPPC)

1/91-3/01

The Regional Perinatal Program of California serves as facilitator in coordinating and supporting perinatal quality improvement within the Alameda/Contra Costa region and creates and supports education programs to address the needs of high risk mothers and infants in the region through needs assessments and dissemination of information.

State and Program Coordinator/ FIMR Interviewer

- Locate women who experienced fetal and infant deaths using vital records, county social service database, and community based organizations
- Conduct in home maternal interview
- Provide grief and bereavement support and education
- Medical and other referrals as needed
- Medical record abstraction
- Develop culturally appropriate materials and brochures
- Community presentations
- Compose case summaries for Case Review Team (CRT) review

- Create database for FIMR findings
- Track CRT findings and recommendations
- Community presentations and recruitment for CRT
- Develop SIDS risk reduction manual for Alameda County providers
- Develop interview tool and provide training for Maternal Interviewers
- Participate in CRT and Alameda County Community Action Team (CAT)
- Coordinate program activities for California FIMR Support Program, supervise admin staff
- Provide training and technical support to California's FIMR projects
- Coordinate and facilitate two yearly FIMR Coordinator meetings
- Aggregate and analyze data from FIMR jurisdictions for training needs and to identify state trends and possible interventions and campaigns
- Compile and disseminate bi-monthly Clearing House publication highlighting medical and social topics that impact infant morbidity and mortality
- Data analysis of FIMR data to identify local community trends for risk reduction and service design for service providers
- Coordinate and facilitate state Health Summits based on FIMR findings and emerging infant mortality research

Howard Daniel, MD and Berkeley Primary Care Access Clinic

5/89

1/86-
5/89-

1/91

Primary Care clinics with focus on maternal and infant health

CPSP Health Educator

- Administer health, nutrition and psychosocial assessments to prenatal patients
- Develop care plan using CPSP guidelines
- Provide health education to individuals and groups
- STI and HIV counseling
- Lactation education
- Track birth outcomes for clinic trends

Highland Hospital Clinics

7/83-5/89

Alameda County clinics provide health care and health education services to low income and uninsured persons.

Lactation Counselor

- Provide lactation education classes in clinic setting
- Provide lactation education, support and assistance to all inpatient postpartum women
- Home visits and telephone counseling for up to 3 months
- Develop, coordinate and supervise Alameda County Breastfeeding Peer Counseling Project

Education

Mills College, Oakland, CA
Bachelor of Arts, Major: English

Technical Skills

Microsoft Word, Excel, Power Point, Publisher, SPSS, data entry, BIH
MIS, Lodestar, literature review, and internet research

Professional/Training

Certified Lactation Educator
Certified to provide HIV/AIDS counseling
National FIMR trainer for Maternal Interviewing and FIMR methodology



Contra Costa County Board of Supervisors

Subcommittee Report

INTERNAL OPERATIONS COMMITTEE

6.

Meeting Date: 03/14/2022

Subject: REPORT FROM THE AUDITOR-CONTROLLER'S OFFICE ON THE SCHEDULE OF FINANCIAL AUDITS FOR 2022

Submitted For: Robert Campbell, Auditor-Controller

Department: Auditor-Controller

Referral No.: IOC 22/2

Referral Name: Review of the Annual Audit Schedule

Presenter: Sandra Bewley, Supv Auditor/Acctnt

Contact: Joanne Bohren 925-335-8610

Referral History:

The Internal Operations Committee was asked by the Board in 2000 to review the process for establishing the annual schedule of audits, and to establish a mechanism for the Board to have input in the development of the annual audit schedule and request studies of departments, programs or procedures. The IOC recommended a process that was adopted by the Board on June 27, 2000, which called for the IOC to review the schedule of audits proposed by the Auditor-Controller and the County Administrator each December. However, due to the preminent need during December for the Auditor to complete the Comprehensive Annual Financial Report, the IOC, some years ago, rescheduled consideration of the Auditor's report to February of each year.

Referral Update:

Attached is a report from the Auditor-Controller reviewing the department's audit activities for 2021 and transmitting the proposed schedule of financial audits for 2022, which are already in progress.

In past years, the Auditor's Office sometimes found a lack of adherence to several of the County's administrative requirements for cash collection; discharge of delinquent accounts; inventories of materials, supplies and capital assets; and petty cash. Noncompliance with procurement card policies, contracting policies and procedures, and MAC fiscal procedures have also been among past findings.

Supervising Accountant-Auditor Sandra Bewley will present the 2022 report.

Recommendation(s)/Next Step(s):

ACCEPT report on the Auditor-Controller's audit activities for 2021 and APPROVE the proposed schedule of financial audits for 2022.

Fiscal Impact (if any):

There is no fiscal impact related to providing input into the annual audit schedule. The financial auditing process may result in positive and negative fiscal impacts, depending on the audit findings.

Attachments

Proposed 2022 Internal Audit Plan

Minutes Attachments

No file(s) attached.

Office of the Auditor-Controller
Contra Costa County




Robert R. Campbell
Auditor-Controller

Harjit S. Nahal
Assistant Auditor-Controller

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March 14, 2022

TO: Internal Operations Committee

FROM: Robert R. Campbell, Auditor-Controller
By: Sandi Bewley, Supervising Accountant-Auditor 

SUBJECT: Internal Audit-Annual Report

The Board of Supervisors adopted a policy on June 27, 2000, directing the Auditor-Controller to annually report to the Internal Operations Committee on the proposed schedule of Internal Audit examinations for the following calendar year. The attached "*Schedule of Internal Audit Examinations*" provides the proposed examination schedule for 2022, and the attached "*Schedule of Internal Audit Examinations for 2021*" summarizes the status of the 2021 examinations.

In 2021, the Internal Audit Division completed twenty-two (22) of the thirty-three (33) scheduled examinations. Of the thirty (33) examinations scheduled, fieldwork has been completed for eight (8) examinations. The Internal Audit Division is in the process of scheduling exit conferences to issue the final examination report. Three (3) examinations were postponed to calendar year 2022 due to the COVID-19 pandemic and implementation of new financial software to prepare the Annual Comprehensive Financial Report.

Examination Report

Objectives:

The necessary tests and procedures were conducted to determine if, within the scope of the examinations, the following financial conditions existed:

- Assets were adequately safeguarded.
- Appropriate internal controls were in place and functional.
- Records were accurate and reliable.
- Statutory, contractual, and administrative requirements were followed.

General Findings:

There is an overall lack of adherence to several of the County's administrative requirements. Many of the departmental examinations included the recommendations in the following areas:

- Lack of compliance with Board Resolution 2020/1 ensuring MAC members have been trained on the Ralph M. Brown Act (Government Code §54950), the County Better Government Ordinance, Contra Costa County's conflict of interest policy, and submitting annual reports to the Contra Costa County Board of Supervisors.
- Lack of compliance with the Administrative Bulletins established for the cash collection process, petty cash, inventories of capital assets, county incentives such as gift cards and transportation vouchers, discharge of delinquent accounts, expense reimbursement, county volunteer programs, safeguarding of physical inventories; and,
- Lack of adherence to the procurement card manual.

Conditions:

Approximately thirty-one percent (31%) of the findings in 2021 were repeated from previous examinations. Common examination conditions included:

- Certificates of training not provided for MAC members and lack of annual reports submitted to the Contra Costa County Board of Supervisors;
- Lack of segregation of duties over cash handling;
- Lack of timeliness of deposits when receiving and depositing cash;
- Nonuse of a mail/transfer record to record cash received;
- Lack of annual replenishment of petty cash;
- Lack of submission of required application and documentation for volunteers;
- Lack of adequate procurement card supporting documentation, lack of approving official authorization of cardholder charges; and,
- Lack of an official County asset tag affixed to capital assets.

In order to timely correct issues and mitigate repetitive findings, the Internal Audit division follows-up with auditees six months after the issuance of the examination report to determine if the recommendations were implemented. No data is available yet on the status of the 2021 findings.

Procurement Card

The quarterly procurement card review continues to reflect compliance issues in the use of the card for recurring payments, services, memberships, printing services, meal payments, software, and capital asset purchases. Per the Procurement Card Manual, Section V.G., the use of a procurement card for recurring payments, services, memberships, printing services, meal payments, software, and capital asset purchases is prohibited. Cardholders are also prohibited from using the procurement card for purchases not authorized in the County's Administrative Bulletins. Additionally, use of cardholder accounts by noncardholder(s) is prevalent and required supporting documentation for payments often is missing or inadequate.

2022 Scheduled Examinations

The Supervising Accountant-Auditor of the Internal Audit division and the Auditor-Controller performed a thorough review of existing and recurring examinations that should be incorporated in the 2022 schedule. The emphasis and priority in scheduling examinations is based on the perceived risk to the County. The schedule is composed of legally required examinations, such as the Treasury cash counts and reoccurring examinations. Twenty (20) examinations have been scheduled for calendar year 2022. The 2022 schedule has been condensed from the prior year due to the implementation of the Contra Costa County Workday Finance Project.

Legally required examinations have their basis in government code. Reoccurring examinations have a preferred cycle attached to them based on their perceived amount of inherent risk. If a concern comes to the attention of the Supervising Accountant-Auditor or the Auditor-Controller, a reoccurring examination may be scheduled prior to it being due based on the preferred cycle.

The County's financial operations are subject to audit by a firm of independent external auditors, Macias Gini & O'Connell, LLP, Certified Public Accountants (MGO). The external auditors are responsible for performing an annual audit of the general-purpose financial statements of the County and the Public Financing Authority. The external auditors also perform an annual "Single Audit" of the County's federal financial-assistance programs. Other independent auditors perform annual audits of the Contra Costa County Housing Authority, state grant programs, and the FIRST 5 Contra Costa Children and Families Commission.

Attachments

Schedule of Internal Audit Examinations for 2021

Department Project Description		Last Done Through	Prefd. Examination Cycle (yrs)	Scheduled For 2021	Estimated Hours 2021	Exam Hours 2021
Completed Examinations-Scheduled						
Board of Supervisors						
1102	District 2 General Department Examination (Including MACs)	06/13	4	X	100	145.50
Auditor-Controller						
0105	Revolving/Cash Diff. Fund & Shortage Report (fiscal year)	06/20	1 (Law)	X	60	7.50
0116	Medical & Dental Premium Payments	04/14	2	X	220	321.00
0037	Misc A-C duties (ie Petty Cash ICQ;Relief of Shortage;Increase/New Petty Cash; Recons)		1	X	60	31.00
Treasurer-Tax Collector						
0151	Treasury Cash & Investments - 1st qtr	02/20	1/4 (Law)	X	50	35.00
0151	Treasury Cash & Investments - 2nd qtr	06/20	1/4 (Law)	X	50	30.00
0151	Treasury Cash & Investments - July 1	07/20	1/4 (Law)	X	50	32.00
0151	Treasury Cash & Investments - 3rd qtr (Auditor recommendation)	08/20	1/4 (Law)	X	50	34.00
0151	Treasury Cash & Investments - 4th qtr	12/20	1/4 (Law)	X	50	28.00
0151-A	Tax Collector Cash on Hand - 1st qtr	02/20	1/4	X	20	17.00
0151-A	Tax Collector Cash on Hand - 2nd qtr	06/20	1/4	X	20	16.00
0151-A	Tax Collector Cash on Hand - July 1	07/20	1/4	X	20	15.00
0151-A	Tax Collector Cash on Hand - 3rd qtr	08/20	1/4	X	20	16.00
0151-A	Tax Collector Cash on Hand - 4th qtr	12/20	1/4	X	20	26.50
0154	Supplemental Tax Collection	12/13	2	X	200	112.00
0172	Treasury Oversight Committee (calendar year)	12/19	1 (Law)	X	175	188.50
Department of Information Technology						
0147	General Department Examination	04/14	3	X	120	178.00
Sheriff-Coroner						
3005	Inmates' cash	12/13	2	X	400	231.50
Agriculture						
3351	General Department Examination	03/13	4	X	120	214.00
Animal Services						
3661	General Department Examination	05/17	2	X	350	434.00
Health Services						
4521	Environmental Health-Hazardous Materials Div	04/16	2	X	250	149.50
5403	Materials Management	03/13	3	X	200	167.50

Schedule of Internal Audit Examinations for 2021

Department Project Description		Last Done Through	Prefd. Examination Cycle (yrs)	Scheduled For 2021	Estimated Hours 2021	Exam Hours 2021
Employment & Human Services						
5001	Administration	06/16	3	X	200	282.50
Public Works						
1481	Print and Mail Inventory	06/14	3	X	120	88.00
Public Works-Purchasing Division						
1493	Procurement Card Program - 4th qtr	12/19	1/4 (CAO)	X	60	129.50
1493	Procurement Card Program - 1st qtr	03/20	1/4 (CAO)	X	60	152.00
1493	Procurement Card Program - 2nd qtr	06/20	1/4 (CAO)	X	60	151.00
Veterans Affairs						
0580	General Department Examination	NEW	4	X	100	85.00
Contra Costa Fire Protection District						
9502	General Department Examination	03/14	2	X	300	140.00
9501	Other Supplies Inventory	06/13	3	X	80	168.00
Examinations carried to 2022						
Assessor						
0016	General Department Examination	12/16	4	X	160	129.00
Conservation and Development (DCD)						
3571	North Richmond Mitigation Fund	06/17	4	X	250	34.00
Public Works-Purchasing Division						
1493	Procurement Card Program - 3rd qtr	09/20	1/4 (CAO)	X	60	27.00

Schedule of Internal Audit Examinations
Calendar Year 2022

Department		Historical		Prefd.	Scheduled	Exam
Project Description		Estimated	Last Done	Examination	For	Hours
		Hours	Through	Cycle (yrs)	2022	2022
Auditor-Controller						
0105	Revolving/Cash Diff. Fund & Shortage Report (fiscal year)	60	06/21	1 (Law)	X	60
0037	Misc A-C duties (ie Petty Cash ICQ;Relief of Shortage;Increase/New Petty Cash; Recons)	60		1	X	60
Treasurer-Tax Collector						
0151	Treasury Cash & Investments - 1st qtr	50	02/21	1/4 (Law)	X	50
0151	Treasury Cash & Investments - 2nd qtr	50	04/21	1/4 (Law)	X	50
0151	Treasury Cash & Investments - July 1	50	07/21	1/4 (Law)	X	50
0151	Treasury Cash & Investments - 3rd qtr (Auditor recommendation)	50	09/21	1/4 (Law)	X	50
0151	Treasury Cash & Investments - 4th qtr	50	12/21	1/4 (Law)	X	50
0151-A	Tax Collector Cash on Hand - 1st qtr	20	02/21		X	20
0151-A	Tax Collector Cash on Hand - 2nd qtr	20	04/21		X	20
0151-A	Tax Collector Cash on Hand - July 1	20	07/21		X	20
0151-A	Tax Collector Cash on Hand - 3rd qtr	20	09/21		X	20
0151-A	Tax Collector Cash on Hand - 4th qtr	20	12/21		X	20
0172	Treasury Oversight Committee (calendar year)	175	12/20	1 (Law)	X	175
Employment & Human Services						
5005	In Home Supportive Services (IHSS)	175	03/15	3	X	175
Health Services						
3641	Public Administrator	120	01/16	2	X	120
Probation						
3081	General Department Examination	240	04/20	2(Law)	X	240
Purchasing:						
1493	Procurement Card Program - 3rd qtr	60	09/21	1/4 (CAO)	X	100
1493	Procurement Card Program - 2nd qtr	60	06/21	1/4 (CAO)	X	100
1493	Procurement Card Program - 1st qtr	60	03/21	1/4 (CAO)	X	100
1493	Procurement Card Program - 4th qtr (2021)	60	12/20	1/4 (CAO)	X	100



Contra Costa County Board of Supervisors

Subcommittee Report

INTERNAL OPERATIONS COMMITTEE

7.

Meeting Date: 03/14/2022
Subject: RECOMMENDATIONS FOR DISPOSITION OF LOW MILEAGE FLEET VEHICLES
Submitted For: Brian M. Balbas, Public Works Director/Chief Engineer
Department: Public Works
Referral No.: IOC 25/3
Referral Name: Review of Annual Master Vehicle Replacement List and Disposition of Low-Use Vehicles
Presenter: Joe Yee, Deputy PW Director **Contact:** Joe Yee, Deputy PW Director 925-313-2104

Referral History:

In FY 2008/09, the Board approved the establishment of an Internal Services Fund (ISF) for the County Fleet, administered by the Public Works Department. Each year, the Public Works Department Fleet Services Manager analyzes the fleet and annual vehicle usage, and makes recommendations to the IOC on the budget year vehicle replacements and on the intra-County reassignment of underutilized vehicles, in accordance with County policy. The Board requested the IOC to review annually the Public Works Department report on the fleet and on low-mileage vehicles.

Referral Update:

Attached for the Committee's review is the 2020/21 annual report on the ISF and low-mileage vehicles, as prepared by the Public Works Department.

Recommendation(s)/Next Step(s):

RECEIVE the 2020/21 annual report from the Public Works Director on the Internal Services Fund and status of the County's Vehicle Fleet.

Fiscal Impact (if any):

Reassigning underutilized vehicles would increase cost efficiency, but the fiscal impact was not estimated.

Attachments

2020/21 Fleet Internal Service Fund and Underutilized Vehicle Report

Minutes Attachments


No file(s) attached.



Memo

March 14, 2022

TO: Internal Operations Committee
Supervisor Diane Burgis, District III, Chair
Supervisor Candace Andersen, District II, Vice Chair

FROM: Brian M. Balbas, Public Works Director 

SUBJECT: FLEET INTERNAL SERVICE FUND FY 2020-21 REPORT

Recommendation

Accept the Internal Service Fund (ISF) Fleet Services report for FY 2020-21.

Background

The Fleet Services Division has operated as an Internal Service Fund since 2008 to ensure stable and long-term vehicle replacement funding.

Fleet Services provides various services to County departments including the acquisition, preventative maintenance, repair, and disposal of fleet vehicles and equipment. The division services the County's fleet of 1654 vehicles/equipment/trailers, of which, 966 vehicles are included in the ISF program.

ISF Rate Structure

There are three components to recover operational costs for vehicles in the ISF Fleet Services program which are charged to the departments. They are:

1. A fixed monthly cost to cover insurance, Fleet Services overhead, and vehicle depreciation / replacement
2. A variable cost based on miles driven to cover maintenance and repair costs
3. Direct costs for fuel

This rate structure enables the ISF to collect monthly payments from customer departments over the life-cycle of the units to fund operations and enable the systematic replacement of units at the end of a vehicle's useful life or when it becomes a cost-effective decision to do so.

The estimated fixed and variable rates are adjusted each year to develop ISF rates as close to actual costs as possible for each class of vehicle. Accordingly, the FY 2019-20 expenses were reviewed to develop new rates for FY 2020-21, which went into effect September 1, 2020. Please refer to Attachment A accompanying this report for the ISF Fleet Rates Schedule.

Fleet Services Goals and Objectives

- Continue to provide cost-effective services that meet or exceed our customers' needs and expectations by evaluating additional services and new technologies to increase efficiencies.
- Continue to evaluate and recommend for replacement all vehicles and fleet equipment that are due for replacement based on a predetermined schedule and/or a time when it is most cost-effective to do so and in accordance with Administrative Bulletin 508.5. This increases vehicle availability through reduced down time associated with an older fleet.
- Continue to maintain a newer fleet focusing on preventative maintenance thus reducing repair costs typically associated with an older fleet.
- Continue to purchase clean air vehicles whenever feasible and to grow the number of electric vehicles in the fleet as existing equipment requires replacement. Fleet Services continues to seek funding opportunities to expand the electric vehicle charging station infrastructure to support County and personal vehicles.
- Continue to ensure that all County vehicles are maintained and repaired in a timely, safe, and cost effective manner in order to provide departments with safe, reliable vehicles and equipment.
- Continue to work with departments to identify vehicles and equipment that are underutilized in an effort to maximize fleet utilization, identify departmental actual needs, and reduce overall fleet costs.

Highlights

- In FY 2020-21, 83 vehicles were purchased, 29% fewer than FY 2019-20, and 2% fewer than were purchased in FY 2018-19. Of this amount, 5 are new additions to the fleet requested by departments for newly hired staff and new or expanded services.
- Fleet continually reviews vehicle usage in an effort to reduce underutilized vehicles according to Administrative Bulletin 508.5. A recent review of FY 2019-2020 usage identified 53 units as being underutilized that required further analysis for possible reassignment or replacement. This amount is a dramatic increase from two which was identified the previous year. It appears the main reason for the increase is due to staff working remotely in response to the COVID-19 pandemic. Fleet will continue to monitor vehicle usage post-pandemic to determine if there are longer lasting work patterns that reduces the need for vehicles.
- Fleet Services continues to promote building a "Green Fleet" by purchasing 3 electric and 25 hybrid vehicles as replacement vehicles in FY 2020-21.
- Fleet Services continues to install telematics GPS devices, where appropriate, to help improve fleet utilization, identify vehicle locations in the event of an emergency, reduce costs by identifying and immediately reporting operational issues with the vehicle, and improve accuracy of mileage meter readings. Department users of vehicles equipped

with the telematics GPS devices also have access to standard reports which they can use to review incidences of speeding, excessive idling, vehicle utilization, etc. to help reduce departmental fleet cost. 722 vehicles in the County fleet are equipped with these devices.

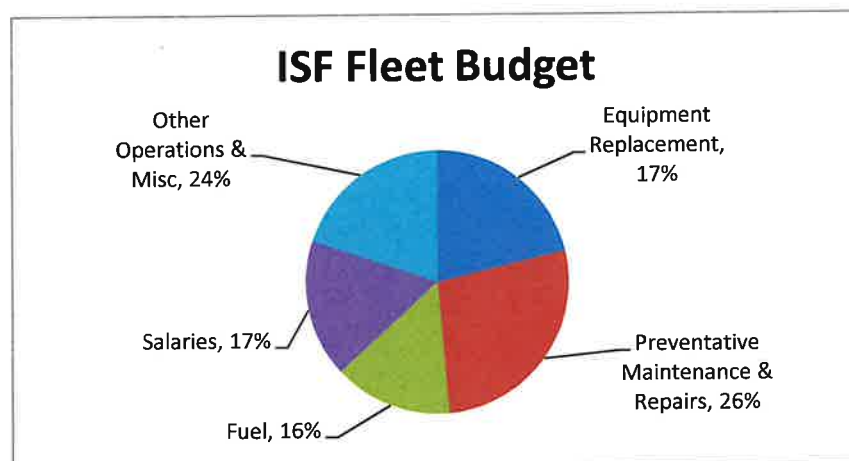
Light vehicles equipped with the telematics GPS device are enrolled in the State Continuous Smog Testing Program excluding them from the mandatory biennial physical smog test, which reduces cost and vehicle downtime. The telematics device continuously monitor emissions performance and will send a notification immediately when a fault is detected so repairs can be made.

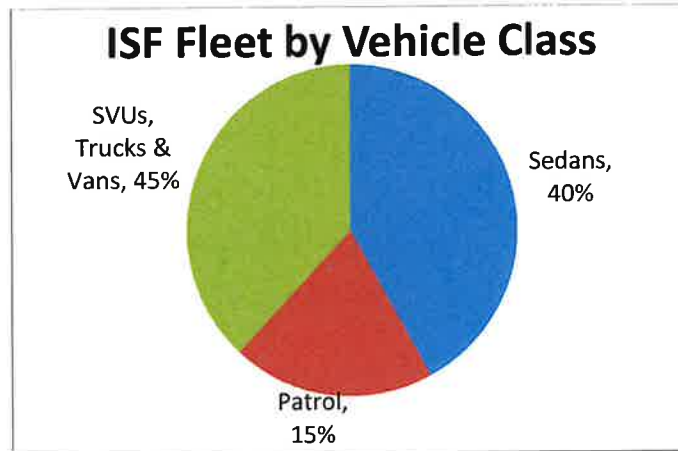
Summary

In FY 2020-21, Fleet Services had a staff of 21 Administration and Operations employees. The Administration section consists of one Fleet Manager, one Fleet Service Supervisor, one Fleet Equipment Specialist and one Clerk. The Operations section consists of one Lead Fleet Technician, 2 Equipment Services Workers, 12 Equipment Mechanics and 2 Equipment Service Writers.

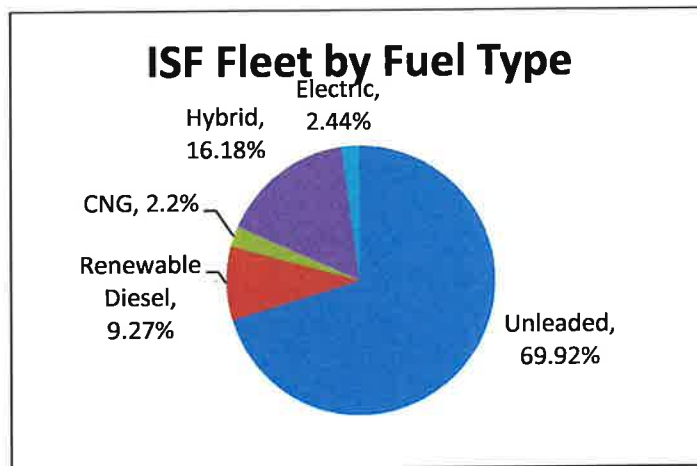
The FY 2020-21 budget of \$16,977,767 included: \$2,933,233 for salaries and benefits; \$4,400,300 for vehicle repairs; \$2,800,000 for fuel; and \$2,900,000 for the replacement of fleet vehicles and equipment.

The FY 2020-21 actual expenditure total was \$14,629,831. In addition, expenditures for the purchase of ISF equipment was \$2,940,570 and \$969,133 was on order at fiscal year-end. Included in the FY 2020-21 Total Revenue reported on Attachment B is \$58,716 of new revenue for the purchase of additional vehicles and equipment. The ending ISF Fund Balance for FY 2020-21 was \$16,851,288. This increase in fund balance is related to the increased value of equipment within the ISF.





Fleet Services continues to purchase clean air vehicles whenever feasible and plans to grow the number of electric vehicles in the fleet as existing equipment requires replacement. All diesel vehicles use renewable diesel fuel and all sedans must have a Partial Zero Emissions Vehicle (PZEV) rating or greater by the California Air Resources Board.



Fleet Services continues to work to achieve the primary goals and objectives of providing County departments with vehicles and equipment that are safe, reliable, economically sustainable, and consistent with departmental needs and requirements at the lowest possible cost. The Division will continue to monitor vehicle use to optimize new vehicle acquisition and better utilize existing vehicle assets.

Attachments

- A ISF Rates Schedule
- B ISF Fund Balance
- C ISF Net Assets

Internal Service Fund - Fleet Services
ISF Fleet Rates Schedule
FY 2020-21

Category	FY 2017-18		FY 2018-19		FY 2019-20		FY 2020-21		% Change	
	Monthly Rate	Mileage Charge	Monthly Rate	Mileage Charge	Monthly Rate	Mileage Charge	Monthly Rate	Mileage Charge	Monthly Rate	Mileage Charge
ISF-Sedan	\$ 372.33	\$ 0.170	\$ 375.75	\$ 0.170	\$ 378.00	\$ 0.240	\$ 388.17	\$ 0.300	2.7%	25.0%
ISF-Cargo Van	397.75	0.300	376.17	0.360	334.50	0.330	326.67	0.470	-2.3%	42.4%
ISF-Passenger Van	293.42	0.290	283.17	0.300	327.92	0.450	360.50	0.460	9.9%	2.2%
ISF-Patrol	770.17	0.470	794.50	0.630	794.25	0.580	905.42	0.610	14.0%	5.2%
ISF-Sports Utility Vehicle	373.75	0.230	415.08	0.210	432.67	0.400	442.17	0.250	2.2%	-37.5%
ISF-Truck, Compact	238.00	0.380	228.25	0.310	258.50	0.320	283.50	0.380	9.7%	18.8%
ISF-Truck, Fullsize	482.33	0.360	383.67	0.460	356.42	0.460	413.75	0.430	16.1%	-6.5%
ISF-Truck, Utility	540.75	0.590	618.33	0.240	507.92	0.400	567.67	0.340	11.8%	-15.0%

**Internal Service Fund - Fleet Services
Fund Balance
For the Year Ended June 30, 2021**

	FY 2019-20	FY 2020-21
Beginning Fund Balance	\$ 15,526,281	\$ 16,311,795
Expenses		
Salaries & Benefits	\$ 2,669,121	\$ 2,888,504
Services and Supplies, Other Charges	8,669,587	8,618,849
Depreciation	2,975,911	3,122,478
Total Expenses	\$ 14,314,619	\$ 14,629,831
Revenues		
Charges for services	\$ 14,493,755	\$ 14,477,817
Transfers In/(Out)	-	-
Sale of Surplus Vehicles	393,854	411,675
Indemnifying Proceeds (Accidents)	212,524	279,832
Total Revenue	\$ 15,100,133	\$ 15,169,324
Change in Fund Balance	\$ 785,514	\$ 539,493
FY Ending Fund Balance	\$ 16,311,795	\$ 16,851,288

Internal Service Fund - Fleet Services
Balance Sheet (Fund 150100)
As of June 30, 2021

	<u>FY 2019-20</u>		<u>FY 2020-21</u>
Assets			
Current Assets:			
0010	\$ 4,648,301		\$ 5,604,134
0100	26,328		134,299
0170	248,632		161,095
0180	1,709,564		1,911,307
0250	(24,808)		(64,952)
	<u>\$ 6,608,015</u>		<u>\$ 7,745,883</u>
Noncurrent Assets:			
0340	\$ 28,361,329		\$ 29,258,175
0360	708,166		581,527
0370	(18,268,376)		(19,298,032)
	<u>\$ 10,801,119</u>		<u>\$ 10,541,670</u>
	\$ 17,409,134		\$ 18,287,553
Liabilities			
0500	\$ 511,266		\$ 624,372
0540	464,822		652,616
0640	121,250		159,277
	<u>\$ 1,097,339</u>		<u>\$ 1,436,265</u>
Net Position			
	\$ 10,801,119		\$ 10,541,670
	5,510,676		6,309,618
	<u>\$ 16,311,795</u>		<u>\$ 16,851,288</u>



Contra Costa County Board of Supervisors

Subcommittee Report

INTERNAL OPERATIONS COMMITTEE

8.

Meeting Date: 03/14/2022

Subject: Reorganization of the Contra Costa County Arts and Culture Commission

Submitted For: Monica Nino, County Administrator

Department: County Administrator

Referral No.:

Referral Name:

Presenter: Lara DeLaney, Sr. Deputy County Administrator

Contact: Lara DeLaney (925) 655-2057

Referral History:

The Arts and Culture Commission of Contra Costa County (AC5) was established in 1994 to advise the Board of Supervisors in matters and issues relevant to Arts and Culture; to advance the arts in a way that promotes communication, education, appreciation and collaboration throughout Contra Costa County; to preserve, celebrate, and share the arts and culture of the many diverse ethnic groups who live in Contra Costa County; to create partnerships with business and government; and to increase communications and understanding between all citizens through art. Most importantly, the mission of the Commission is to promote arts and culture as a vital element in the quality of life for all citizens of Contra Costa County.

The Arts and Culture Commission is composed of nine regularly appointed members (one representative from each of the five supervisorial districts and four at-large representatives) and one alternate. Appointments are for a four-year period with terms expiring on June 30 of alternating odd-numbered years. The Commission also includes two non-voting Youth Advisors.

In 2019, the Arts and Culture Commission completed a [Cultural Planning Prospectus](#) with the recommendation to develop a set of policy recommendations through collaborations and community partners for countywide cultural development. Calls for racial equity and social justice, particularly heightened during the pandemic, highlighted the need for AC5 to “recalibrate” its focus, shifting to a “community action plan highlighting the value of art by creating an updated Arts & Culture Prospectus for Contra Costa County that identifies a district art project.”

On March 22, 2021, the Family and Human Services Committee received a presentation on the Arts and Culture Commission’s recommendation to create the updated [Arts & Culture Prospectus for Contra Costa County](#), which will act as a precursor to a cultural plan. The AC5 proposed to identify community stakeholders, hire a consulting firm to facilitate two workshops, and present an updated Arts & Culture Prospectus that identifies district art projects to the Board of Supervisors. The overall guiding principles for the Prospectus were to increase engagement, outreach and community awareness, highlight art resources, and conduct a community arts evaluation that identifies district art projects in need. The FHS Committee expressed support for the development of an updated Prospectus and recommended a presentation to the Board of Supervisors.

On May 18, 2021, the Board of Supervisors received a presentation on the County Arts and Culture Commission, including the proposal for development of an updated Arts & Culture Prospectus for Contra Costa County that identifies district art projects.

Referral Update:

Status on Arts and Culture Commission Operations

Since September 2021, several AC5 Commissioners and the Managing Director have submitted letters of resignations:

- September 27, 2021, former Chair Ben Miyaji (District II) resigned.
- September 27, 2021, District III Commissioner Grant Taylor resigned.
- September 28, 2021, District IV Commissioner Elizabeth Wood resigned.

- January 3, 2022, Chair Silvia Ledezma (District I) resigned.
- January 4, 2022, Commissioner Joan D’Onofrio (At-large 3) resigned.
- January 4, 2022, Managing Director Jenny Balisle resigned.
- February 4, 2022, Commissioner Joe Arandia (District V) resigned.

In addition, Senior Deputy County Administrator Dennis Bozanich, who used to provide oversight to the AC5, resigned from the County Administrator’s Office effective December 29, 2021.

AC5 Commissioner Dawn Lopshire was appointed to the District IV seat on January 11, 2022.

Attachment 1 is a current membership roster for the Arts and Culture Commission.

Despite the above-mentioned resignations, the following Arts and Culture Commission programs will be continued through June 30, 2022, with support from contractors and the County Administrator’s Office:

- Poetry Out Loud

Poetry Out Loud is a national arts education program that encourages the study of poetry by offering free educational materials and a dynamic recitation competition for high school students across the country. All Contra Costa County High School students, grades 9-12, are invited to enter Poetry Out Loud. School winners advance to the County competition, then the State competition, and ultimately to the National Finals.

- ABOUTFACE

Veterans and their family members are provided with a series of free self-portrait painting classes under the ABOUTFACE program for the purpose of addressing the needs of veterans and improving their lives through art programming. It is based on the belief that individuals have the capacity to heal themselves.

- Art Passage

Art Passages is a changing exhibition program at the County Administration Building (1025 Escobar Street, 1st floor, Martinez) highlighting the Arts and Culture Commission of Contra Costa County’s signature programs and initiatives. Exhibitions showcase artists, arts organizations, and diverse creative expressions representative of Contra Costa County.

- Youth Advisor

The AC5 includes two non-voting Youth Advisor members. Each Youth Advisor will be a high school or college student. Each Youth Advisor will be interviewed and recommended by the Commission for appointment by the Board of Supervisors for a one-year term. Youth Advisors will perform individual Commission-approved service projects during their respective terms. The Youth Advisors will be expected to attend all Commission meetings and other Commission activities as needed.

- Impact Project

With the California Arts Council’s grant funding, the County will develop and implement an Impact Project. Conversations are currently underway to confirm project concept. The purpose of the CAC grant is to highlight systemic/structural racism, education, poverty, cultural/social justice, or environmental sustainability in response to COVID-19.

- Jump StArts

With support from the CAC Jump StArts planning grant, the County will develop the concept for an art project to serve justice-involved youth at Juvenile Hall. Community workshops and public presentations will identify a strategy, actions, and a timeline for the implementation of an art project for the County’s justice-involved youth.

A copy of the FY 21-22 Work Plan for the Arts and Culture Commission is included as Attachment 2 to provide more information regarding the programs provided by the Commission.

In addition to the previously mentioned organizational changes, an annual Measure X investment of \$250,000 was approved by the Board of Supervisors on November 16, 2021 to support the following arts and culture programs for the County.

\$100,000 Support Staff:

- Supplement existing funding for a full-time Managing Director and part-time communication and marketing support.

\$100,000 District Public Art Program:

- District Public Art Program: Contra Costa County's first public art program following Bay Area Counties (\$20,000 each District investment).
- Addresses District public art requests through an application process for artists and art organizations.

\$50,000 New Programs:

- Youth Advisor in each District: Expand equity and opportunity to every District.
- Arts Connection: Connect artists and art organizations for quarterly meetings for advocacy, opportunities, and data collection.
- AIRS (Artist-in-Residency in the School) pilot program: Place teaching artists in CCC schools to work with students to create art projects.

The FY 21-22 Adjusted Budget for the Arts and Culture Commission is \$152,430. As of December 31, 2021, the Arts and Culture Commission's total expenditures for FY 21-22 was approximately \$40,000. CAO staff anticipates that the Commission expenditures will include another \$60,000 by 6/30/2022, bringing the total expenditures in FY21-22 to be approximately \$100,000. This estimate is based on ongoing expenditures by contractors, program related supplies, and other IT costs to continue the budgeted art signature programs through the end of the fiscal year. At the end of FY 21-22, staff expect that AC5 will have a total fund balance of approximately \$50,000 primarily due to Managing Director resignation, consultant contract savings, and under-utilization of the Impact Projects grant funds.

Phase One Interim Report for the Arts and Culture Prospectus

In August 2021, the County executed a \$30,000 contract with Barbara Goldstein from Art Builds Community (ABC) consulting team to develop an updated Arts and Culture Prospectus for Contra Costa County which will act as a "community action plan and identify art projects that are specific to the unique needs of the supervisorial districts." The scope of work included project initiation and research, community outreach and engagement, and the creation and presentation of the Prospectus.

Between August 2021 and December 2021, the ABC consulting team interviewed available AC5 Commissioners (Y'Anad Burrell, Joan D'Onofrio, Sylvia Ledezma, Ben Miyaji, Elizabeth Wood, and Naina Shastri), the Managing Director, and staff from several County departments (County Administrator's Office, Elections Division, Department of Conservation and Department) and the County Office of Education, and created a cultural asset map that shows the locations of arts facilities and activities in the County. In addition, the consulting team planned to conduct extensive public engagement including pop-up events, focus groups, and other equity-centric outreach. However, since the Arts and Culture Commission was not able to meet between October 2021 and January 2022, multiple Commissioners and staff resigned within a short period of time, collaboration with a Subcommittee was not possible, along with other logistical challenges presented by the pandemic (not able to host in person pop-up events, focus groups, community workshops due to concerns regarding COVID), the consulting team was not able to conduct the community outreach and engagement activities as planned.

In January 2022, ABC submitted its Phase One Interim Report for the Prospectus to the County Administrator's Office. The Interim Report is included as Attachment 3 to this board order. In the Executive Summary of the Interim Report, the consulting team stated that "While the Commission supported the development of this prospectus, Commissioner dissent, along with resignations of Commissioners and staff, have left the consulting team without the guidance it needs to proceed." The Report also examines the structure of the Commission and provides examples in Appendixes 4 and 5 of how other counties in the Bay Area and other parts of the United States have structured their arts support agencies as public-private partnerships. In the Bay Area, [Santa Clara County](#), [Marin County](#), [Santa Cruz County](#), and [Napa County](#) all have nonprofit agencies designated as Arts Councils for their counties.

Based on the research conducted to date, the ABC consulting team suggests the following next steps for the County:

- Determine which County officer will lead the rethinking of the County's art support.
- Dissolve the Arts and Culture Commission and create an interim strategy to oversee existing programs.
- Re-budget the remaining FY 2021-22 AC5 funds to commission the development of a 10-year Arts and Cultural Plan for Contra Costa County that includes broad public outreach and proposes a different Arts and Culture Commission structure.

There are some important factors to consider when reviewing this Interim Report. First, creating a prospectus or plan requires having an active and engaged client, which was not available to the consultants during the time they developed this report. For example, the public outreach component of the work was dependent upon having a functioning Commission subcommittee, or, preferably, a broader steering or advisory committee that could confer with the consultants and help guide outreach. Apparently, the AC5 culture prospectus ad hoc committee ceased functioning after one meeting due to Commissioner resignations, and there is currently no Commission leadership for the prospectus nor staff to assist in forming a broader subcommittee.

Regarding the section of the Interim Report that analyzed facilities and institutions in each Supervisorial District, this section of the report was a cultural asset survey and not intended to reflect arts activities in each district. In an ideal planning situation, focus groups would be conducted along with public activities in each district. The cultural asset survey would serve as a starting point to identifying additional places where arts activities are occurring and other institutions that were not discovered. Finally, conferring with a broader range of County departments to assess opportunities for integrating the arts into other County activities is necessary and important. However, besides the few county departments mentioned above, no interviews with representatives from other county departments which might benefit from arts and culture programs were made available to the consultants.

When the Interim Report was submitted, the Art Builds Community consultants expressed that developing a cultural plan or even completing work on a prospectus for a plan is both premature and infeasible at this time.

At the February 14, 2022 meeting of AC5 attended by Commissioners Beverly Kumar, Dawn Lopshire, Y'Anad Burrell, Lanita Mims and Alternate Naina Shastri, ABC made a presentation to the Commission regarding the Interim Report and the consulting team's suggestions summarized above and received input from commissioners. AC5 Commissioners stated that they do not want the Commission to dissolve, rather they would like to discover what the issues have been and figure out how to resolve them. Commissioners stated that the Commission has a long history of supporting arts and culture in the county, and it would be unfortunate to dissolve the work that has been going on for many years after a 90-day observation in the middle of a pandemic. Commissioners do not want the County to dismantle the work they have done and request that the County consider "rebooting" the Commission so that they can carry the important work forward.

Upon further discussion with the Art Builds Community consulting team following the February 14, 2022 Arts and Culture Commission meeting, staff would like to provide the following options for the Internal Operations Committee's review and consideration:

Option #1:

Dissolve the Arts and Culture Commission and establish a Public-Private Partnership Arts Council for Contra Costa County to oversee the administration of County art funds and programs. This option provides the County the opportunity to leverage existing arts expertise and resources within a nonprofit organization; allows the organization/Council to act as the State-Local Partnership (SLP) for Contra Costa County to compete for future California Arts Council grants; allows the Council to fundraise from other businesses/individuals/foundations; provides the Council with the authority to administer County arts funds and pull together various funding sources to maximize resources and efficiency.

Steps in this transition process would include:

- Issue a Request for Proposals to select a nonprofit organization to be the designated Public-Private Partnership Arts Council for the County and coordinate the provision of arts and cultural programs and services countywide.
- The organization appoints a Manager to develop a plan to launch the Arts Council.
- County establishes a budget to support; funding administered by the Public-Private Partnership Arts Council to support cultural and arts activities across the county.
- A nonprofit organization acting as the Arts Council for the County will include a Board of Directors and supporting staff within their organization to administer arts programs, write grant proposals, regrant arts funds to other community-based organizations and individual artists, work with school districts for arts education, and seek cooperation with municipalities.
- The Arts Council will serve as a connector, investor, advocate and leader for the arts and culture in Contra Costa County and be supported by a number of people and organizations including state and local government, school districts, private and public foundations, businesses and community members.
- Dissolve AC5.

Option #2:

Keep the current Arts and Culture Commission configuration as an advisory body to the Board of Supervisors and move

forward with the following actions:

- fill Commission vacancies;
- assign the Commission to a County department other than County Administration;
- recruit and appoint a new contractor as full-time Managing Director;
- update Commission bylaws (Attachment 4) to better define the roles of commissioners, Managing Director, and County staff in the administration of County arts funds and programs;
- train Commissioners and new Managing Director on advisory body functions.

Recommendation(s)/Next Step(s):

ACCEPT Phase One Interim Report for the Arts and Culture Prospectus and PROVIDE direction to staff regarding the potential dissolution of the Arts and Culture Commission and re-organization of an Arts Council for Contra Costa County.

Fiscal Impact (if any):

The potential dissolution of the Arts and Culture Commission will impact the expenditure of the estimated FY 2021-22 Fund Balance of \$50,000 and the Measure X allocation of \$250,000. Fund administration for existing art programs through June 30, 2022 will be supported by the County Administrator's Office.

Agenda Attachments

Attachment 1 Arts and Culture Commission Roster

Attachment 2 AC5 FY 21-22 Work Plan

Attachment 3 Interim Report CCC ArtsandCulturalProspectus REV 02.10.22

Attachment 4 AC5 Bylaws

Minutes Attachments

Public comment email Jenny Balisle 3-14-22

Public comment email attachment Jenny Balisle 3-14-22

Public comment email Silvia Ledezma 3-14-22

Arts and Culture Commission Membership Roster

Seat	Commissioner Name	Term start:	Term end:
District I	VACANT		6/30/25
District II	Beverly Kumar	7/1/19	6/30/23
District III	VACANT		6/30/23
District IV	Dawn Lopshire	1/12/22	6/30/23
District V	VACANT		6/30/25
At-Large 1	Y'Anad Burrell	2/12/13	6/30/23
At-Large 2	VACANT		6/30/23
At-Large 3	VACANT		6/30/25
At-Large 4	Lanita Mims	11/6/18	6/30/25
Alternate	Naina Shastri	8/11/21	6/30/25
Youth Advisor #1	Carolyn Considine	2/2/21	6/30/22
Youth Advisor #2	VACANT		



Arts and Culture Commission of Contra Costa County 1025 Escobar Street, 4th Floor, Martinez, CA 94553
(925) 646-2278 staff@ac5.cccounty.us www.ac5.org

FY 21-22 Work Plan

The Arts and Commission of Contra Costa County is determined to deliver signature programs, initiatives, and grant opportunities as we adjust to the pandemic. For July 2021- July 2022, the *FY21-22 Work Plan* prioritizes the following grants, programs, and initiatives:

1. *Measure X*
2. *Arts and Culture Prospectus of Contra Costa County* (Venture Capital Rebudget and Arts and Cultural Organizations General Operating Relief CAC grant)
3. *Impact Projects* (CAC grant)
4. *Jump StArts* (CAC grant)
5. *ABOUTFACE*
6. *Poetry Out Loud*
7. *Youth Advisor*
8. *Art Passages*

Executive Summary:

- The *FY21-22 Work Plan* features two estimates with charts: timelines and budget.
- *Measure X* and *Arts and Culture Prospectus of Contra Costa County* will be top FY21-22 priority in securing staff, stabilizing programs, and new initiatives.
- The pandemic and funding will determine the final outcome of grants, programs, and initiatives.

Mission: The Arts and Culture Commission of Contra Costa County is dedicated to advancing the arts in a way that promotes communication, education, appreciation and collaboration throughout Contra Costa County so that we may grow creatively as a community that preserves and celebrates our diverse cultural expression.

Guiding Principles

1. Increase Engagement: We envision our signature programs and initiatives identify the needs of the diverse and vibrant population from each Contra Costa County district.

2. Increase Outreach: Our signature programs and initiatives utilize new and innovative artistic practices to tap into the diversity of our cultures.

3. Increase Community Awareness: Our signature programs and initiatives enhance the Arts and Culture Commission's visibility as art advocates and highlight the importance of a better understanding of all communities.

4. Increase Community Awareness of County Arts Resources: Residents will be made aware of the cultural resources that the Arts and Culture Commission provides through announcements, social media, and public awareness along with partnerships with art museums, centers, and organizations.

5. Conduct a Community Evaluation: The arts encourage a healthy environment in which communities become participants in the process. The goal is to engage in strategic discourse to hear the needs of the community and provide the support necessary to embrace the creative process. Intersectionality is the awareness of our differences and seeking to achieve a common purpose.

Descriptions

1. **Measure X:** Measure X is a new Contra Costa County sales tax in which a resident board will be making spending recommendations to the Board of Supervisors. Contra Costa County has the 3rd largest population in the Bay Area with the lowest arts budget. On July 28th, the Arts and Culture Commission presented a \$625,000 ask to secure staff and signature programs (examples below) including transformational ideas such as *District Public Art Program*, *Youth Advisor* in each District, *Arts Connection*, *Community Art Fund*, *AIRS* (Artist-in-Residency in the School) pilot program, and *Build Structures*.
2. **Arts and Culture Prospectus of Contra Costa County (Venture Capital Rebudget and Arts and Cultural Organizations General Operating Relief CAC grant):** Calls for racial equity and social justice in a time of a historical pandemic, highlight the need to recalibrate our focus. Requests for district art projects along with Contra County County government and organization collaborations have increased. In order to succeed, uplift, and meet the needs of all communities, we must garner sustained policy support through example. Our new request shifts to a community action plan highlighting the value of art by creating an updated *Arts & Culture Prospectus for Contra Costa County* that identifies a district art project.
3. **Impact Projects (CAC grant):** With California Arts Council support, the Arts and Culture Commission of Contra Costa County seeks an *Impact Projects* grant for an Utility Box Art Program. Artists partner with local organizations to create a design highlighting systemic/structural racism, education, poverty, cultural/social justice, or environmental sustainability in response to COVID-19.
4. **Jump StArts (CAC grant):** With support from the California Arts Council, the Arts and Culture Commission of Contra Costa County will develop an art project in partnership with Juvenile Hall and the Office of Reentry & Justice to serve justice-involved youth. Two community workshops and public presentation will identify a strategy, actions, and timeline.
5. **ABOUTFACE:** In 2015, the California Arts Council, the Arts and Culture Commission, and the Physical Medicine & Rehabilitation Service at Veterans Affairs Health Care developed *ABOUTFACE* for the purpose of addressing the needs of veterans and improving their lives through art programming. It is based on the belief that individuals have the capacity to heal themselves.
6. **Poetry Out Loud:** *Poetry Out Loud* is a national arts education program that encourages the study of poetry by offering free educational materials and a dynamic recitation competition for high school students across the country. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life. Poetry Out Loud provides free curriculum materials—all available online—including a poetry anthology, a comprehensive teacher's guide, videos of student performances, lesson plans, and promotional and media resources. All Contra Costa County High School students, grades 9-12, are invited to enter *Poetry Out Loud*. School winners advance to the County competition each February, then the State competition in March, and ultimately to the National Finals. Every Contra Costa County high school (public, private, parochial, independent, alternative, continuation, court, charter and home schools), non-profit organizations, and libraries are encouraged to participate. Students don't enter the POL competition directly, but through their high schools or a school POL liaison such as a teacher, librarian, school staff, or organization member.
7. **Youth Advisor:**
The Commission will also include two non-voting Youth Advisor members. Each Youth Advisor will be a high school or college student. Each Youth Advisor will be interviewed and recommended by the Commission for appointment by the Board of Supervisors for a one-year term. Each Youth Advisor will perform a Commission-approved service project during their

respective term. The Youth Advisors will be expected to attend all Commission meetings and other Commission activities as needed.

8. **Art Passages:**

Art Passages is a changing exhibition program at the new County Administration Building (1025 Escobar Street, Martinez) highlighting the Arts and Culture Commission of Contra Costa County's signature programs and initiatives. Exhibitions showcase artists, arts organizations, and diverse creative expressions representative of Contra Costa County.

Timeline

Program	July 21	Aug. 21	Sept. 21	Oct. 21	Nov. 21	Dec. 21	Jan. 22	Feb. 22	March 22	April 22	May 22	June 22	Notes:
Measure X	Measure X Presentation	Community Advocacy and Letters	Measure X Board Recommendation to Board of Supervisors	Board of Supervisors, Community Advocacy, and Implementation Timeline Draft	Implementation Timeline	TBA	TBA	TBA	TBA	TBA	TBA	TBA	
Arts and Culture Prospectus	Research and identify cultural stakeholders. ACP Subcommittee and Managing Director create a database.	Confirm workshop stakeholders.	Work with Art Builds Community by providing information and data.	Art Builds Community holds interviews and plans public workshops.	Art Builds Community attends Commission meeting and shares updates.	Work with Art Builds Community by providing information and data.	Art Builds Community attends Commission meeting and shares updates.	Board of Supervisors presentation and approval of <i>Arts & Culture Prospectus for Contra Costa County and District Art Project</i> funding through June 2022	TBA	TBA	TBA	TBA	
Impact Projects					Artists and Organizations check in, timeline, and information meeting. Artists collaborate with partner organizations for design through February 2022	Design workshops.		Artists submit final designs.	Artists assigned utility box assignments.		Utility boxes prepared for artists.	Artists start painting utility boxes.	July: Water repellent sealer/varnish and anti-graffiti coating application on Utility Boxes. Aug: Artist and Community Organization Virtual Reception and Town Hall. Oct: Contra Costa County Board of Supervisors Artist and Community Organization Recognition.
Jump StArts				Outreach to participating youth, artists, community leaders, partners, advocates, and commissioners. Set workshop dates and locations (virtual or onsite).		JUMP StArts workshop #1 and #2		Workshops draft summary	Workshops summary and Board of Supervisors presentation.		JUMP StArts art project and/or program draft.		July: JUMP StArts art project and/or program final proposal. Aug: JUMP StArts art project and/or program public presentation. Sept: JUMP StArts art project and/or program securing partners, funding, and creating a timeline for implementation.
ABOUTFACE				Oct.-Dec: Preparation, timeline coordination, lesson plans, and workshop format.		Dec-April: Website and social media.	Jan.-Feb.: Communication, Veteran outreach, marketing, and organization presentations.	Workshop #1 supplies order, prep and delivery.	Workshop #1 (3 Saturdays), Workshop #2 supplies order, prep and delivery.	Workshop #2 (3 Saturdays)	May-July: ABOUTFACE exhibition		
Poetry Out Loud				Oct.-Nov: Preparation, timeline coordination, and program/screening format. Website and social media.		Dec.-Jan: Schools and organizations offer POL to students. POL student coaching outreach. Friends of ACS funding requests and prizes coordination.	Jan.-Feb: POL coaching sessions available upon request. Completion of High School competitions and judging (scoring and tabulations). Paperwork finalized and deadline for County competition. Schools opt-in and CAG POL sent the final participation list. Graphics, script created for Arts and Culture Commission virtual county-level screening and award ceremony. Website and social media.	Arts and Culture Commission virtual county-level screening and award ceremony. Awards coordination and delivery. POL coaching sessions for State competition available upon request. Website and social media.	State Finals and Board of Supervisors presentation, paperwork, and delivery of certificates. Website and social media.	National Finals.			
Youth Advisor	Feb.-June 22: Carolyn Considine appointed first Youth Advisor. Commissioner Beverly Kumar is her mentor.	June-Aug: Youth Advisor application marketing process (online creation) and coordination.	Sept.-Oct: Youth Advisor open-call and application reviews (including ad-hoc interview subcommittee)	Oct.-Nov: Youth Advisor selection, mentor identification, and training.	Fall 21-22: New Youth Advisor appointment period including project coordination.				March 22-June 22: Youth Advisor marketing and application coordination process.				
Art Passages	ABOUTFACE till Dec. 3, 2021					Art of the African Diaspora Dec. 14, 2021 - Feb. 28, 2022.			Cesar Chavez exhibit March 14, 2022 - June 13, 2022			Marsh Creek exhibit July 1, 2022 - Sept. 30, 2022.	

Timelines

1. **Measure X Timeline:**

Activity Period: July 2021-June 2022

Date	Task & Activities
July 2021	Measure X Presentation
August 2021	Community Advocacy and Letters
September 2021	Measure X Board Recommendation to Board of Supervisors
September-October 2021	Board of Supervisors, Community Advocacy, and Implementation Timeline Draft
November 2021	Implementation Timeline
November-December 2021	TBA
January 2022-June 2022	TBA

2. **Arts and Culture Prospectus of Contra Costa County Timeline:**

Activity Period: July 2021-June 2022

Date	Task & Activities
July-August 2021	Research and identify cultural stakeholders. ACP Subcommittee and Managing Director create a database.
August 2021	Confirm workshop stakeholders.
September 2021	Work with Art Builds Community by providing information and data.
September-October 2021	Art Builds Community holds interviews and plans public workshops.
November 2021	Art Builds Community attends Commission meeting and shares updates.
November-December 2021	Work with Art Builds Community by providing information and data.
January 2022-June 2022	Art Builds Community attends January Commission meeting. Board of Supervisors presentation and approval of <i>Arts & Culture Prospectus for Contra Costa County and District Art Project</i> funding.

3. Impact Projects CAC Grant Timeline:

Grant Activity Period: November 1, 2021-October 31, 2022

Date	Task & Activities
November 2021	Confirm Contra Costa County utility box locations.
November 2021	Artists and Organizations check in, timeline, and information meeting.
December 2021	Design workshops.
November 2021-February 2022	Artists collaborate with partner organizations for design.
February 2022	Artists submit final designs.
March 2022	Artists assigned utility box assignments.
May 2022	Utility boxes prepared for artists.
June 2022	Artists start painting utility boxes.
July 2022	Water repellent sealer/varnish and anti-graffiti coating application on Utility Boxes.
August 2022	Artist and Community Organization Virtual Reception and Town Hall.
October 2022	Contra Costa County Board of Supervisors Artist and Community Organization Recognition.

*Reference: https://arts.ca.gov/grant_program/impact-projects/

4. Jump StArts CAC Grant Timeline: Grant Activity Period: Oct. 2021–Sept. 2022

Date	Task & Activities
October 2021	Outreach to participating youth, artists, community leaders, partners, advocates, and commissioners.
October 2021	Set workshop dates and locations (virtual or onsite).
December 2021	JUMP StArts workshop #1 and #2
February 2022	Workshops draft summary
March 2022	Workshops summary and Board of Supervisors presentation.
May 2022	JUMP StArts art project and/or program draft.
July 2022	JUMP StArts art project and/or program final proposal.
August 2022	JUMP StArts art project and/or program public presentation.
September 2022	JUMP StArts art project and/or program securing partners, funding, and creating a timeline for implementation.

*Reference: https://arts.ca.gov/grant_program/jump-starts/

5. ABOUTFACE Timeline: Activity Period: October 2021-July 2022

Date	Task & Activities
October-December 2021	Preparation, timeline coordination, lesson plans, and workshop format.
December 2021-April 2022	Website and social media.
January 2022-February 2022	Communication, Veteran outreach, marketing, and organization presentations.
February 2022	Workshop #1 supplies order, prep and delivery.
March 2022	Workshop #1 (3 Saturdays). Workshop #2 supplies order, prep and delivery.
April 2022	Workshop #2 (3 Saturdays). Participant surveys.
May-July 2022	ABOUTFACE exhibition.

**A comprehensive 20-21 ABOUTFACE Project Plan and Timeline is available upon request.*

6. Poetry Out Loud Timeline: Activity Period: October 2021-April 2022

Date	Task & Activities
October-November 2021	Preparation, timeline coordination, and program/screening format. Website and social media.
December 2021-January 2022	Schools and organizations offer POL to students. POL student coaching outreach. Friends of AC5 funding requests and prizes coordination.
January-February 2022	POL coaching sessions available upon request. Completion of High School competitions and judging (scoring and tabulations). Paperwork finalized and deadline for County competition. Schools opt-in and CAC POL sent the final participation list. Graphics/script created for Arts and Culture Commission of Contra Costa County virtual county-level screening and award ceremony. Website and social media.
February 2022	Arts and Culture Commission of Contra Costa County virtual county-level screening and award ceremony. Awards coordination and delivery. POL coaching sessions for State competition available upon request. Website and social media.
March 2022	State Finals and Board of Supervisors presentation, paperwork, and delivery of certificates. Website and social media.
April 2022	National Finals.

**A comprehensive 20-21 POL Timeline is available upon request. References:*

<https://www.capoetryoutloud.org/>

https://docs.google.com/document/d/1G8qsaWF1WBSLprlyY_8ZZOZwz0a9FoaLK7AxkuK40Pc/edit?usp=sharing

7. Youth Advisor Timeline: Activity Period: July 2020-July 2022

Date	Task & Activities
February 2021- June 2022	Carolyn Considine appointed first Youth Advisor. Commissioner Beverly Kumar is her mentor.
June-August 2021	Youth Advisor application marketing, process (online creation) and coordination.
September-October 2021	Youth Advisor open-call and application reviews (including ad-hoc interview subcommittee)
October-November 2021	Youth Advisor selection, mentor identification, and training.
Fall 2021- Fall 2022	New Youth Advisor appointment period including project coordination.
March 2022-June 2022	Youth Advisor marketing and application coordination process.

8. Art Passages Timeline:

Proposed Activity Period: July 2021-July 2022

**2-3 exhibitions a year at the New County Administration Building.*

Proposed FY 21-22 Exhibition Schedule:

1. ABOUTFACE till December 3, 2021.
2. Art of the African Diaspora December 14, 2021 - February 28, 2022. (Create a call, 3-5 artists, concept theme) Identify: specifics,
3. Cesar Chavez exhibit March 14, 2022 - June 13, 2022.
4. Marsh Creek exhibit July 1, 2022 - September 30, 2022.

Contra Costa County Arts and Culture Prospectus: Phase One

Executive Summary

Art Builds Community is submitting this draft interim report at the completion of the research phase of the Contra Costa County Arts and Culture Prospectus. Our team began work on the prospectus in September 2021. Since that time, there have been significant resignations from the Arts and Culture Commission, the County Administrator's Office, and contractual arts staff. These leadership changes have hampered our efforts to initiate community outreach and focus groups, the next phase of prospectus development.

Since 1994, Contra Costa County has invested in the arts with the support of its volunteer-led Arts and Culture Commission, whose mission is “to advance the arts in a way that promotes communication, education, appreciation, and collaboration throughout Contra Costa County...(to) grow creatively as a community that preserves and celebrates our diverse cultural expression.” County-funded arts programs have enhanced the cultural life of the region and, as the County expands its financial support for the arts, these investments should be guided by a robust, aspirational plan with a structural framework to implement it. While the Commission supported the development of this prospectus, Commissioner dissent, along with resignations of Commissioners and staff, have left the consulting team without the guidance it needs to proceed. Attempts to reach all Commissioners to create a basis for the prospectus were sometimes rebuffed. Commissioners who were interviewed were often more invested in airing their grievances than providing their perspective on community needs and aspirations.

Whereas the County’s Request for Qualifications anticipated developing an arts prospectus through two public workshops, its guiding principles were to “increase engagement, outreach, community awareness, highlight art resources, and conduct a community evaluation.” Following consultant selection, Art Builds Community’s scope of work was refined in collaboration with the CAO and Art Staff to include greater public engagement including pop-up events, focus groups, and other equity-centric outreach. This community outreach was predicated upon identifying locations, participants, and an outreach framework with the support of AC5. Because the Commission did not meet during the research period, and Covid-19 presented logistical challenges, public has been postponed. To date, the consultants have created a [cultural asset map](#) (*Appendix 1*) that shows the locations of arts facilities and organizations activities in the County, interviewed available Commissioners and City staff, and charted public support of the arts in Contra Costa County cities and other Bay Area counties (*Appendices 2 and 3*). This interim report reflects Commissioners’ and County staff perspectives about opportunities for Contra Costa County to invest in the arts. It also examines the structure of the Commission and provides examples of how other counties in the Bay Area and other parts of the United States have structured their arts support agencies as public private partnerships (*Appendices 4 and 5*).

Based on research to date, the consultant team suggests the following next steps:

- Determine which County officer will lead the rethinking of the County’s art support.
- Dissolve the Arts and Culture Commission and create an interim strategy to oversee existing programs.

- Re-budget the remaining 2022-23 arts funds to commission a 10-year cultural arts plan for Contra Costa County that includes broad public outreach and proposes a different Commission structure.

Research

During this phase of the Arts and Culture Prospectus, Art Builds Community interviewed Commissioners, staff from several County departments (see p. 5), created a cultural asset map that identifies where arts activities are currently taking place, researched existing arts agencies in Contra Costa County cities and adjacent counties, and created a benchmarking report showing examples of public/private arts agencies in other parts of the United States (*see appendices*). We also reviewed YBCA's Artist Power Convening analysis of

Internal Stakeholders: Commissioners

Art Builds Community reached out to all Arts and Culture Commission's ten members and interviewed six of them. Some Commissioners, including Elizabeth Wood and Ben Miyaji, have recently resigned. Others, including Sylvia Ledezma and Joan D'Onofrio, submitted their resignations. Other Commissioners declined interviews or were not available. By January 2022, we had interviewed Y'Anad Burrell, Joan D'Onofrio, Sylvia Ledezma, Ben Miyaji, Naina Shastri, and Elizabeth Wood. These Commissioners have served between one and eleven years.

Commission Accomplishments

The Commission has launched and supported several significant programs, including Arts in Corrections and County Jails, an Arts Directory and Calendar, and Local Arts and Cultural Organization regrant program. In addition, the Commission supported:

- *Poetry Out Loud*, a partnership with the [California Arts Council](#), [National Endowments for the Arts](#), and [Poetry Foundation](#). This national recitation contest is open to high school students and awards cash prizes given by Friends of AC5, the Commission's nonprofit partner. The program is available to all high schools and organizations in the County that work with grades 9-12 (homeschoolers can also participate).
- *About Face* provides a series of free self-portrait painting classes for veterans and is supported through the [California Arts Council's Veterans in the Arts](#) as a free service to veterans living or working in Contra Costa County. It has received additional past support, including the **Michelangelo D'Onofrio Arts Foundation**, **Friends of AC5** [501(c)3], and [Returning Veterans of Diablo Valley](#).
- *Art Passage* is a changing exhibition program at the new County Administration Building that highlights the signature programs and initiatives supported by the Arts and Culture Commission. Exhibitions highlight artists, arts organizations, and diverse creative expressions representative of Contra Costa County.
- *Arts Café* is a series of workshops, lectures, discussions, and demonstrations on a variety of art topics was held until 2020 at locations throughout the County and online, in collaboration with the Art of Health & Healing, an organization of the County Health Department.

- *Art Recognition Awards* are given to those who have made a significant artistic or philanthropic contribution to Contra Costa's Arts and Culture every other year.

Commission Observations and Concerns

- Areas of Need:
 - County arts organizations lack networking opportunities.
 - Contra County does not receive a large enough share of California Arts Council funding. Only five grants were awarded in Contra Costa County last two years. These included a two-year grant that spans FY 20-21 and FY 21-22.
 - West County has the greatest need for additional art support.
 - In addition, the City of Concord, in Central County has no art commission to support activities there.

Opportunities:

- There are many enthusiastic arts supporters in the County
 - The Commission has a continuing interest in supporting arts education in schools, art in prisons, cultural districts, and a youth advisor program.
 - There are beautiful natural settings throughout the County where performing arts activities could be presented.
 - There are opportunities for cultural exchanges with sister cities.
- Commission Performance.
 - Commissioners have differing perspectives about their roles and responsibilities.
 - Commissioners do not agree upon the purpose of arts funding or where funds should be invested.
 - There is an uneasy relationship between the Friends of AC5 and members of the Arts and Culture Commission as a whole.
 - There is disagreement about the role of the Youth Advisor.
 - Commissioners assume 'ownership' of program development (youth advisor, arts education) and do not welcome ideas from other Commissioners.
 - New Commissioners feel excluded from discussions.
 - The Commission does not adhere to Brown Act rules nor follow established rules of order that would facilitate more civil discussions.
 - There is universal agreement among Commissioners about a breakdown in civil communication.

Internal Stakeholders: County Staff and Departments

- County Administrator Dennis Bozanich:
 - The County has a vision for a new County campus that will include new construction. The budget is \$60 million and can include public art.
 - Measure X, which was reported to the board in October 2021, included arts funding. The request of \$625,000 was reduced to an award of \$250,000 in November 2021.

- The cities in Contra Costa County received \$190 million in American Rescue Plan funds. It is possible that some of these funds can be used for art. At the time of the consultant's interview with Bozanich the cities were planning to return to the Board of Supervisors with additional ARPA requests. This is no longer expected to happen.
-
- Election Outreach Coordinator & Clerk recorder, Civic Engagement Staff: Eren Mendez
 - There is partnership potential for artists/arts organizations to enliven the Board of Supervisors' Cesar Chavez and Martin Luther King Jr. Day celebrations.
 - Artists can work with the Elections Department to create public artwork that asks the question, "How does a person become civically engaged?"
 - The department sponsors a photo contest to create images that encourage people to open their voting information booklets. These photos can be displayed as a public exhibit.
 - The arts can be used on social media platforms to encourage young adults from diverse socioeconomic and cultural backgrounds to become more civically engaged. This effort can be a collaboration with the departments' youth ambassadors' program.
- Planning Department: Will Nelson
 - Public art has been included in the language for the County General Plan, *Contra Costa 2040*.
 - The Sustainability Committee supports funding for public art maintenance.
 - Current County policy says that cultural institutions must be available and accessible for all.
 - Contra Costa County should look to other places for arts ideas, for arts supporting environmental cleanup, as was done with the Levitt Pavilion SteelStacks project in Bethlehem, Pennsylvania.
 - The Supervisors' focus areas are the plan elements addressing environmental justice, community health, sustainability, and economic development. Art can be intertwined with all these elements.
- STEAM (Science Technology Art and Math) Coordinator & Director of Curriculum Instruction: Hanna Ma
 - There is not adequate arts education in school plans. Teachers who are aware of this problem are making their voices heard, and arts education needs more support from the County Supervisor level.
 - The Arts and Culture Commission supported the *Art of Resilience* art show during the pandemic with the support of Commissioner Kumar, who introduced a student to the program who was already working on a similar project. There was little funding for this effort. The program was coordinated by Ma, and facilities bore the materials cost.
 - The STEAM program recently worked with Diablo Regional Art Association to support High School artists. The project was funded by Kaiser and provided in-kind marketing support from the County.

The Arts in Contra Costa County

Art Builds Community has created a [map](#) (Appendix 1) showing locations of performing and visual arts institutions throughout the County. The following is an analysis of arts facilities and organizations by district. It does not reflect of level of arts activities that may occur there.

- **District One**

- The arts and cultural locations in District 1 include theatre and art centers primarily. Most locations to experience the arts can be found in Richmond. There is the capacity to encourage arts and cultural engagement in Pinole, San Pablo, and the areas near the regional parks and historical park. The consultant team has been able to find little to no arts and cultural groups in El Sobrante and Hercules.

- **District Two**

- There are few culturally specific arts facilities in District 2. Most arts and cultural sites are located on Saint Mary's campus, with little arts and cultural gathering opportunities throughout the cities in the district. There is not a centralized area to experience the arts. There are several historical locations rather than cultural groups or contemporary art experiences. That said, both the Cities of Danville and San Ramon support a variety of arts activities.

- **District Three**

- There are only a handful of arts and cultural experiences in District 3 available to the communities in Pittsburg, Antioch, Brentwood, and other cities within the district. The primary art activities available to engage with are historical locations and theatre. As a district close to the water and the regional park, there are opportunities in these locations.

- **District Four**

- One of the most dynamic art cities is in District Four, Walnut Creek. There is a clear presence of the city's engagement in providing arts opportunities for the community on the assessment map. Concord, Pleasant Hill, and Clayton have provided opportunities for the arts and culture; however, the locations are spread out without a centralized area.

- **District Five**

- While the City of Martinez has a vibrant arts community, District Five has a minimal number of arts and cultural facilities for the diverse community that lives there. The small number of institutions available for the community to experience are theatres with few historical halls. The city of Hercules does have a Polynesian dance company but is the only cultural dance group that could be located. ,

Arts and Culture Commission Structure

The role of the Arts and Culture Commission as described by the Board of Supervisors is to “...advise the Board of Supervisors in matters and issues relevant to Arts and Culture; to advance the arts in a way that promotes communication, education, appreciation and collaboration throughout Contra Costa County; to preserve, celebrate, and share the arts and culture of the many diverse ethnic groups who live in Contra Costa County; to create partnerships with business and government and to increase communications and understanding between all citizens through art. Most importantly, the Commission will promote arts and culture as a vital element in the quality of life for all the citizens of Contra Costa County. “

The Commission was originally described as an advocacy and advisory organization charged with promoting the arts and building partnerships to support the arts. Once the Commission had a budget to administer, its role became more complex. The Commission has initiated a variety of programs, awards, and grants. It has now come to an impasse about its future: the programs it hopes to initiate, the role of staff and Commissioners in implementing them, and the role of Friends of AC5 in determining which projects to fund. That said, the Commissioners have advocated for the creation of a cultural plan that will create a vision for where the County can or should invest its arts dollars. This prospectus, as a precursor to a cultural plan, was to identify areas of need in each Supervisory District.

Several Commissioners see their role as initiating and managing programs with staff support; others see their role as advisory. Giving a volunteer Commission responsibility for developing programs and leading them is not a best practice. It places decisions about the use and management of public funds in the hands of a part-time nonprofessional body. Currently, there is inadequate staff support to research and implement the Commission’s ideas and initiatives.

Friends of AC5

The existence of a partner organization, Friends of AC5, has complicated the role of the Commission. The Friends group appears to be raising money and support the work of the Commission. This entity is led by current and former Arts and Culture Commissioners, and its role relative to the Commission is unclear. Whereas nonprofit partners to municipal departments such as libraries and parks supplement existing programs by buying supplies or raising funds, the Friends of AC5 seem, in some instances, to be dictating where the Commission should be directing its efforts while doing little to raise additional funds. This lack of clarity between the role of the Commission and Friends of AC5 group has created tension and potential conflicts of interest. At present, Friends of AC5 is out of compliance with the Secretary of State and is in the process of changing its name.

Emerging Themes

- The current structure of the County's arts/cultural support and direction is unclear, and it lacks a vision, mission, or guiding principles.
- While the Arts and Culture Prospectus was intended to address some of these issues, it cannot proceed without staff and Commission leadership.
- There is no mutual understanding of the role of the Arts and Culture Commission or how its work is meant to be conducted.
- There are areas of the County that benefit from the arts and other areas that are art deserts.
- The County's arts investments are out of step with surrounding counties, and there is no regular, dedicated funding source for support of the arts.
- There is potential to build art into public schools and other community-serving facilities in partnership with other County departments, Cities, and State institutions.
- There is no clear ownership of the arts within the County family. While the CAO's office provides support to the Commission, it does not provide leadership or adequate staff support.
- There is a strained relationship between the Commission the Friends of AC5, its nonprofit partner.

Next Steps

This interim report provides County staff with a preliminary assessment of needs and a starting point for a cultural plan. Appendices 4 and 5 demonstrate alternative ways of structuring the County's arts programs. A detailed cultural plan can build upon this phase of the Prospectus to include broader community outreach through in person events, surveys, and social media. These activities can build upon what the consultants have learned through preliminary interviews and mapping.

The following actions may be necessary before Contra Costa County initiates its cultural planning efforts.:

- Dissolve the Arts and Culture Commission.
- Determine who will oversee existing programs.
- Re-budget the funds and the remaining funds for the ABC contract to create a cultural plan for Contra Costa County.
- Appoint a diverse cultural plan steering committee.
- Decide how to continue the work of the Arts and Culture Commission in the absence of staff and Commissioners.
- Expand the cultural asset survey and needs assessment through public outreach events.
- Explore opportunities for partnerships with County Departments.

Appendix 2: Contra Costa County Arts and Culture Prospectus

Contra Costa County: City Art Programs

City	Sq Mi	District	City Dept	Commission	Liaison	Public %	Private %	Art or Cultural Plan	Municipal Code	Other Art Support
Brentwood	14.81	3	Economic Development	Arts Commission	Kris Farro kfarro@brentwoodca.gov	1%	1%	No	Chapter 2.44	
Danville	18.03	2	Recreation, Arts & Community Services	Arts Advisory Board	Jessica Wallner (Recreation Superintendent) - (925)-314-3426	No	No	No	Chapter 2.13	
El Cerrito	3.69	1	Your Government	Arts & Culture Commission	Alexandra Orologas (Assistant City Manager) - (510)-215-4302	1%		2013 Arts and Culture Master Plan	Chapter 13.50	
Lafayette	15.39	2	City Hall	Public Art Committee	Jenny Rosen jrosen@lovelafayette.org		1%		Chapter 6.26	
Moraga	9.44	2	Parks & Recreation	Art in Public Spaces Committee						
Richmond	52.48	1	Economic Development	Arts and Culture Commission	Winifred Day (Arts and Culture Manager) - (510)-620-6952	1.50%	1%	2002 Cultural Arts Plan	Chapter 6.5	
San Pablo	2.6	1	Planning Department	Planning Commission			1%	No	Chapter 7.63	Community Foundation Grant Program
San Ramon	18.08	2	Parks and Community A	Arts Advisory Committee	Adam Chow (Parks & Community Services Recreation Supervisor) - (925)-973-3321	1%	1%	Yes	Chapter X C 146-53	Provides a variety of arts services, classes, events and grants through Parks and Recreation and in partnership with San Ramon Arts Foundation supports grants for the arts. The City has five galleries.
Walnut Creek	19.77	4	Government	Arts Commission	Kevin Safine (Arts and Recreation Director) - (925)-943-5848	1%		Yes	Chapter 7-3 and Chapter 10-10	City provides funding for Lescher Art Center, including gallery and theatre. City works provides arts grants in collaboration with several foundations, as well as arts classes, concerts and other activities.

Appendix 3: Contra Costa County Arts and Culture Prospectus

Bay Area County Arts Commissions

Program	Location	Clients	Source of Funds	Programs	Staffing	Annual Budget
Alameda County Arts Commission	Alameda County	<ul style="list-style-type: none"> Local artists Arts Organizations County Libraries 	<ul style="list-style-type: none"> 2% of each county capital project budget to be allocated for the acquisition, design, creation, installation and maintenance for public art and related administrative costs. These are the funders for Alameda County: <ul style="list-style-type: none"> California Arts Council. National Endowment for the Arts Foundation for the Arts in Alameda County East Bay Community Foundation Alameda County Office of Education's Alliane for Arts Learning Leadership 	<ul style="list-style-type: none"> Arts Advocacy; Arts Leadership Award. Arts Education - Art IS Education: Promoting public support for arts education for all youth 100 Families Alameda County: Art and Social Change Alliance for Arts Learning Leadership of the San Francisco Bay Area Annual Alameda County Poetry Out Loud Veterans Initiative in the Arts: Veterans Art Project 	<ul style="list-style-type: none"> Director Program Coordinator Public Art Program Coordinator x 2 Program Associate 	<p>MOE (maintenance of Effort)</p> <p>Budget adjustments necessary to support programs in 2020-2021: Arts Commission expenditure and revenue adjustments, appropriated 100,000</p> <ul style="list-style-type: none"> Appropriation by Program - Cultural, Recreation & Education \$40.5M (1.2% of budget)
San Francisco Arts Commission	San Francisco	<ul style="list-style-type: none"> Local artists Arts Organizations 	<ul style="list-style-type: none"> Art Enrichment Ordinance , 2% for art program, funding for the acquisition of artwork for new public facilities and civic spaces. It ensures that two percent of the gross construction cost of civic buildings, transportation improvement projects, new parks, and other above ground structures such as bridges be allocated for public art. 1% for art program that requires that large projects in the Downtown and nearby neighborhoods provide public art that equals 1% of the total construction cost. There is an option for a aportion of the 1% art requirement to the City's Public Art Trust. Proposition E Funding: In November 2018, San Franciscans voted by 75% majority to allocate 	<ul style="list-style-type: none"> Civic Design Review (charter mandated responsibility of the Arts Commission) Community Investments; Art Education, partners with San Francisco Unified School District, Arts Education Alliance of the Bay Area, and the Department of Children, youth and their Fmailies. - Arts Education Directory, an online guide for parents, principals, and teachers with contact information for arts and arts education resources. Cultural centers, 4 City-owned facilities and 3 virtual cultural centers operated by nonprofit arts organizations and provide cultural and arts programs. 	<ul style="list-style-type: none"> Director of Public Art and Civic Art Collection Director of Public Art Trust and Speical Initiatives (Temproyary public art) Program Associate, Civic Design and Special Initiatives. Program Associate, Community Investment Program. Program Associate, Program Associate, Art Vendor Program Commission Secretary, Liaison to Commissioners, Director of Cultural Affairs, Deputy Directors. Director of Public & Private 	<p>Proposition E Funding:</p> <ul style="list-style-type: none"> FY20 Hotel Tax Allocations by Department: Grants for the Arts \$14,670,000, Arts Commission (Community Investment) \$11,430,000, Mayor's Office of Housing and Community Development \$2,700,000. FY20 Hotel Room Tax Expenses (Arts Commission) Cultural Centers \$2,777,606, Cultural Equity Endowment \$4,668,292, Arts Impact Endowment \$1,554,250
Silicon Valley Creates	Santa Clara County	<ul style="list-style-type: none"> Santa Clara Artists, Arts Institutions, fiscal sponsees 	<ul style="list-style-type: none"> Santa Clara County Transit occupancy tax (TOT) supports a portion of their budget. The TOT is 8%. Each year, the first \$500,000 in TOT supports arts and culture projects in the County. The remaining taxes fund human service needs in the County. Additional support comes from Packard, Hewlett, Applied Materials and California Arts Council. As an arts service organization they apply for specific grants to support their services. 	<ul style="list-style-type: none"> Arts Accelerator GenArts Silicon Valley SVMindshare. Poet laureate Content Magazine. SV Laureate/SVARTS/CONTENT Emerging Artist Award ArtsEdConnect. The Studio Grant Programs: <ul style="list-style-type: none"> Blue shield of California Community Health Mural Project - Gilroy X Factor Grants. SV Laureate Awards 	<ul style="list-style-type: none"> Chief Executive Officer. Creative Catalyst & ArtsWeb Arts Business Navigator. Program Manager. The Cultivator, Content Magazine Associate Producer, Content Magazine Program Assistant ArtsWeb Business Navigator. Administrative Manager. Accounting Coordinator. Director of Strategic Initiatives An additional committee was added - The Equity Council is advosry to the SVCreates Board of Directors and is made up of at least two board members and several community representatives. The council guides SVCreates in advancing racial and cultural equity within the organization's structure, leadership, programming, and planning. It has 5 members. 	<p>2019 expenses \$2,607,289.</p>
Creative Sonoma	Sonoma	<ul style="list-style-type: none"> Artists & Creatives Arts Education. Organizations & Enterprises 	<ul style="list-style-type: none"> Support from County of Sonoma Economic Development Board, California Arts Council, National Endowment for the Arts. The County of Sonoma has established a fund the be administered by Creative Sonoma to support cultural arts activities across Sonoma County. 	<ul style="list-style-type: none"> Public Art Directory Creatives at Work; artist creative directory, organizations and enterprise directory and film services directory. Professional development events Arts Education Hub Special Projects; Sonoma Sound 2021, Creative ReOpening 2020-2021 Creative Sonoma leverages funding and opportunities to partner throughout Sonoma County to integrate the arts in meaningful ways. Learn more about each of these projects and how creatives have been put to work to impact and uplift our entire community. Grant Programs: <ul style="list-style-type: none"> Arts Education Framework Consultancy Awards Arts & Cultural Equity Fellowship Grants. Arts Impact Grants for Organizations COVID-19 Arts Relief Grants for Organizations Recovery & Response Grants 	<ul style="list-style-type: none"> Director Program Officer Administrative Operations Coordinator Arts Education Manager. *There are also an 8 member Creative Sonoma Advisory Board and 9 member Economic Development Board of Directors 	

Appendix 4: Bay Area and Central Coast State-Local Partner Nonprofit Art Organizations

Summary:

1. California counties have utilized nonprofit art organizations as State-Local Partners for the California Arts Council.
2. This is for various reasons: nonprofit county organizations merge together, a county government agency has disbanded or dissolved, or an independent nonprofit organization provides county services.
3. This analysis includes Bay Area and Central Coast nonprofit art organizations examples: San Benito County Arts Council, SVCREATES, MarinArts, Arts Council Napa Valley, and Arts Council Santa Cruz County.
4. The following examples are recognized by the California Arts Council as county-designed local arts agencies:
https://arts.ca.gov/wp-content/uploads/2020/11/CAC_SLP_2019-21_Directory_050820.pdf

San Benito County Arts Council

Jennifer Laine, Executive Director
San Benito County Arts Council
831.636.2787

Links:

<https://www.sanbenitoarts.org/about/www.sanbenitoarts.org>

Website: “The San Benito County Arts Council is an entrepreneurial, nimble, collaborative nonprofit that provides arts programming and serves as a connector, investor, advocate and leader for the arts in San Benito County. Founded in 2006, the Arts Council is anchored by a dynamic, energetic and committed staff and Board of Directors supported by a growing number of people and organizations that includes state and local government, school districts at the County Office of Education, private and public foundations, individuals and businesses.

The San Benito County Arts Council is a 501(c)3 nonprofit organization based in Hollister, California, which serves as a State-Local Partner to the California Arts Council.”

Laine: In the 1980s, San Benito was a government agency but in the early 1990s it was disbanded and reconstituted several years later as a nonprofit organization.

Appendix 4: Bay Area and Central Coast State-Local Partner Nonprofit Art Organizations

2. Example: SVCREATES

Alexandra Urbanowski
Associate Director
alexandra@svcreates.org
408.998.3458 ext. 214
Link: <https://www.svcreates.org/>

Website: “Arts Council Silicon Valley and 1stACT Silicon Valley merged in 2013 to create the regional nonprofit SVCREATES. SVCREATES builds on Arts Council’s 30-year history of support to the arts community through regional grantmaking, professional development and the Artist Laureate program, and on 1stACT Silicon Valley’s dynamic role in incubating innovative programs and initiatives like SPUR San Jose, School of Arts and Culture at MHP, MALI (Multicultural Arts Leadership Institute), and The Studio.”

3. Example: MarinArts

Pamela Morton
Board President
pmorton53@gmail.com
415-606-4139
Link: <https://www.marinarts.org/about-us/>

“MarinArts is dedicated to advocating for all of the arts in Marin County. MarinArts online calendar makes it easy to discover and participate in creative and cultural events throughout our community, including arts events and educational opportunities for all ages.”

History. “After the Marin Arts Council folded in 2011, artists and arts leaders came to believe that Marin County needed an umbrella for all of the arts—visual, theater, film, literary, and music, as well as arts education. Executive Director Mary O’Mara of MarinLink (the community project incubator and fiscal sponsor), former Program Manager for the Marin Arts Council Pam Morton, and a dedicated group of arts community volunteers led six years of planning. MarinArts is the result.

Launched quietly in early 2017, MarinArts is making an impact as an important county-wide cultural events resource.

MarinArts is powered by Artsopolis, a project of Silicon Valley Creates. The platform is used by arts communities large and small throughout the United States.

MarinArts is a 501(c)(3) nonprofit organization. Donations are tax deductible to the full extent of the law. Tax ID #47-2571336.”

Appendix 4: Bay Area and Central Coast State-Local Partner Nonprofit Art Organizations

4. Example: Arts Council Napa Valley

Olevia Everett President
and CEO(707) 257-2117
olivia@artscouncilnv.org

Link: <https://www.artscouncilnapavalley.org/about/>

Website: “Arts Council Napa Valley (ACNV) began in 1963, and obtained 501(c)(3) nonprofit status in 1981. Today ACNV is Napa County’s designated arts agency, executing programs and services countywide benefitting and uplifting our local arts and culture sector and community as a whole.

Our primary focus is increasing public access to the arts. We do this by supporting the creative industry through our programming, accessible services, and advocacy efforts. Our programming works to increase visibility and funding for local artists while our services aim to inform and connect creatives to opportunities in their fields. Our advocacy efforts work to both support and uplift emerging and mid-level artists while increasing access to arts education for students countywide.

5. Example: Arts Council Santa Cruz County

Jim Brown
Executive Director
(831) 475-9600
jim@artscouncilsc.org

Link: <https://www.artscouncilsc.org/about/>

Website: “Our mission is to generate creativity, vibrancy, and connection. Together, we’re building a stronger Santa Cruz County, where creative expression thrives and the arts are integral to all aspects of our diverse community.

We’ve been doing this work since 1979 as a private, non-profit agency with an incredible team and board.”

Appendix 5: Contra Costa County Arts and Cultural Prospects

Public/Private Arts Council Examples

Program	Location	Funding	Clients	Source of Funds	Charge Method	Services	Staffing	Annual Budget
Regional Arts & Cultural Council	Portland, Oregon	<ul style="list-style-type: none"> City of Portland general fund, Washington County General Fund, Oregon Arts Commission and Oregon General Trust, Multnomah County General Fund and Transient Lodging Tax. No private percent for art 	<ul style="list-style-type: none"> Metro, Tri-Met, Port of Portland, City of Gresham, Oregon City, Private hospitals and local developers 	<ul style="list-style-type: none"> 2% for public art equal to the total Eligible Costs or of the total Eligible undrs of the improvement project, whichever is less. (City of Portland Ordinance). 2% of the construction costs of each construction project. The 2% set aside is allocated as follows: 1.22% for art, .58% to RACC for management and administration of the art and .20% for maintenance costs of the commission's percent for art program. 	<ul style="list-style-type: none"> invoking varies depending on RACC role with the client (private or public) With some cases it is a full hand off with the artists leaving the artists doing the invoking after the hand off. Depending on the magnitude of project invoking will be based on milestones or as an upfront payment RACC tries to do a fixed fee for private clients All invoices happens more based on funding sources 	<ul style="list-style-type: none"> Helps acquire and maintain community-owned artworks in public places. Public art management services to other public agencies; Contracted work to facilitate the selection and integration of art into private hospitals and local developers. Works around the country to create Public Art Master Plans, design public art programs, serve on selection panels, manage artist selection processes. Manages permanent work process from the selection process through installation and is responsible for the ongoing maintenance. RACC facilitates the acquisition, siting and installation of two and three-dimensional small scale portable artworks for the City of Portland and Multnomah County. 	<ul style="list-style-type: none"> 4 on the public art team. 3 are full time and one at 80%. Director of Public Art. Public Art Collections Manager. Public Art Exhibitions & Collections Coordinator Public Art Program Senior Specialist 	<p>Total Expenses \$13,234,998</p> <p>Public Art Expenses \$3,080,173</p>
4 Culture, the Cultural Development Authority of King County	Seattle, Washington	<ul style="list-style-type: none"> The Arts, Heritage & Preservation areas are funded through the Lodging tax. Public art is not - it is funded by 1% for Art Funds from eligible King County partner construction projects. Consulting projects fee and cost is determined based on the full scope of work and required management. 4 Culture has to take care of office rent 	<ul style="list-style-type: none"> Capital Construction projects Facilities, Waste Water treatment, parks, KC Metro Projects on County land 	<ul style="list-style-type: none"> 1% for Art funds from King County are transferred to 4Culture on a bi-annual cycle. Public Art. 4 of the 6 staff is paid from the 1% County provides about \$200,000 yearly to care for art, this is separate from the 1%. 4Culture will supplement maintenance with funds left over from projects Some projects are voter approved bonds 2019 Consulting revenue \$161,623 	<ul style="list-style-type: none"> 4Culture manages funds and contracts the artists - they bill administrative 4Culture cost and pay public art staff out of these funds. A certain % of staff time is billed to the County Partner master accounts for public art staff. There is one liaison per County agency Budget percentages change yearly based on overall amount of work with the County partner. 4Culture develops specific projects and budgets in advisement with the County partners and then review them with the Public Art Advisory Committee. These budgets cover the artists contracts - divided into two steps artist design then artist implementation. Overall project expenses are designated for the project. Overall panel cost come from each County partner master account 	<ul style="list-style-type: none"> project scoping. master plan, artist selection, design development, fabrication and installation Oversight. Prefer to manage projects that are a full life cycle from project scope through installation to assure artists work and are managed under best practices thought project. They provide similar scoping for County partners as well as day to day management of new projects as well as the existing County Collection. 	<ul style="list-style-type: none"> 6 on the public art team. 2 are collections and curatorial for the portable art collection. Contractors are brought on as needed for specific expertise as related to collection care and project scoping. in general the public art team is the primary point person and manager for all projects. 	<p>2019 \$20,635,477 expenditures, Includes first time expense for Equity Facility Investment program \$3,998,724</p>
Houston Arts Alliance	Houston, Texas	<ul style="list-style-type: none"> The HOT fund amounts received by the Alliance are used as follows: 1. to provide grants to artists, artistic, cultural and educational programs and activities, and other program expenses, 2. to fund administrative expenses 	<ul style="list-style-type: none"> United Airlines, Southwest Airlines, Caydon USA, City of Houston, Houston First Corporation, Buffalo Bayou Partnership, Downtown Management District, The Kroger Company, art in parks, libraries and local airports 	<ul style="list-style-type: none"> contract with the City to promote tourism and the convention and hotel industry through a coordinated program, in cooperation with other arts, tourism and convention organizations will promote, develop and publicize a full array of arts destinations, arts activities, and arts exhibitions and displays in order to enhance the City's image as an arts city and a destination for cultural tourism. The City utilizes 10-3% of the HOT Funds to support the arts. The Alliance also holds a 3 year contract with the City to provide professional civic art and conservation administration services to the City under the direction of the General Services Department. Services performed under the GSD contract are provided pursuant to specific letters of authorization (LOA) that outline the scope of services and a not-to-exceed dollar amount that the Alliance may be awarded. Management fees are earned by the Alliance on the services performed under each LOA. Federal, state, and county grants Civic art and design contracts. Special events Direct donors 	<p>NA</p>	<ul style="list-style-type: none"> Artist Selection Services, Master Planning Participation, Management of Fabrication and Installation, Conservation 	<ul style="list-style-type: none"> 19 Staff including Director of Civic Art + Design, Civic Art + Design Project Manager, Civic Art + Design Coordinator 38 member Board of Directors, 49 member advisory council 	<p>FY19 Expenses \$9,990,735</p>
Art Council of Fort Worth	Fort Worth, Texas	<ul style="list-style-type: none"> Funded by a 2% of the CC bond projects for public art. However, street bond projects provide only 1% for public art. Funded by city funds and not Arts Council funds but psyches/funels through the Arts Council. City's general fund supports the FWCommunity Arts Center Building (office and the Arts Council Grants program. 	<ul style="list-style-type: none"> City of Fort Worth, City projects. Some private entities such as hotels Local transit agency 	<ul style="list-style-type: none"> Administration budget for Public Art is from the Water Fund a percentage of the Water Department's Capital Improvement projects. HOT tax is currently not a funding source Each year a there is a contract with the city for public art program and is separate from the arts council and art center funding City provides a stipend to manage the center/office There is separate funds for conservation 	<ul style="list-style-type: none"> ACFW does not hold the funds for the artist ACFW request invoice from the artist and forwards to the city Outside consulting fees have been either \$50 or \$100 per hour. Payments are made per milestone accomplished Also, the bond funds are extended out in an appropriate manner to demonstrate the process of the project is happening. All contracts are between the artist and city Maintenance contracts are between the contractor and the city ACFW can do partial payments 	<ul style="list-style-type: none"> Project Initiation, Artist Selection, Preliminary Design, Final Design, Fabrication, Installation & Dedication. The team helps communicate project updates to their neighbors. 	<ul style="list-style-type: none"> 6 staff including Director of Public Art, Public Art Manager x 3, Public Art Collection Manager, FW Community Engagement Coordinator 	<p>\$13,122,650.67 50 Public Art Projects/ Combined Budgets Total from FY 2021 Annual Work Plan</p>
Artist & Science Council- public art program, Culture For All	Charlotte, North Carolina	<ul style="list-style-type: none"> County ordinance is 1% for Public Art allocation through design and construction. Of the 1%, 15% is administrative and 85% is art budget. City ordinance is an up to 1% of 60% of the cost of construction, includin the Charlotte airport projects. All projects have to be deemed eligible through CIP. City are street and fire stations, County are Parks & Rec, specific facilities, and libraries. No current private % for the arts 	<ul style="list-style-type: none"> City of Charlotte County of Mecklenburg 6 suburban towns 	<ul style="list-style-type: none"> City budget cycle is every 3 years County budget cycle is every 5 years Bonds become available for projects and given to ASC to administer There is no allocation for maintenance, instead the Right Away Maintenance program has been taking care of art 	<ul style="list-style-type: none"> After an RFQ is sent out ASC invoices client (City or County) 15% After artist selection ASC invoices the remaining 85%. Private consultant projects payment method is based off of milestones achieved. 	<ul style="list-style-type: none"> Project management; RFQ, artist selection, contract, construction, installation No current maintenance service provided 	<ul style="list-style-type: none"> Vice President Public Art Project Manager Public Art Recently hired two previous staff members as independent contractors. 	<p>FY19 990 Arts & Science Council Total Expenses \$15,789,916</p>
Forecast Public Art	Saint Paul Minnesota	<ul style="list-style-type: none"> Individual Donors Categories include: <ul style="list-style-type: none"> Changemaker \$25,000+ Director's Circle \$2,500+ \$1,000-2,499 \$500-999 \$250-499 \$100-249 \$1-99 	<ul style="list-style-type: none"> Individuals community developers, city planners, police-based designers, educators, Focus their pro bono and in-kind services in communities of color, rural communities and Native nations. 	<ul style="list-style-type: none"> Grants and Contributions. Foundations. National Endowment for the Arts Individual Donors Clients 	<p>N/A</p>	<ul style="list-style-type: none"> Community Engagement, Public Art and Memorial Planning, Public Art Mapping, Community Environmental Scanning, Public Art Program + Collection Equity Audits. mini grants Workshops. 	<ul style="list-style-type: none"> staff member: <ul style="list-style-type: none"> Executive Director, Finance + Operations Manager Content-Communications Manager, Director of Programming + New Initiatives, Program Manager, Development Manager, Advisor + Consulting Editor Forward, Communications Strategist Forward Curator of Partnerships + Programming, and 7 consultants 	<p>2020 expenses \$1,139,469</p>
San Diego County	San Diego County	<ul style="list-style-type: none"> 5% of constructions with a maximum budget of \$500,000 3% is set aside by the project manager. 	<ul style="list-style-type: none"> Projects throughout County 	<ul style="list-style-type: none"> There is discretionary money in the districts which means some projects have been independently funded Ordinance supports funding from Construction projects. Transient Occupancy Tax supports the Organizational Support Program (OSP) and the Creative Communities San Diego (CCSD) program. 	<ul style="list-style-type: none"> Artist is contracted by the D & B team and not the County D & B team work is up to 20% but is determined project by project. Consultant bills per milestone Consultant works with artists on when to invoice the D&B 	<ul style="list-style-type: none"> Each project is a Design & Build and each D&B entity hires consultant not the County Consultant becomes responsible for project; artist license agreement, contracts, invoices Civic Art Collection SD Practive Initiative Poet Laureate 	<ul style="list-style-type: none"> 7 staff members Senior Arts and Culture Funding Manager. Civic Art Program Manager Arts and Culture Project Manager. Executive Director. Chief of Civic Art Strategies. Senior Public Art Manager Project Manager 15 member Commission for the Arts and Culture 	<p>FY19 Proposed budget \$14,460,134</p>

BY-LAWS OF THE ARTS AND CULTURE COMMISSION OF CONTRA COSTA COUNTY

1. STATEMENT OF PURPOSE

The function of the Arts and Culture Commission of Contra Costa County (Commission) is to advise the Board of Supervisors on matters and issues relevant to arts and culture; to advance the arts in a way that promotes communication, education, appreciation and collaboration throughout Contra Costa County; to preserve, celebrate and share the arts and culture of the many diverse ethnic groups who live in Contra Costa County; to create partnerships with business and government; to increase communication and understanding between all citizens through art; and to create District Alliances in each Supervisorial District. Most importantly, the Commission will promote arts and culture as a vital element in the quality of life for all of the citizens of Contra Costa County.

2. DUTIES OF COMMISSIONERS

Each Commissioner is expected to:

- a. Support the functions of the Commission.
- b. Give all meetings and other Commission activities a priority on his/her calendar.
- c. Serve on and chair Commission committees and events.
- d. Keep current with all facts and information upon which the Commission must base its collective opinions and decisions.
- e. Participate in strategic planning and implementation of arts programming.
- f. Be an ambassador and proponent of the arts and the Commission in Contra Costa County and engage people from all cultural and ethnic groups in the arts and in the work of the Commission.

3. LOCATION OF MEETINGS

Regularly scheduled Commission meetings will be held at the location designated by a majority of the Commission, and such location shall be accessible to the public.

4. MEMBERSHIP OF THE COMMISSION

The Commission will have nine members and one alternate. Each Supervisor will appoint one member to represent his or her district. Four members will serve at-large and will be recommended by the Commission for appointment by the Board of Supervisors, as will the one alternate. The alternate may sit and vote for any absent member or vacant seat.

The Commission will also include two non-voting Youth Advisor members. Each Youth Advisor will be a high school or college student. Each Youth Adviser will be interviewed and recommended by the Commission for appointment by the Board of Supervisors for a one-year term.

Each Youth Adviser will perform a Commission-approved service project during their respective term. The Youth Advisers will be expected to attend all Commission meetings and other Commission activities as needed.

5. TERMS OF COMMISSIONERS

Staggered terms are four years in length, ending June 30. Upon expiration of their term, Commissioners may continue to serve until their reappointment has been approved, or a successor is appointed. There are no term limits.

6. RESIGNATION AND/OR REMOVAL OF COMMISSIONERS

Resignations from District seats shall be given in writing to the appointing District Supervisor. Resignations from at-large seats shall be given in writing to the Executive Director or the Chair. Resignation will be effective upon receipt of the written letter, unless a later effective date is specified in the resignation.

Regular attendance is essential for the Commission to conduct regular business, accomplish annual goals as approved by the Board of Supervisors, and meet funding source program requirements. Any Commissioner who is absent from three (3) regular meetings in a 12-month period, may be asked to resign, unless good cause is shown and approved by the Commission (e.g., work assignment, accident, illness or death of a family member, vacation, or personal illness).

7. OFFICERS

The officers are Chair, Vice-Chair, and Senior Commissioner.

8. ELECTION OF OFFICERS

A three-member nomination committee, appointed by the Chair, will develop a slate of officers to be presented and elected by the Commission at the June meeting. If an office becomes vacant at any time, the Commission will elect a new officer at the first regularly scheduled meeting following the effective date of the vacancy.

9. TERMS OF OFFICE

Each officer serves a term of one year, beginning in July and ending the following June. An officer may not serve more than two consecutive terms, unless 80% of the Commissioners approve the waiving of this bylaw provision.

10. DUTIES OF OFFICERS

Chairperson

1. The Chair calls and presides over meetings of the Commission.
2. The Chair and the Executive Director, with input from the Commissioners, prepare the meeting agenda.
3. The Chair may delegate his/her duties to the Vice-Chair.
4. The Chair ensures that there is full participation of the Commissioners present during a duly held meeting.

Vice-Chair

1. The Vice-Chair assumes the duties of the Chair in the Chair's absence.
2. The Vice-Chair assumes the duties of the Chair for the remainder of the term of that office if the Chair is unable to continue.

Senior Commissioner

1. The Commissioner with the most service time on the Commission, excluding the Chair and Vice-Chair, is the Senior Commissioner.
2. In the absence of the Chair and Vice-Chair, the Senior Commissioner will assume the duties of the Chair until either the Chair or Vice-Chair returns, or a new Chair or Vice-Chair is appointed.

11. THE STANDING COMMITTEES

The Commission may create committees composed solely of members of the Commission, which can be standing committees, task forces, or ad hoc committees, as needed.

Standing committees should meet at least quarterly or more frequently as needed. All actions approved by a standing committee will be referred to the Commission for final approval. Former Commissioners, the general public, and community members may, and are encouraged to, attend meetings of a standing committee, task force, or ad hoc committee, but may not be members of any committee.

1. **Communications Committee** – It is recommended that three Commissioners serve on the Communications Committee.

The Communications Committee will develop plans to increase public visibility of both the Commission and the arts in Contra Costa County. Functions include public relations, marketing and media relations.

2. **Public Arts Committee** – It is recommended that three Commissioners serve on the Public Arts Committee.

The Public Arts Committee will oversee the Arts Passages Program and other public art projects as directed by the Commission.

3. **Executive Committee**

The Executive Committee is comprised of the Commission Chair, Vice-Chair, and Senior Commissioner. The Executive Committee will review and make recommendations concerning Commission staff, personnel matters, finance and budget, and Commission governance issues. The Executive Committee shall meet at least once every six months with the Executive Director to establish priorities and set agendas for the regular meetings of the Commission.

4. **Arts Recognition Awards Committee** – It is recommended that two Commissioners serve on the Arts Recognition Awards Committee.

The Arts Recognition Awards Committee shall oversee the Annual Arts Recognition Program, including, but not limited to, establishing a project plan, reviewing the nomination forms for completeness, selecting judges, managing the judging process, selecting the artist to create the awards, and the coordination and preparation of the celebration honoring the recipients.

12. **CONDUCT OF MEETINGS**

All meetings of the Commission and its committees shall be held in accordance with The Ralph M Brown Act and the County's Better Government Ordinance.

13. **QUORUM**

A majority of the total number of authorized seats on the Commission or on a committee must be present to constitute a quorum for meetings. If all authorized seats are not filled, this does not change the quorum requirement. With nine authorized seats, a quorum of the Commission is five Commissioners. The alternate may sit for any absent member or vacant seat and count toward a quorum. No business shall be conducted without a quorum.

14. **AMENDING THE BY-LAWS**

Any proposed changes to these bylaws will be referred to the Executive Committee for review and recommendation to the Commission. The proposed changes to these bylaws shall be presented in writing at the next regularly scheduled meeting of the Commission and may be recommended to the Board of Supervisors by a two-thirds vote of the Commission members present. The proposed changes to these bylaws shall be effective upon approval by the Board of Supervisors.

Adopted: 5/8/96

Amended: 8/14/96, 9/23/02, 10/09/02, 02/08/06, 10/02/07, 04/23/13, 02/03/15,
4/10/18, 9/8/20, 12/02/20

From: [Jenny E. Balisle](#)
To: [Supervisor Candace Andersen](#); [Supervisor Burgis](#); [Julie Enea](#)
Subject: IOC Public Comments
Date: Monday, March 14, 2022 12:59:56 PM
Attachments: [Pandemic Relief Report.pdf](#)

Hello,

Jenny E. Balisle's IOC Agenda #8 comments for the record!

Thank you,

Jenny

Hello,

Thank you Supervisor Burgis and Supervisor Anderson for your attention to item #8 on the Internal Operations Committee agenda. My name is Jenny Balisle and I'm an administrator, curator, artist, and UC Berkeley Extension educator. As the former Managing Director of Arts & Culture Commission, I fully support Art Builds Community's recommendations including dissolving the Commission. Art Builds Community's expertise is impressive including numerous certifications, awards, publications, webinars, and philanthropic activities.

I would like to thank the County Administration Office staff for their subcommittee report and important analysis. **I support Option #1 to dissolve the Arts & Culture Commission and establish a nonprofit organization.** It is the logical next step to professionally meet community needs.

Of all California counties: only 9 of the 54 California Art Council recognized art agencies are county governments. All others are nonprofits. One local example is SVCREATES in Santa Clara County, they have been a leader in innovative community art programs and initiatives. Board members are esteemed art professionals and advocates.

Contra Costa county has historically had the lowest arts budget and staff of all Bay Area counties. Backed by a 2021 Vogel Consulting report (included in this email), this has had devastating impacts including limited funding opportunities on artists and art organizations. For example, San Francisco artists received 10x more grants than Contra Costa. BIPOC artists and art organizations continue to be disproportionately impacted.

When the Arts & Culture Commission received \$250k Measure X funds, it was reduced from the \$625k ask to only include 4 new programs with limited staff funds. No funds were earmarked for signature programs. In that position, I was managing 8 programs, writing grants, and facilitating commission business on an independent part time contractor salary. I worked 7 days a week and adding 4 new programs was unobtainable.

Since September, 6 Commissioners have resigned, a Senior Deputy County

Administrator, and Managing Director.

The Arts & Culture Commission has had limited funding and little oversight since 1994. The current structure is unable to flourish, meet community needs, and be sustainable.

A nonprofit model follows best practices of successful county agencies locally and nationally. Implementing Art Build's Community's recommendations and selecting Option #1 provides a solid arts foundation for the future.

Sincerely,

Jenny Balisle

July 2021

Pandemic Relief & Recovery: Emergency Funding & The Bay Area Arts Community

An analysis of COVID-19 relief support grantmakers provided to Bay Area artists and cultural organizations, how it helped mitigate the crisis, and what the regional arts community needs now to recover

Researched and Written By:

Kelly Varian & Marc Vogl
VOGL CONSULTING

Commissioned By:

Akonadi Foundation

East Bay Community Foundation

Kenneth Rainin Foundation

The Walter & Elise Haas Fund

Zellerbach Family Foundation



[cover image caption and image description on page 2]

ACKNOWLEDGMENTS

Thank you to the Akonadi Foundation, East Bay Community Foundation, Kenneth Rainin Foundation, The Walter & Elise Haas Fund, and Zellerbach Family Foundation, who commissioned this research. Thank you to Gravity Access Services for their advice on making this report accessible to low-vision and blind readers. And special thanks to the over 250 artists and culture workers who contributed time and insights to this study, including:

223 BAY AREA ARTS ORGANIZATION REPRESENTATIVES who spent an average of 21 minutes taking our survey.

14 BAY AREA ARTISTS we interviewed. Descriptions of how our interview subjects identify themselves are below:

Kat Gorospe Cole	Queer, mixed-race Filipinx artist residing on the Chochenyo-speaking Ohlone land referred to as Oakland, a director and producer of live performance and film, Co-Director of Detour Dance, and performs in drag as Sir Acha
Tiffany Conway	Richmond-based, Black woman painter with a focus on expressive portraiture, creator of #ProjectGetFree
Shannon Davis	Bay Area-based, Indigenous/White, queer, woman, director, performer, teaching artist, and community organizer working at the intersection of Anti-racism, Decolonization, re-Indigenization, healing, and art
Coumba Diouf	African-born author, artist, and Executive Director of Ayduna Kids living in San Francisco's Western Addition
David Herrera	Latinx, Mexican-American, CIS-gender gay male Artistic Director/Choreographer at David Herrera Dance Company
Antoine Hunter	AKA PurpleFireCrow, Indigenous, Black, Deaf, Disabled, Two-Spirit Director and Founder of Urban Jazz Dance Company and the Bay Area Deaf International Dance Festival, producer, choreographer, actor, dancer, and deaf advocate
Mina Morita	AAP mixed-race, female-identifying, Artistic Director at Crowded Fire Theater, freelance director, and community stakeholder residing in Oakland
Marva Reed	Richmond-based, African American figurative sculptor ceramicist
Amadeus Regucera	Oakland-based, Filipino-American, queer, composer, and multi-media artist and educator
Vanessa Sanchez	San Francisco-based, Latinx dancer, choreographer, and dance educator working in tap, Afro-Cuban, and Afro-Brazilian, and dance artist in residence at Brava Theater, Founder of La Mezcla dance and music ensemble
Keertana Sreekumar	American Indian, female-Identifying, 15-year old youth activist, curator, writer, painter, and President and Founder of the Youth Art Committee of San Ramon, living in Contra Costa County
Syd Staiti	East Bay-Based, Trans, multiethnic White/Jewish/Latinx poet, video artist, director of Small Press Traffic, and collective member of Light Field Film Festival
Antonio Tamayo	Richmond-based, 25-year old Mexican-American digital artist focused on street photography and scenery
Leila Weefur	Oakland-born, trans-gender-nonconforming artist, writer, and curator, predominantly creating large scale video installations and lecturer at UC-Berkeley and Stanford University

11 ARTS COMMUNITY LEADERS & FIELD EXPERTS

Jenny Balisle	Managing Director of the Arts and Culture Commission of Contra Costa County
Lisa Burger	Executive Director of Independent Arts & Media
Cory Combs	Executive Director of InterMusic SF
Adam Fong	Program Officer, Performing Arts, at the William and Flora Hewlett Foundation
Wayne Hazzard	Executive Director of Dancers' Group
Lex Leifheit	Senior Business Development Manager at the San Francisco Office of Economic and Workforce Development
Rachel Osajima	Executive Director of the Alameda County Arts Commission
Diane Sanchez	Chair of the Oakland Cultural Affairs Commission; philanthropic and arts and culture sector consultant
Holly Sidford	President of Helicon Collaborative
Allison Snopak	Deputy Director of Intersection for the Arts
Jeff Thomas	Executive Director of San Francisco Center for the Book

Cover image: Still image from *Up on High*, Directed by Eric Garcia, Detour Dance. Photo by Robbie Sweeny. **[Image description:** Five people dance joyously outside on a sunny day wearing red and gold outfits. The dancer in the front is wearing sparkly blue eyeshadow and a brown mustache. Their arms are outstretched with their head tilted back, and they have a big, open-mouthed smile.]

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Still image from *Between breaths, between beats* (2021), a video essay and performance documentation commissioned by Sarah Cargill & SFMOMA's OpenSpace, photo courtesy of project collaborator Amadeus Regucera, an artist interviewed as part of this study. **[Image description:** A person dances alone outside on a dark night with the city of San Francisco behind them in the distance. They are wearing black sunglasses, a black mask over their nose and mouth, a black bustier, and a mesh skirt. There is a disco ball and a string of sparking yellow lights in front of them.]

INTRODUCTION

The COVID-19 crisis shook the Bay Area arts community. Dance studios, concert venues, theaters, galleries, museums, and all manner of cultural spaces closed their doors. Performances, exhibits, and programs were canceled. Artists and cultural workers feared for their health and faced dire financial circumstances. Simultaneously, a national conversation on racism and inequity following the murder of George Floyd pushed the philanthropic community, and society at large, to confront a history of systemic oppression of Black, Indigenous, and People of Color (BIPOC), and the disproportionate negative impact of the COVID-19 pandemic on marginalized communities.

Public and private funders moved quickly, and often asynchronously, to help the arts community navigate the COVID-19 pandemic and the economic fallout it caused. Now, as the world begins to reopen, we are taking stock of deep loss, profound resilience, and seismic change.

Prompted by a grantmaker who supported this research, we began this research one year after the Bay Area locked down endeavoring to find out: *“Is the house still on fire?”*

This report seeks to illuminate where the Bay Area arts and culture sector is on a path from emergency response to full recovery.

We reviewed dozens of websites that aggregated COVID-19 relief funding opportunities for Bay Area artists, talked to arts community leaders at service organizations and in local government and philanthropy, surveyed hundreds of Bay Area arts organization representatives, and interviewed 14 artists of color about their experience during the crisis and their views on what it will take for them, their peers and their communities to recover.

This report analyzes more than 140 relief funds created and administered by private foundations, government agencies, community and corporate foundations, private enterprises, and non-profits to assist artists and small to mid-sized arts organizations in San Francisco, Alameda, and Contra Costa counties. It also documents the qualities that made COVID-19 relief funds most helpful (and most frustrating) to individual artists and small-budget Bay Area arts organizations. This analysis represents the “supply” side of the COVID-19 relief story.

This report also sheds light on the “demand” side of the story: the needs that artists and arts organizations are most concerned about fulfilling as they re-start their practices, rebuild their companies, and rethink their approaches to creating work and making a living. We offer lessons learned to help prepare for future crises and constructively focus resources to advance the field on an ongoing basis

Through multiple research methodologies, we aspired to be both broad and deep in our investigation. However, this report does *not* purport to offer a complete list of all COVID-19 relief funds created or a comprehensive review of the arts community’s pandemic experience. The more we dug into the range of experiences artists and culture workers had in seeking and applying relief funding to cope with the crisis, the more we learned how diverse and distinct the stories of artists and communities were, and how unique contexts shaped individual struggles and responses.

Nonetheless, we deliberately designed survey questions and interview topics that could help us apply a racial equity lens to our research and support analysis of how BIPOC artists and BIPOC-led arts organizations were—or were not—well served by COVID-19 relief funds.

This report concludes by affirming what readers may already know: relief funds for artists and arts organizations may be winding down, but the Bay Area arts community will need recovery funds for years to come.

This report also reveals positive grantmaking trends that artists and cultural workers believe will be helpful in the recovery process: flexible and unrestricted funding, simplified application and reporting requirements, and continued commitment to engaging and positively impacting BIPOC artists, BIPOC-led organizations, and other communities under-supported by institutional philanthropy.

We hope this research inspires conversations that lead to sustained pandemic recovery support and evolved grantmaking practices that reflect the insightful feedback and advice provided by the over 250 artists and cultural workers who contributed to this study.

OVERVIEW OF KEY FINDINGS

COVID-19 RELIEF FUNDING LANDSCAPE

1. Over 140 funds were available to Alameda, Contra Costa, and San Francisco artists and small-budget cultural organizations. Only 20 locally significant relief funds are active now.
2. An overwhelming number of relief funds, and scattershot communication, made finding and accessing the right funds difficult.
3. Government relief programs and flexible support provided by local funders had the most significant impact on the Bay Area arts community.
4. Grantmakers created new funds intended for BIPOC artists and BIPOC-led arts organizations.
5. Funding was unevenly distributed across counties, with support for Contra Costa artists trailing.

HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

1. Despite substantial and ongoing pandemic challenges, the arts community *is* on the path to recovery.
2. During the pandemic, arts organizations' financial stability hinged on their ability to offset drastic earned income losses by cutting expenses, accessing relief funds, and fundraising.
3. Cash reserves and personal savings are shrinking, putting arts organizations and individual artists in precarious positions.
4. BIPOC-led organizations and White-led organizations are having different financial experiences.
5. Artists and cultural workers are struggling with burnout, and 'getting back to normal' will be challenging.
6. The arts communities' greatest immediate need is flexible, sustained funding to cover core expenses, new pandemic-related expenses, and the costs of adapting to an uncertain operating environment.

FUNDING, NEEDS, & BARRIERS TO OVERCOME

1. Relief funding is going away, yet the arts community is still on a long road to complete recovery that could take years, and sustained support is critically needed.
2. The most valuable relief funds provided unrestricted funding, had simple applications and minimal reporting, and prioritized support for BIPOC artists and BIPOC-led organizations. The arts community wants to see these features sustained as recovery funding unfolds.
3. Steep barriers to funding were widely experienced, especially by BIPOC artists and BIPOC-led organizations, and must be addressed. Specifically: eligibility restrictions, burdensome applications, difficulty meeting and building relationships with funders, and racial bias.

RECOMMENDATIONS TO FUNDERS

Types of COVID-19 Recovery Support Needed:

1. **Consequential, Unrestricted, Multi-Year Support** to stabilize arts organizations and individual artists during a protracted period of uncertainty.
2. **Targeted "Start-Back" Grants & Technical Support** to help arts organizations and individual artists cover near-term start-up costs and adapt to a changing operating environment in ways that support greater racial equity and accessibility.
3. **BIPOC & Contra Costa County Designated Funds** promoted by trusted intermediaries to reach vitally important cultural communities underfunded by institutional philanthropy.

Evolved Relief & Recovery Grantmaking Practices

1. **Increased Collaboration Among Grantmakers** to streamline the fundraising process with fewer, larger relief funds and centralized grant information and applications.
2. **Simplified Application & Reporting Requirements in Formats that Work for Artists** to reduce burdens on individuals and organizations in crisis, enable more focus on artmaking and mission-based program delivery, and increase equitable access to support.
3. **Increased Outreach and Transparency Before, During, and After the Grantmaking Process** about funding opportunities, decision-making processes, policies to reduce racial bias, and where the money goes to help build equity, confidence, trust, and partnership.

OVERVIEW OF ARTS COMMUNITY NEEDS

Below is a snapshot of the most significant, immediate needs of 223 Bay Area small-budget arts organizations surveyed in June 2021 as they navigate the ongoing COVID-19 pandemic. Each respondent provided up to three top needs.

Needs	Mentions	Percent
<p>Obtaining Flexible, Sustained Funding <i>Unrestricted, multi-year support to offset low earned and project-based income, which organizations say could take years to recover.</i></p> <p><i>Flexible 'risk and change capital' to adapt to a new operating environment.</i></p> <p><i>Funds for organizations to provide opportunities and financial support to artists who continue to struggle to find paid work.</i></p>	<p>Subcategories (mentions) <i>Unrestricted/General Operating (64)</i> <i>Funds to Pay Artists (26)</i> <i>Projects/Programs Funds (13)</i> <i>Multi-Year Support (12)</i> <i>Revived Earned Income Steams (11)</i> <i>New or Diversified Income Steams (7)</i> <i>Debt Relief (3)</i> <i>General, Unspecified "Funding" (54)</i></p> <p>190</p>	<p>39%</p>
<p>Supporting and Hiring Staff <i>Bringing staff up to pre-pandemic hours, paying staff living wages, finding and hiring new staff during a labor shortage, including staff with specific skills such as fundraising</i></p>	<p>68</p>	<p>14%</p>
<p>Rebuilding Audiences & Participants <i>Restoring programs, re-engaging audiences/participants, cultivating new audiences, and rebuilding community</i></p>	<p>45</p>	<p>9%</p>
<p>Accessing & Securing Space <i>Finding, renting, buying, and maintaining affordable and safe creation, presentation, and office space</i></p>	<p>39</p>	<p>8%</p>
<p>Adapting to Virtual/In-Person Hybrid Work & Using Digital Technology <i>Maintaining virtual programs and remote work while also returning to in-person programs and work and acquiring new digital technology, technical expertise, and staff capacity</i></p>	<p>32</p>	<p>7%</p>
<p>Clear Public Health Guidance <i>Evidence-based guidance on safe and realistic reopening best practices for in-person gathering (especially for unvaccinated children and adults with unknown vaccination status)</i></p>	<p>27</p>	<p>5%</p>
<p>Strategy & Contingency Planning Support <i>For pandemic-specific and general strategic planning, scenario mapping, organization restructuring, capacity building, and professional development</i></p>	<p>26</p>	<p>5%</p>
<p>COVID-19 Safety Equipment & Facility Modifications <i>Such as HVAC, PPE, sanitation, etc.</i></p>	<p>20</p>	<p>4%</p>
<p>Marketing & Advertising <i>Especially digital advertising and social media support</i></p>	<p>18</p>	<p>4%</p>
<p>Diversity Equity Inclusion and Antiracist Training & Implementation Support</p>	<p>13</p>	<p>3%</p>
<p>Booking & Touring Opportunities</p>	<p>9</p>	<p>2%</p>
<p>Affordable Housing</p>	<p>4</p>	<p>1%</p>

METHODOLOGY

We gathered and analyzed data for this report between April and July of 2021 through several research methods.

1. By reviewing online COVID-19 relief resource lists from arts service organizations and artist associations, grant data from Candid's Foundation Center Online Grant Directory, and datasets provided by this report's commissioning funders, we generated a list of over 140 relevant national, regional, and local funds for which artists and small-budget cultural organizations in Alameda, Contra Costa, and San Francisco Counties are, or were, eligible during the COVID-19 pandemic.
2. We interviewed six arts sector field experts and community leaders from Bay Area arts service organizations, arts commissions, and government agencies who helped us to hone in on the relief funds that were most important to individual artists and small-budget arts organizations. In addition to these interviews, six local experts completed a short survey in which they reviewed and ranked funds based on their perception of impact and usage.
3. We created and distributed a 31-question survey to grantees and applicants associated with this report's commissioning funders. Two hundred twenty-three responses were provided by small-budget arts organization representatives who took an average of 21 minutes to complete the survey. See the survey at <https://bit.ly/PandemicReliefSurvey>.

In addition to the quantitative responses, the survey collected 1,616 qualitative comments in response to open-ended questions, including:

- 662 comments describing pressing needs and the types of funding that would be most helpful going forward
- 322 comments providing detail on financial hardships and arts community responses during the pandemic
- 276 comments sharing insight on the funds that arts organizations pursued, barriers to access, and which funds were most helpful
- 140 comments providing detail about how arts organizations identify, including as BIPOC-led, rooted in the work of BIPOC artists, and/or primarily serving BIPOC audiences or other marginalized communities

As described in the Demographic Overview of Arts Organizations on the following page, the organizational respondents to our survey were diverse with respect to geography, artistic discipline, budget size, organization age, leadership, mission, and audience.

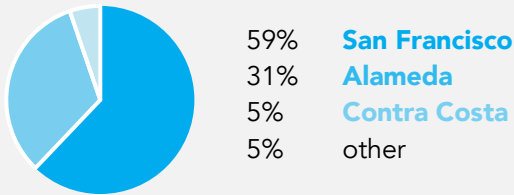
4. Lastly, we conducted one-hour 1:1 video interviews with 14 individual artists who provided first-hand accounts about the experience of seeking and receiving COVID-19 relief grants. All self-identified as BIPOC. Artists represented seven artistic disciplines (dance, film/new media, literary, music, theater, visual arts, and multidisciplinary). Five were San Francisco-based, five Alameda-based, and four Contra Costa-based. All artists were compensated for their time and perspectives.



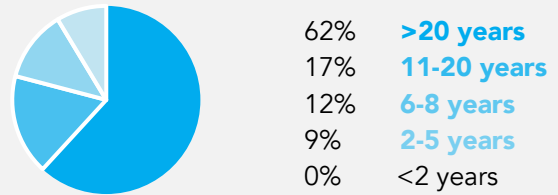
Ancestor, a ceramic sculpture by Richmond-based artist Marva Reed, who was interviewed in this study. Marva uses research of mostly African history, but the history of all indigenous people, to remind us we are all from a great line of ancestors. Photo by Dana David. **[Image description:** A ceramic bust of a woman posed with one hand on her hip. She has brown braids piled in a bun on her head, wears gold dangling earrings, and is topless with blue and brown painted skin and orange textured breasts.]

DEMOGRAPHIC OVERVIEW OF THE 223 ARTS ORGANIZATIONS THAT RESPONDED TO OUR SURVEY

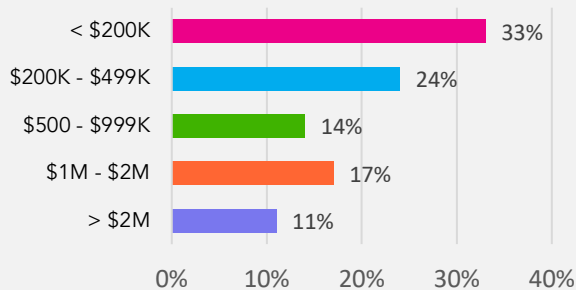
Organization County



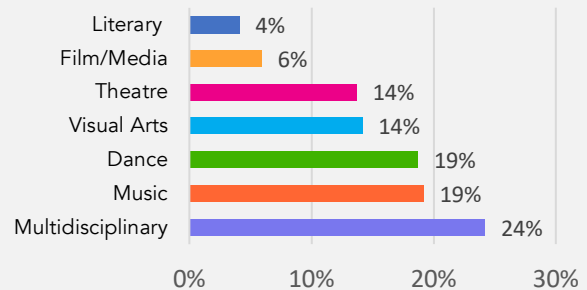
Organization Age



Organization Budget Size



Organization Primary Artistic Discipline



43% identify as BIPOC-led

Or have a combined senior leadership (as defined by the organization) and Board of Directors in which 50% identify as Black, Indigenous, or People of Color.

37% have a mission explicitly rooted in creating, presenting, interpreting art by BIPOC artists

Including

- 67% Black or African American artists
- 55% Asian or Asian American artists
- 54% Hispanic or Latinx artists
- 31% Middle Eastern or North African artists
- 29% Native Hawaiian or other Pacific Islander artists
- 25% American Indian or Alaskan Native artists

38% primarily serve BIPOC audiences and participants

Including

- 60% Black or African American audiences
- 58% Hispanic or Latinx audiences
- 55% Asian or Asian American audiences
- 24% Native Hawaiian or other Pacific Islander audiences
- 22% Middle Eastern or North African audiences
- 13% American Indian or Alaskan Native audiences

36% primarily serve a marginalized community other than the BIPOC community

Including

- LGBTQ+
- People with disabilities
- Newcomers, refugees, and immigrants
- Women
- Low-income
- Formerly incarcerated
- People experiencing homelessness
- Seniors

Still image from *If Cities Could Dance*, a 2020 dance film by Kelly Whelan, showing Vanessa Sanchez, a dance artist interviewed in this study. Still image courtesy of KQED Arts. **[image description:** Vanessa, a Latinx woman, tap dances outside on a hilltop with the city of San Francisco in the background. She is jumping with one leg outstretched and one leg bent. Her arms are in the air above her head and she looks downward. She has dark brown and purple hair, a blue shirt with pink flowers, fitted jeans, and bright white tap shoes.]



Part 1: COVID-19 RELIEF FUNDING LANDSCAPE

News about COVID-19 began months before the crisis hit home in the Bay Area. Still, when our region went into lockdown in March 2020, the response was chaotic and uncoordinated, not just in the public health arena but across industries, including the arts sector.

An ocean of goodwill led dozens of foundations, government agencies, and nonprofit service organizations to deploy an incredible breadth of relief funds for artists and organizations in need. The outpouring of support was critically needed yet challenging to navigate for many arts community members who struggled to find relevant, up-to-date information despite myriad online resource pages.

Our research identified 148 funds that offered assistance to culture-makers in Alameda, Contra Costa, and San Francisco counties. Of those funds, only 49% supported one (or more) of the 200+ local arts organizations surveyed or were deemed valuable by one or more of the artists and arts community leaders with whom we spoke. And 60% are, as of July 2021, no longer accepting applications. So, while the response at its apex was voluminous, today, we count just 20 locally significant funds providing COVID-19 related relief to artists.

Government grants and loans accounted for 29% of all funds identified and made the most profound impact. The Paycheck Protection Program for organizations and unemployment benefits and stimulus checks for individuals were lifesavers. Local private foundations were also cited as being especially important throughout the crisis.

Major private national foundations appear to have had relatively little impact on the Bay Area arts community. Few arts organizations applied to national funders for help, and the acceptance rates were much lower.

The stand-out characteristics of the most popular funds were their total flexibility in how they could be used, the simplicity of their application and reporting processes, and the accessibility of their program staff.

Also noteworthy was an increased intent to fund historically under-supported BIPOC-led arts organizations and BIPOC artists. Of the 85 COVID-relief funds for which we have relevant data, 41% indicated that they prioritized support for BIPOC-artists, BIPOC-led organizations, or BIPOC-serving organizations.

However, it is impossible to discern how many dollars were ultimately awarded to BIPOC artists and BIPOC-led organizations as most grantmakers do not publish relevant data.

Analysis of survey data provided by 167 arts organizations on their experience applying for relief funds shows a slightly higher acceptance rate for BIPOC-led organizations than organizations overall.

Artist and cultural worker perceptions of funders' efforts to communicate equity values and social justice priorities through their COVID-19 relief funding were mixed. Some BIPOC artists recognized and encouraged steps to redress the historical under-capitalization of BIPOC-led arts organizations. Some saw the intent but were critical of the execution. Others saw no progress at all.

One funding reality that is clear, however, is that the landscape of opportunity for relief was geographically uneven. Artists and arts organizations in Alameda, Contra Costa, and San Francisco County had similar eligibility for the 148 funds provided, but data suggests those in Contra Costa received far fewer grants.

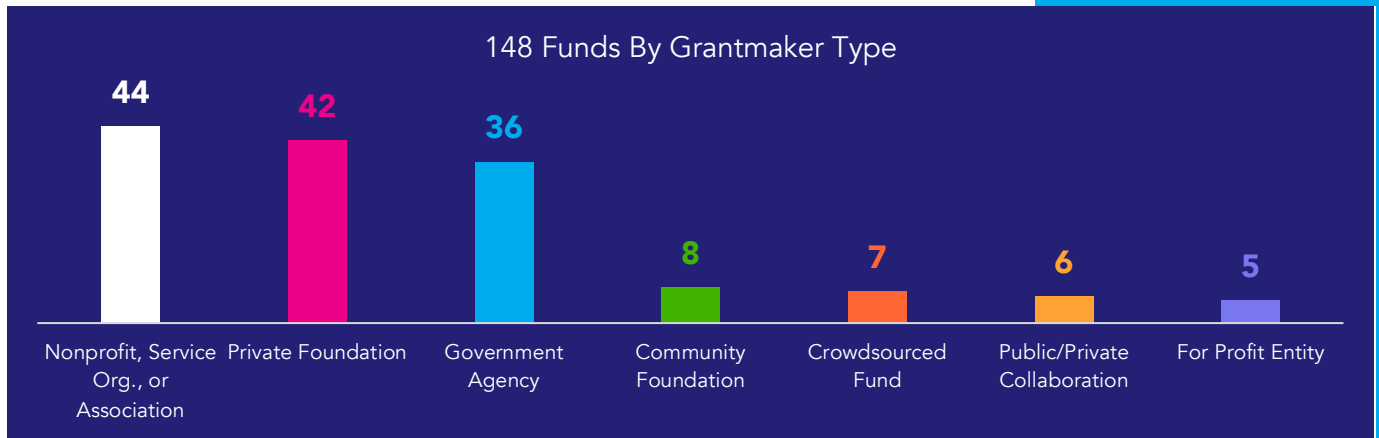


Photo of the Carquinez Bridge by Antonio Tamayo, a Richmond-based photographer interviewed in this study. **[Image description:** Two metal bridges above a bay are seen from the perspective of someone standing below them. Behind the bridges the sky is an ominous cloudy grey, with a bit of light shining through.]

THE COVID-19 RELIEF FUNDING LANDSCAPE KEY FINDINGS

1. Over 140 relevant funds were available to Alameda, Contra Costa, and San Francisco artists and small-budget cultural organizations. Only 20 locally significant relief funds are active now.

Faced with an arts sector in crisis, diverse groups created an extraordinary number of relief supports. In our scan of the COVID-19 relief funding landscape, we identified 148 relevant funds that are, or were, available to Alameda, Contra Costa, and San Francisco artists and small-budget organizations. Some funds were created by seasoned grantmakers, and for others, this was their first grantmaking foray (for a complete list of funds, see page 46).



As of July 1, 2021:

60% have closed, indicating relief funding is ebbing

Open funds are defined as those accepting applications or indicating an upcoming grant cycle. Some grantmakers closed funds because overwhelming demand depleted money available, others said demand for COVID-19 relief dropped off, and some closed funds to adjust their grantmaking strategies in response to shifting needs or return to pre-pandemic grant programs.

Just 49% appear to have had an impact on the Bay Area arts community

While 100% of funds identified are, or were, available to Alameda, Contra Costa, and San Francisco artists and small-budget organizations, only 49% of the 148 funds identified supported at least one of the 223 arts organizations surveyed, or was tagged as "important and impactful for the Bay Area arts community" by one of the 25 of the artists and arts community leaders with whom we spoke.

22% were not explicitly emergency relief grants

Some funds not originally intended to be emergency relief grants appeared in Bay Area COVID-19 relief resource lists and were referenced by the artists and cultural workers who participated in this study as sources of relief support. These funds were typically project-based, capacity-building, or non-emergency general operating grants from private Bay Area foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions.

This leaves just 20 active, locally significant relief funds in the summer of 2021.

ROSTER OF 20 LOCALLY SIGNIFICANT ACTIVE RELIEF FUNDS

For Individuals

Grantmaker	Fund Name	Description
Theatre Bay Area, Dancers' Group, InterMusicSF	Bay Area Performing Arts Worker Relief Fund	\$637K+ local fund providing \$500-\$1K grants to performing arts workers. 730+ grants awarded since March 2020 launch. Accepting applications on a rolling basis.
California Employment Development Department	Pandemic Unemployment Assistance	Unemployment benefits extended to gig workers with supplemental payments. Up to \$750/wk paid to 22M+ individuals, including Bay Area artists, totaling \$152B+. PUA supplement ends 9/6/21, and job search requirement reinstated 7/11/21.
Actors Fund	Entertainment Assistance Program	National, private, emergency relief fund supporting performing arts and entertainment workers. Accepting applications on rolling basis.
Foundation for Contemporary Arts	FCA COVID-19 Bridge Fund	National, private fund providing one-time, \$1.5K grants to experimental visual and performing artists. This fund is a subset of FCA's Emergency Grants program. Accepting referrals.
Pen America	Writer's Emergency Fund	National, private fund providing \$500-\$1K grants to writers and literary artists facing economic hardships. Applications reopen in summer 2021.

For Individuals and Organizations

Grantmaker	Fund Name	Description
SBA	Economic Injury Disaster Loan Advance Program	\$20B program providing \$15K loans that do not need to be repaid to small businesses, nonprofits, and independent contractors in low-income communities hit hardest by the COVID-19 crisis. Over 300K advances were made. Accepting application through 12/31/21.
PUSH Dance Company	PUSH For Campaign Relief Fund for Bay Area Black Dance Artists	\$10K local fund providing \$200-\$1K unrestricted grants to Black-led dance groups and Black dance artists. Accepting applications for a second funding round.

For Organizations

Grantmaker	Fund Name	Description
NEA	American Rescue Plan Grants to Local Arts Agencies for Subgranting	National public fund providing \$150K, \$250K, and \$500K grants to local arts agencies for subgranting to artists and arts organizations. Deadline 7/22/21. BIPOC-serving organizations encouraged to apply.
NEA	American Rescue Plan Grants to Organizations	National public fund providing \$150K, \$250K, and \$500K general operating grants to arts organizations. Deadline 8/12/21. BIPOC-serving organizations encouraged to apply.
Northern California Grantmakers	Arts Loan Fund Emergency Loan Program	Local, collaborative fund providing low-interest loans up to \$50K to arts organizations. \$1M dedicated for San Francisco organizations. Accepting applications on rolling basis.
Asian Pacific Fund	COVID-19 Recovery Fund	\$1.25M local fund for nonprofits serving Asian Americans and Pacific Islanders addressing critical issues exacerbated by the pandemic. Accepting donations and applications will reopen.
SBA	COVID-19 Economic Injury Disaster Loan	\$205B program providing loans up to \$500K that must be repaid to small businesses and nonprofits. Over 3M loans made. Accepting application through 12/31/21.
IRS	Employee Retention Tax Credit	Refundable tax credit for employers equal to 70% of qualified wages paid to employees 12/31/20 – 06/30/21 up to \$14K. Can be claimed through 12/31/2021.
First Nations Development Institute	COVID-19 Emergency Response Fund	\$3.8M national fund providing grants to Native nations and Native-led organizations. Has provided 290+ grants, including to Bay Area arts organizations. Accepting applications.
Oakland Black Business Fund	Relief & Recovery Fund	\$10M private, local Black-led relief fund providing grants up to \$5K for Black-led Oakland businesses and nonprofits. Accepting applications.
SBA	Shuttered Venue Operators Grant	Over \$16B national public fund providing grants up to \$10M for eligible venues. Over 2,000 grants were made as of 7/1/21, with more forthcoming. Accepting applications.
Akonadi Foundation & City of Oakland	So Love Can Win Fund: Arts & Culture	\$550K local fund awarding \$10K grants to Oakland organizers and culture bearers working in racial justice to cover COVID-19 losses and meet community needs. BIPOC-led organizations only. Accepting applications.
Start Small LLC	#startsmall	Square/Twitter CEO Jack Dorsey's \$4B+ fund for global COVID-19 relief. 220+ \$20K grants distributed, including to select Bay Area arts organizations. After the pandemic, the focus will shift to girl's health and education and UBI. Accepting applications.
WESTAF	WESTAF American Rescue Plan Fund for Organizations	Western-U.S. fund supported by NEA and managed by WESTAF providing \$50K (average) general operating grants to arts organizations, BIPOC-led and serving priority. Deadline 7/15/21.
Zellerbach Family Foundation	Zellerbach Family Foundation Community Arts COVID Response grants	Local private fund providing \$5K, \$10K, and \$15K grants to arts organizations. Awarded \$267K+ in 2021. Upcoming application deadlines in September and December 2021.

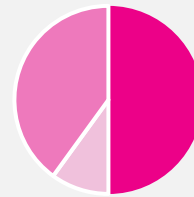
ANALYSIS OF 20 LOCALLY SIGNIFICANT, ACTIVE RELIEF FUNDS

Eligibility By Grantee Type
Percent of Funds



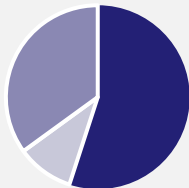
65% Organization
20% Individual
15% Organization and individual

Private vs. Public
Percent of Funds



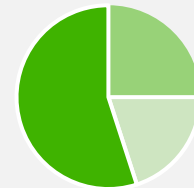
50% Private
40% Public
10% Private/Public Partnership

Eligibility by Geography
Percent of Funds



55% National or Global
35% Bay Area
10% California or the Western U.S.

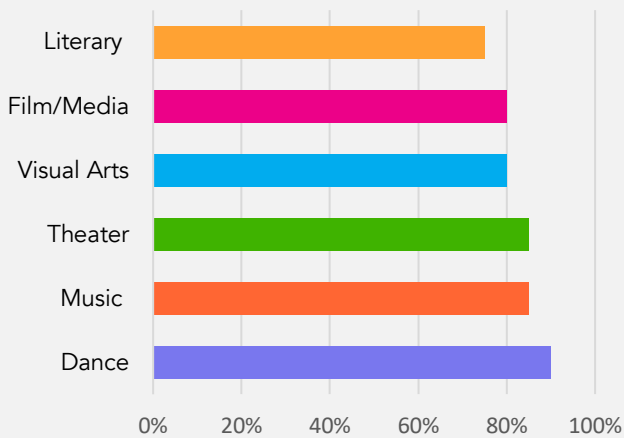
BIPOC Priority*
Percent of Funds



55% Don't specify
25% BIPOC only
20% BIPOC priority

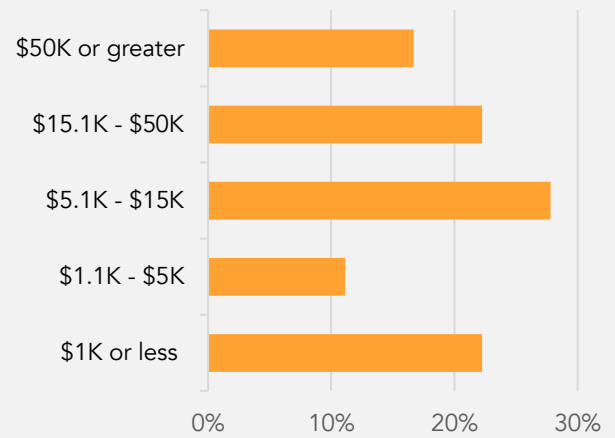
Eligibility By Artistic Discipline

Percent of Funds For Which Each Discipline is Eligible



Grant Size

Funds Grouped by Maximum Grant Available



*Fund materials indicate priority given to BIPOC artists, BIPOC-serving organizations, or BIPOC-led organizations.

2. An overwhelming number of relief funds, and scattershot communication, made finding and accessing the right funds difficult.

The most striking takeaway from compiling COVID-19 relief information, and speaking with artists and cultural workers, is how flawed communication regarding COVID-19 relief support opportunities was. This is, perhaps, not surprising given that all parties involved (grantmakers, grant-seekers, arts service organizations, etc.) were themselves in crisis mode, responding to and coping with emergencies at home, at work, and in community.

Understanding the COVID-19 relief funding landscape proved time-consuming. Hundreds if not thousands of funds were asynchronously posted online, often lacking basic, up-to-date information. Artists shared stories of scouring the internet, feeling overwhelmed by dozens of funds, struggling to discern good prospects, and wasting copious amounts of time applying to funds for which they were ineligible or that had expired, but applications forms remained open.

Additionally, we spoke with individuals who hadn't heard of relief funds for artists, didn't know of other artists who applied, or knew artists who had applied but did not know *anyone* who received support. Some artists assumed (often incorrectly) that they would be ineligible. And several who did receive relief support could not remember the name of the fund they received or the grantmaker who administered it.

3. Government relief programs & flexible support provided by local funders had the most significant impact on the Bay Area arts community.

Forty-nine percent of the 148 funds identified were deemed "important and impactful for the Bay Area arts community" by the arts community leaders with whom we spoke. These mostly mainly fell into two categories: operational support provided through government relief programs and flexible support from local foundations. For example, the Paycheck Protection Program (PPP) alone supported 109 of the 223 groups surveyed, and the Zellerbach Family Foundation and Phyllis C. Wattis Foundation COVID-19 relief grants ranked 2nd and 4th on the list of most awards provided.

These programs not only reached a lot of organizations, but they were also cited as especially helpful by recipients because grants were unrestricted, application processes were simple (with the exception of the Paycheck Protection Program), reporting requirements were minimal, and program staffs were accessible.

The remaining 51% of funds were mostly emergency relief funds administered by private foundations with a national scope that lacked local visibility or, alternatively, were high-profile, highly competitive, and depleted quickly. This data point suggests that many private, national funds had little impact on the Bay Area arts community. (Still, there is nuance. For example, *Artists Relief*, administered by United States Artists, gave \$675,000 in \$5,000 grants to 135 Bay Area artists. This contribution was undoubtedly significant, yet only 3.5% of Bay Area artists who applied received a grant).

“Funds were quickly gone and highly competitive. And it was a job within itself to apply and keep up with who turned you down and to whom you had already applied.”

– Arts organization representative

“We received zero of the numerous grants we applied to directly for emergency funding with the exception of the Paycheck Protection Program. And it was our annual funders who really saw us through in 2020.”

Arts organization representative

Top Relief Funds for Organizations Received by 223 Bay Area Arts Organizations Surveyed

Relief Fund	Number of Organizations				Acceptance Rate for organizations surveyed *
	Received	Denied	Awaiting Decision	Total Applied	
Paycheck Protection Program	109	5	1	115	96%
Zellerbach Family Foundation Community Arts COVID Response Grants	56	61	15	132	48%
CARES Funding (multiple funds distributed locally)	55	32	3	90	63%
Phyllis C. Wattis Foundation Relief Grants for the Arts	37	24	1	62	61%
Alameda County Arts Relief Grant Program	34	2	2	38	94%
California Arts Council Arts & Cultural Organizations General Operating Relief	25	26	63	114	49%
San Francisco Arts & Artists Relief Fund (CCI & City of San Francisco)	19	20	2	41	49%
William + Flora Hewlett Foundation Adaptation Grant	18	7	0	25	72%
East Bay Community Foundation COVID-19 A Just East Bay Response Fund	14	12	0	26	54%
San Francisco Foundation Rapid Response/COVID-19 Emergency Response	14	17	1	32	45%
Northern California Grantmakers' Arts Loan Fund	6	9**	0	15	40%
SF Relief Grants: Community Anchor & Equity Grants (City of San Francisco)	6	6	6	18	50%
Shuttered Venue Operators Grant	5	9	31	45	36%
San Francisco Arts Commission Creative Community Response Grant	4	15	2	21	21%
Silicon Valley Community Foundation COVID-19 Nonprofit Emergency Fund	4	2	1	7	67%
Totals	406	247	128	781	Ave: 56%

*Acceptance rates represent organizations surveyed who applied, inclusive only of those accepted or denied, and excluding organizations awaiting a decision.

** The Arts Loan Fund denied only one applicant between April 2020 and June 2021. The nine survey respondents who indicated they were denied an ALF loan may have learned they were ineligible in an initial phone screening or withdrawn their application. The discrepancy may also reflect general confusion navigating the COVID-relief funding landscape.

Most Helpful Relief Funds for Organizations As Rated By 223 Bay Area Arts Organizations Surveyed

Relief Fund	Fund Type	# of mentions	Why Funds Were Helpful, As Reported by 126 Survey Respondents					
			Large Grant	Unrestricted/ Flexible	Simple Application	Minimal Reporting	Accessible Program Officers	Early Pandemic Response
<i>Paycheck Protection Program</i>	<i>Public</i>	<i>51</i>	<i>Y</i>					<i>Y</i>
Zellerbach Family Foundation Community Arts COVID Response Grants	Private	11		Y	Y	Y	Y	Y
CARES Funding (multiple funds distributed locally)	Public	9	Y	Y	Y	Y		
William + Flora Hewlett Foundation Adaptation Grant	Private	7	Y	Y			Y	
Phyllis C. Wattis Foundation Relief Grants for the Arts	Private	6		Y	Y	Y	Y	Y

Please note, this page includes funds intended for organizations and not those intended for individual artists or culture workers.

Government programs played an outsized role

Grants and loans from government agencies (inclusive of public/private collaborations) accounted for 29% of all funds identified and were a lifeline for many artists and cultural organizations who participated in this study. The most prominent public relief funds were the Paycheck Protection Program for organizations, and unemployment benefits and stimulus checks for individuals.

Prominent Government Relief Funds by Total Fund Size

\$961B

Paycheck Protection Program (PPP)

US Small Business Administration

National, Not Arts Specific Fund

Forgivable loans that helped businesses keep their workforce employed during the COVID-19 crisis. Two drawdowns are complete as of May 2021, no indication of a third drawdown

\$869B

Economic Impact Payments (Stimulus Checks)

US Internal Revenue Service

National, Not Arts Specific Fund

Three rounds of direct cash payments to eligible American tax-payers, \$600 - \$1,400
Complete as of March 2021, no indication of additional payments

\$205B

COVID-19 Economic Injury Disaster Loan (EIDL) & Advance Program

US Small Business Administration

National, Not Arts Specific Fund

Loans up to \$500K for small businesses and nonprofits, Advance loans do not need to be repaid
Accepting applications until 12/31/21

\$155B

California Unemployment Insurance & Pandemic Unemployment Assistance (PUA)

California Employment Development Department

State, Not Arts Specific Fund

Unemployed benefits, extended to gig workers with supplemental payments
PUA supplement ends 9/6/21, and job search requirement reinstated 7/11/21

\$16B

Shuttered Venue Operators Grant (SVOG)

US Small Business Administration

National, Arts Specific Fund

Grants up to \$10M provide emergency assistance for eligible venues affected by COVID-19
Applications open

\$210M

CARES Act & American Rescue Plan Arts-Dedicated Funds (multiple)

National Endowment For the Arts

National, Arts Specific Fund

Federal funds distributed nationally, regionally, and locally by public arts agencies
CARES funds closed, American Rescue Plan Funds accepting applications

\$50M

California Small Business COVID-19 Relief Grant Program Dedicated Fund for Nonprofit Cultural Institutions

California Office of the Small Business Advocate

State, Arts Specific Fund

Grants up to \$25,000 for eligible nonprofit cultural institutions impacted by the COVID-19 crisis
Six rounds complete as of May 2021, no indication of additional rounds

Federal public relief funds had the most significant impact of all funds identified because they were exponentially larger and far more widely accessed than others.

For example, the Paycheck Protection Program reached more organizations surveyed than any other fund. Of the organizations that shared relief fund information, 69% applied for a forgivable Paycheck Protection Program loan, and of those, 96% were approved. Maximum grant amounts were based on payroll costs, up to \$10M for the first round of funding and up to \$2M for the second round. (As a point of comparison, the Zellerbach Family Foundation Community Arts COVID Response Grant reached more organizations surveyed than any other *private* fund. Of organizations that shared relief fund information, 79% applied, and of those, 48% received a grant up to \$15K).

When asked which relief funds received were most helpful and why, 51 out of 126 arts organization representatives said the Paycheck Protection Program (more than four times as many mentions than any other fund) because loans were large, could be converted to grants, were awarded early in the pandemic, and provided essential support to keep workers employed. Pain points included a time-consuming application, banking relationship requirements that excluded many grassroots, community-based groups, and a loan amount based on last year's revenue, which was problematic for arts organizations with variable project-based budgets.

The most accessed and helpful relief support for individual artists was Unemployment Insurance with the Pandemic Unemployment Assistance supplement.

Unemployment Insurance and Pandemic Unemployment Assistance (which extended benefits to independent contractors and provided supplemental payment) were critical for many individual artists. The majority of artists we interviewed did *not* receive a single private COVID-19 relief grant because they didn't apply or they were denied. Most did, however, receive unemployment benefits (excluding artists who remained fully employed) which they lived off of throughout the pandemic and say they could not have managed without.

“PPP funds came at a crucial time for our organization, and the level of support was many times more than what most organizations, individuals, and foundations were able to give.”

Arts organization representative

“If it weren't for unemployment, I'd have had to just give up and my nonprofit wouldn't exist.”

– Artist and new arts nonprofit founder

“Artists who lost their day jobs are getting by on unemployment, not relief grants.”

– Artist

Flexible funds from local foundations, including those not intended for emergency relief, helped keep artists & cultural organizations afloat

22% of funds referenced in local COVID-19 relief resource lists and identified by the artists and cultural organizations leaders who participated in this study were not originally intended to be relief grants. Instead, these funds were typically project-based, capacity-building, or non-emergency general operating grants from private Bay Area foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions. While not explicitly emergency relief grants, these funds helped, and continue to help, keep many artists and organizations afloat and were a critical piece of the relief funding landscape.

Artists interviewed and cultural workers surveyed often mentioned accommodations and support provided by individual program officers with whom they've built relationships as critical to their grant-seeking success.

Conversely, arts community members without existing connections to grantmakers said it was deeply challenging to build new funding relationships during the pandemic.

“Zellerbach, Hewlett, Haas, and the East Bay Community Foundation were most helpful because their program officers took the time to understand our organization’s needs, develop personal relationships, and follow through.”

– Arts organization representative

“For the most part, it seemed like funders ‘circled the wagons.’ This was good for us with funders that we already had relationships, but nearly impossible to forge new relationships.”

– Arts organization representative

“The Rainin team’s values are very aligned with mine, in terms of my artmaking but also my commitment to racial justice.”

– Artist & arts organization representative

“Of the funds our organization received, Akonadi’s support was the most helpful.”

– Arts organization representative

Examples of flexible grantmaking by foundations who participated in this research:

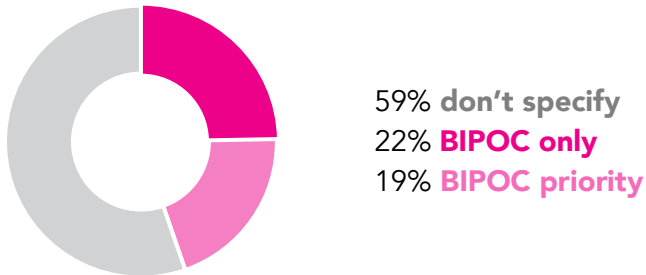
- **Adapting Programs to Meet Grantee Needs:** The Kenneth Rainin Foundation shifted their New and Experimental Works Program to support all 33 applicants at 70% of their requested amount and provided unrestricted grants up to \$5K to all current grantees with no application or reporting requirements.
- **Creative Solutions to Urgent Community Needs:** The Walter & Elise Haas Fund invested \$954,605 to support arts education learning pods at community hubs to employ working artists and meet the needs of families of students learning from home.
- **Racial Justice Focused Relief:** The Akonadi Foundation’s *So Love Can Win* Fund provides general support grants of \$10K to racial justice-focused organizers and storytellers.
- **Collaborative Grantmaking:** The Kenneth Rainin Foundation, Akonadi Foundation, East Bay Community Foundation and other institutions and individuals (see page 48 for all funders) contributed to the *East Bay/Oakland Relief Fund for Individuals in the Arts*, which granted \$625,000 to artists and culture workers in Alameda and Contra Costa Counties.
- **Flexible General Operating Support:** The Zellerbach Family Foundation moved from quarterly project-based grants to quarterly general operating grants with extended deadlines.

4. Grantmakers created new funds intended for BIPOC artists and BIPOC-led organizations.

Awareness of historical and current race-based inequity in philanthropic giving was building before 2020, but was heightened by the murder of George Floyd and the urgency of the Black Lives Matter movement.

Of the 115 COVID-19 relief funds for which we have relevant data, 41% specifically indicated that their priority was to support BIPOC artists, BIPOC-led organizations, or BIPOC-serving organizations.

115 Relief Funds By BIPOC Priority



These statistics indicate an intent to fund BIPOC-artists and organizations, but it is consistently difficult, if not impossible, to discern from publicly available data provided by grantmakers what portion of funds were awarded to them. Some foundation representatives we consulted as part of this research shared that they themselves do not track the data required to understand what portion of funds reach BIPOC communities.

However, limited data provided by grant recipients suggests that COVID-19 relief funds distributed in the Bay Area may have been awarded more equitably with regard to race and ethnicity.

Analysis of survey data provided by 167 arts organizations on their relief funds experience shows a slightly higher acceptance rate for BIPOC-led organizations than organizations overall. (see table on the following page)

We were also able to analyze internal data shared by two prominent relief funds supporting Bay Area individual artists that tracked grantee demographics. Neither fund indicated that priority would be given to BIPOC artists or shared demographic data in public-facing materials. Interestingly, both funds awarded a majority of grants to BIPOC artists. The first fund awarded 82% of 135 grants to BIPOC artists. The second awarded 61% of 139 grants to BIPOC artists. We do not have demographic data for the applicant pools for either grant program.

“I saw funders signal that they wanted to prioritize underrepresented artists and I was glad to see that. It enabled me to talk about specific things I do and why it’s important to keep an organization like mine alive.”

– BIPOC artist and arts organization representative

**Comparison of Acceptance Rates for BIPOC-led Organizations
vs. All Organizations For Top Relief Funds**

(Data excluded for funds with fewer than ten awardees surveyed)

Relief Fund	Acceptance Rate for BIPOC-led org.s surveyed	Acceptance Rate for organizations surveyed
San Francisco Foundation Rapid Response /COVID-19 Emergency Response	68% (+23%)	45%
San Francisco Arts & Artists Relief Fund (CCI & City of San Francisco)	68% (+19%)	49%
Zellerbach Family Foundation Community Arts COVID Response Grants	59% (+11%)	48%
East Bay Community Foundation COVID-19 A Just East Bay Response Fund	61% (+7%)	54%
CARES Funding (multiple funds distributed locally)	65% (+2%)	63%
William + Flora Hewlett Foundation Adaptation Grant	69% (-3%)	72%
Paycheck Protection Program	91% (-5%)	96%
Phyllis C. Wattis Foundation Relief Grants for the Arts	56% (-5%)	61%
Alameda County Arts Relief Grant Program	86% (-8%)	94%
California Arts Council Arts & Cultural Organizations General Operating Relief	21% (-28%)	49%
Average	Ave: 64%	Ave: 63%

In interviews and survey comments, many artists and cultural workers expressed divergent perspectives about whether grantmaker acknowledgment of BIPOC community needs will actually result in more support going to BIPOC artists and BIPOC-led organizations, and the gap between racial equity rhetoric and meaningful policy shifts.

Some artists are deeply skeptical. “Foundations are value signaling but their support is still going in the same direction,” said a BIPOC artist and organization leader, “grant sizes tell the truth and the \$200,000 grants are still going to legacy organizations with white supremacist practices.”

Other BIPOC artists believe funders are changing their practices, but must do far more. “BIPOC artists and BIPOC-led organizations are getting money,” observed one artist, “but I’m seeing the same names of a small group of BIPOC artists winning all the big prizes and awards. It just seems lazy. Foundations need to do more legwork to see there are more BIPOC people who deserve recognition but don’t know, and don’t apply.”

A third BIPOC artist with whom we spoke offered a potential explanation for these divergent views. In addition to diverse BIPOC experiences, she suggested a lack of transparency about how funders make decisions dims confidence among BIPOC artists, “Most grant panels I’ve been on *have* worked hard to reduce implicit bias, but the lack of transparency discourages people from applying when the process is opaque.”

5. Funding was unevenly distributed across counties, with support for Contra Costa artists trailing

Contra Costa County artists and organizations were eligible for 83% of the 148 funds identified in this study, only slightly fewer than their counterparts in San Francisco (88%) and Alameda (89%) counties. Yet data suggest that Contra Costa received disproportionately less COVID-19 relief support, and by a large margin.

While comprehensive data on where grants were awarded is not available, an analysis of 805 grants awarded by two prominent Bay Area COVID-19 relief funds supporting individual artists and cultural workers across artistic disciplines revealed that Contra Costa residents received just 7% of grants and San Francisco residents received 53% of grants. A striking disparity given that Contra Costa's population is 30% larger than San Francisco's.

This discrepancy is, however, consistent with the findings of an April 2020 study commissioned by East Bay Community Foundation examining 2017–2020 grantmaking by nine private and public East Bay arts and culture sector funders which showed ten times as many grant awards going to Alameda artists and cultural organizations than their counterparts in Contra Costa County.

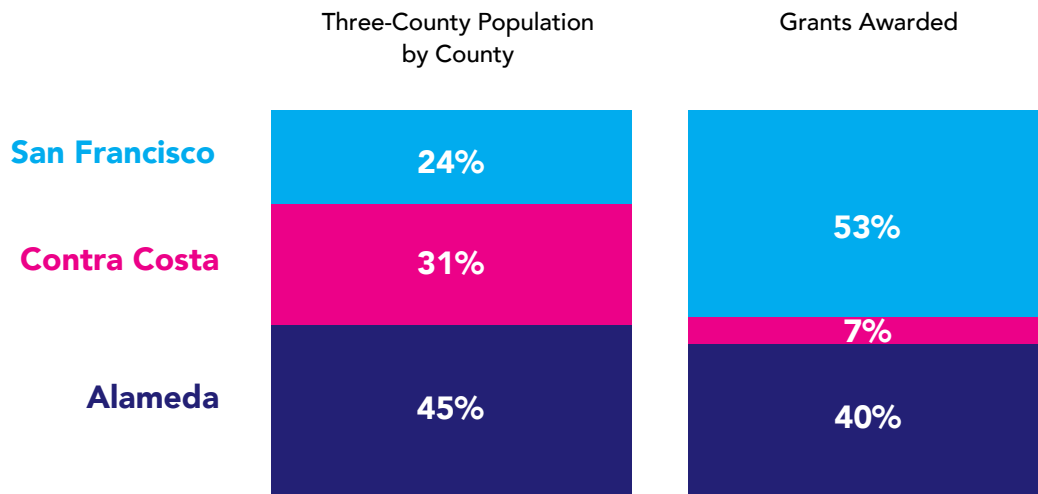
Even in our survey, only 5% of the arts organizations who participated via connections to the foundations that supported this research were located in Contra Costa County.

Do these findings point to gaps in how artists and culture makers find out about and access grant opportunities? Are there fewer eligible artists and organizations in Contra Costa to begin with? Are Contra Costa artists and organizations being turned down from funding at higher rates? Further research is needed to answer these questions. Still, the Contra Costa artists with whom we spoke say they are used to being overlooked and are deeply upset about it.

"There is so little funding or support in Contra Costa now, but this has always been true," said one Richmond-based artist. "Artists are angry because they've been completely neglected. We don't want to go back to normal. We're not going back to being ignored."

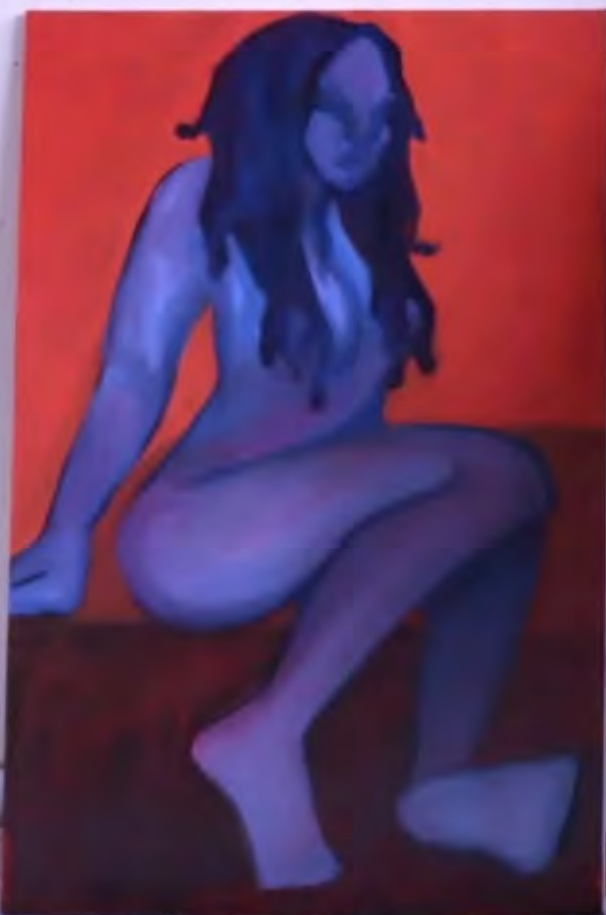
Comparison of Regional Population and COVID-19 Relief Grants to Artists, Breakdown by County

Per capita, San Francisco received 10x more grants than Contra Costa.



Analysis Two Prominent Bay Area COVID-19 Relief Funds.

Tiffany Conway, a Richmond-based painter interviewed in this study, sitting among her paintings. Photo courtesy of Tiffany Conway. **[Image description:** Tiffany, a young Black woman, sits in a white-walled art studio beside a painting of a blue figure with a red background. Tiffany smiles at the camera. Her legs are crossed and her hands are in her lap. She wears a black sweatshirt, black leggings, a silver necklace, and no shoes.]



Part 2: HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

First, the good news: most Bay Area arts organizations surveyed in late Spring 2021 believe they are well on the way to complete recovery and optimistic about their ability to navigate the ongoing COVID-19 pandemic.

Despite the massive public health and economic crises of 2020, a slight majority of organizations reported ending the year with an operating surplus. These organizations typically said they finished in the black because they cut expenses, received a Paycheck Protection Program loan and other COVID-19 relief grants from government agencies and foundations, were generously supported by individuals, could draw on their reserves, and were allowed to use project grants to cover general expenses.

The bad news is that nearly a third of organizations surveyed reported an operating deficit for the past fiscal year. Worse still, 54% of arts organizations indicated that they have less than 90 days cash-on-hand (including 11% who say they don't know how much unrestricted cash they have). For perspective, this figure suggests that the pandemic may have reversed nearly a decade of a concerted effort by arts funders to address the historical undercapitalization of cultural nonprofits.

Different organizations and communities had diverse financial experiences during the pandemic, and the helpfulness of COVID-19 relief funds was not uniformly felt either. Slightly more BIPOC-led organizations ended the year with operating surpluses or a balanced budget than their White-led counterparts, though fewer have three or more months of cash reserves. Significantly more BIPOC-led groups indicated that they received increased foundation support through the crisis than White-led organizations did, however, White-led organizations were far more confident about raising money from individuals in the coming years.

Tunneling into the qualities that made relief funds especially valuable to BIPOC-led groups (and by extension would make ongoing funding most helpful) reveals that equity-based commitments to prioritizing BIPOC-led or serving organizations, and reducing racial bias and involving artists in grant selection matter more to BIPOC-led groups than White-led groups. Yet, so too do factors such as offering multi-year support, quick turnaround of grantmaking decisions and disbursement and technical assistance.

While there are anecdotes about individual artists emerging from the pandemic with brighter financial prospects, many artists with whom we spoke depleted their savings during the crisis, putting added pressure on them to prioritize making money through their non-arts day jobs or through commercial application of their artistic talent. Moreover, artists reported tremendous mental health struggles over the course of the past year. From anxiety about their financial well-being to nervousness about doing in-person work again; from exhaustion related to flipping from producing live to virtual programs, to fear expressed by Black artists about their personal safety when leaving the house. Several BIPOC artists with whom we spoke also voiced fatigue—and anger—at the rise in expectation from funders (and others) to share traumatic experiences while living them.

A full understanding of where the artist community is on the road to recovery requires consideration of just how emotionally taxing the crisis has been for artists and arts organization staff members and how a sense of personal burnout will make 'getting back to normal' very challenging.

The arts communities' greatest immediate need is flexible, sustained funding to survive ongoing uncertainty and adapt to a new operating environment. The number one cost is personnel-related: paying current staff and hiring new staff for organizations and securing reliable work for individual artists.

The Paycheck Protection Program largely underwrote substantial personnel costs in 2020 and the first half of 2021 for many of the organizations surveyed. Some expressed anxiety that this program has expired. Concerns about personal income were compounded for artist employees and independent contractors who noted that Pandemic Unemployment Supplements would end in September 2021.

Arts organizations also highlighted costs associated with reconnecting with audiences and participants, accessing performance and studio space, and acquiring and training on digital technology as key ongoing and upcoming costs.

The catalog of needs includes eternal fixtures (like paying for people and space and equipment), but our survey indicates that the field does not yet fully understand what expenses will be like as they accommodate remote work and continue to create, promote and deliver virtual art, programs, and events. This uncertainty underscores the premium artists and arts organizations place on fully flexible funding.

HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

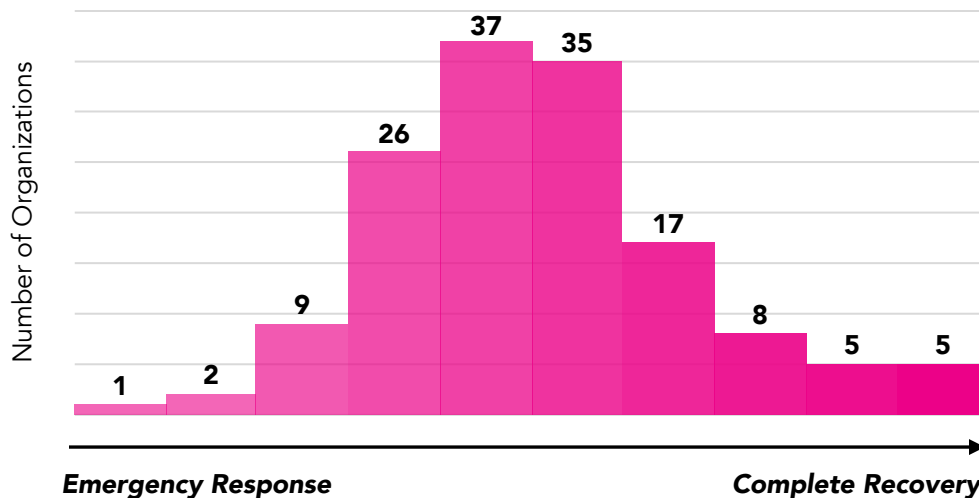
KEY FINDINGS

1. Despite substantial and ongoing pandemic challenges, the arts community *is* on the path to recovery.

When asked in our survey to indicate where their organizations fall on a continuum of emergency response (0) to complete recovery (100), survey respondents provided an average score of 52, slightly closer to complete recovery. The relatively normal distribution of the bell curve, with a tail that tapers off more gradually on the right-hand, indicates it's more common, among the organizations surveyed, to land on the recovery side of the spectrum.

This self-assessment suggests that arts organizations, overall, are feeling relatively optimistic about navigating the ongoing COVID-19 crisis and are seeing positive changes to their circumstances, such as a return to in-person events and renewed social connection with fellow arts community members.

215 Arts Organizations Subjective Assessment of Where They Are on the Path to Recovery



Still, for individuals and organizations already living on the margins with little or no savings, and for those forced to drop out of the workforce to care for family or because they became severely ill with COVID-19, relief supports have not been enough. A few organizations fall on the extreme left of the continuum, and some are not on the chart at all. We received notification from a handful of organizations invited to take our survey that they had to permanently close during the pandemic.

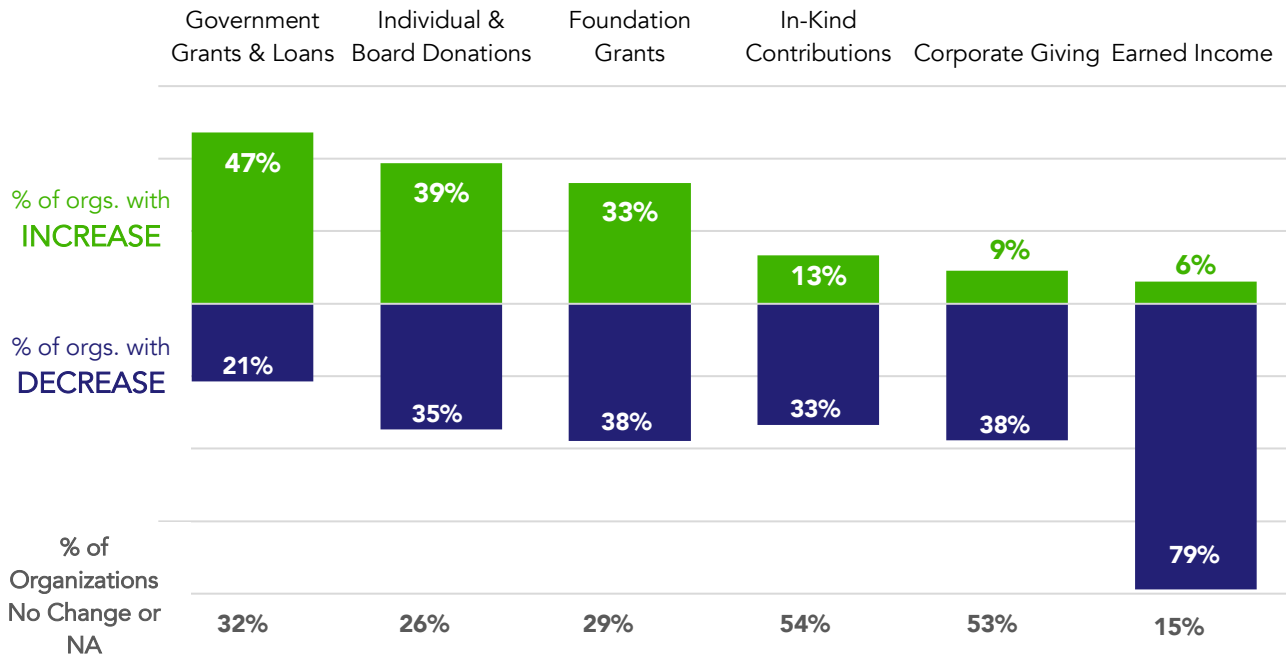
“Since the vaccine things have gotten easier. I’ve been to more social events. I can feel things picking back up.”

– Artist

2. During the pandemic, arts organizations' financial stability hinged on their ability to offset drastic earned income losses by cutting expenses, accessing relief funds and fundraising.

Earned income decreased for 79% of organizations (and drastically so for 68%). For some organizations, the overall impact of the lost earned income was offset by a combination of increased contributed income and reduced expenses. On average, organizations spent less on programs, production, and marketing during the pandemic.

How Income Streams Changed for 199 Arts Organizations Over the Course of the Pandemic



29% of organizations ended FY2020 with an operating deficit. These organizations attributed their circumstances to lost earned income from ticket sales, artist fees, workshops, touring, and venue rentals without contributed income to fill the gap. This was especially pronounced for organizations for whom earned income was a significant part of their pre-pandemic business model. "We rely heavily on earned income," said one arts organization representative, "but we're unable to produce any of our in-person programs, which slashed our overall budget to about half." Some organizations said they canceled events (or events they booked were canceled) and they lost income but did not incur added expenses. Others moved events online and continued to pay artists and took on new expenses related to virtual production. For those who did not make makeups in ticket sales or donations, they not only lost revenue but also depleted their savings.

51% of organizations surveyed ended FY2020 with an operating surplus. These organizations attributed their circumstances to reduced expenses (due to suspended or canceled in-person programs and productions, less costly virtual events, and cost-cutting measures), coupled with significant COVID-19 relief grants from government agencies and foundations (especially Paycheck Protection Program loans converted to grants), generous giving from individual donors, ability to tap into savings, and retention of project-based grants that were converted to general operating or will remain in the bank until it's safe to produce in-person events.

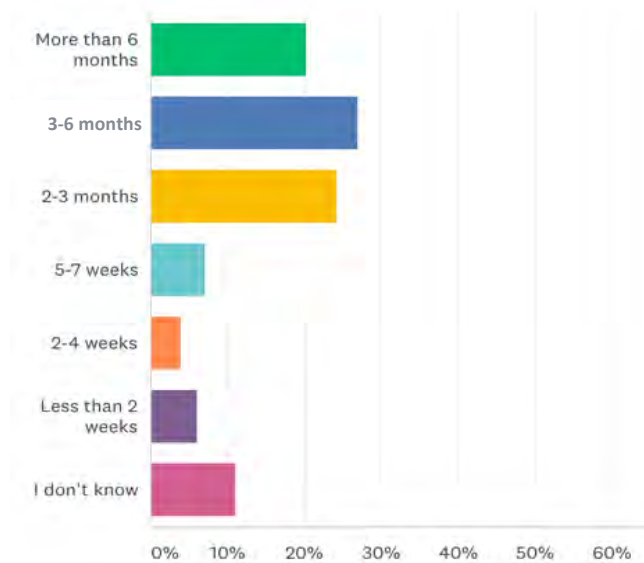
Notably, some organizations said cutting staff hours, furloughing employees, suspending paid opportunities of artist collaborators, and reducing director compensation were essential to their financial stability. Others were able to retain all staff at pre-pandemic levels and continue to hire artists for virtual opportunities, and indicated they would continue to direct surplus funds to personnel.

3. Cash reserves and personal savings are shrinking, putting cultural organizations and individual artists in precarious positions.

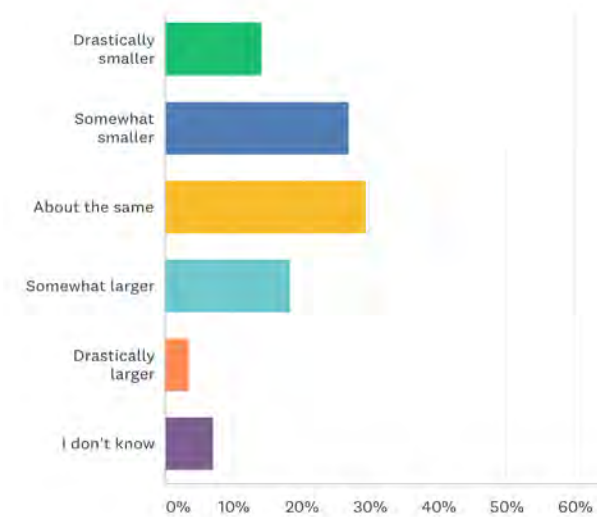
Overall, cash reserves at Bay Area arts nonprofits are somewhat smaller than they were before the pandemic. Fifty-four percent of arts organizations surveyed currently have three months of operating reserves or less, inclusive of 11% who indicated that they don't know how much cash they have on hand.

Ten years ago The Nonprofit Finance Fund identified that 60% of nonprofits in the U.S. had less than three months of cash on hand and this prompted Grantmakers in the Arts to launch a National Capitalization Project to address the sector's chronic financial instability¹. Data indicates that, at least for the moment, much of the progress over the last decade has been undone.

Current Operating Reserves for 197 Arts Organizations



How Current Reserves Compare to Pre-Pandemic Reserves for 196 Arts Organizations



Individual artists shared that their savings are also dwindling. "I want to be a full-time artist and I was saving to do that," said one artist, "but I was laid off in February 2020 and I completely depleted my savings. I used up what I called my 'freedom fund.' It's all gone."

Other artists talked about repurposing grants they got themselves to pay other artists in dire need of income. "A friend got a significant grant during the pandemic and hired me and five of her other queer BIPOC friends to help. We shared the money, and I outsourced my portion further to friends who I hired to help too. We're all being fed the scarcity model and most of us are over it. We collaborate and share what we get, and better work comes from that." Still, artists wished there was more support to go around.

66% of arts organization representatives surveyed said their organization, or artists with whom they work, have self-organized to meet pandemic needs. They described joining mutual aid networks, setting up food banks, crowdfunding to support fellow artists, participating in knowledge-sharing cohorts, and providing emotional support to fellow community members.

¹Dixon Hughes Goodman Knowledge Share, *Not-for-Profit Operating Reserves A Critical Step for Long-Term Sustainability* (2013). https://www.dhg.com/Portals/0/ResourceMedia/publications/NFP%20Operating%20Reserves_KnowledgeShare_FINAL_SEO.pdf

4. BIPOC-led organizations and White-led organizations are having different financial experiences.

Nationally, BIPOC communities have been hit hardest by the COVID-19 pandemic, and direct and indirect impacts of the public health crisis have intensified pre-pandemic inequities. Analysis of federal, state, and local datasets show that people of color are suffering a disproportionate burden of COVID-19 cases and deaths, with especially large disparities for Black, American Indian and Alaska Native, and Hispanic communities.² In particular, Black people have died at 1.4 times the rate of white people nationally.³

BIPOC communities are also facing higher rates of unemployment, food insecurity, housing instability, and delayed or avoided medical care due to the economic, social, and secondary health consequences of COVID-19 restrictions.⁴

Additionally, we know that BIPOC communities had a harder time accessing federal aid, especially early in the pandemic when the competition was fiercest. During the first round of the Paycheck Protection Program, 75-percent of loans went to businesses in census tracts where a majority of residents are white.⁵ Criticism of the banks charged with reviewing and making loans led them to address this disparity ultimately, yet BIPOC communities had already been disadvantaged at a critical stage of the crisis.⁶

Our survey of Bay Area arts and cultural organizations sits in the context of this broader experience. Comparing data from 93 Bay Area arts organizations that identified as BIPOC-led, and 130 that did not, reveals a nuanced story about the ongoing financial experiences of the BIPOC-led groups who participated in this study.

By numerous metrics, BIPOC-led organizations are suffering greater financial burdens than their White-led counterparts. BIPOC-led organizations are, on average, smaller in budget size and less likely to have three or more months of cash reserves. They are depleting their already smaller reserves faster than White-led groups and having a more difficult time retaining individual and board donations. To make matters worse, BIPOC-led organizations reported facing far higher barriers to accessing COVID-19 relief funds. There are stark information gaps and perceptions of explicit and implicit bias, and a lack of connection to the philanthropic community and difficulty building relationships with

*Top Line Financial Health Metrics Comparison:
BIPOC-led and White-led Organizations*

% of Organizations...	BIPOC-Led	White-Led
That ended the year with a surplus or balanced budget	71% (+3%)	68%
Didn't take on debt over 10% of budget	87% (-2%)	89%
With more than three months of operating expenses	41% (-6%)	47%
With operating reserves equal to or greater than pre-pandemic level	47% (-10%)	57%
With \$2M+ budget	5% (-12%)	17%

² Kaiser Family Foundation, *Racial Disparities in COVID-19: Key Findings from Available Data and Analysis* (2020). <https://www.kff.org/racial-equity-and-health-policy/issue-brief/racial-disparities-covid-19-key-findings-available-data-analysis/>

³ The Atlantic, *The COVID Racial Data Tracker* (2021). <https://covidtracking.com/race>

⁴ United States Center for Disease Control, *Introduction to COVID-19 Racial and Ethnic Health Disparities* (2020). <https://www.cdc.gov/coronavirus/2019-ncov/community/health-equity/racial-ethnic-disparities/index.html>

⁵ New York Times, *Black Business Owners Had a Harder Time Getting Federal Aid, a Study Finds* (2020). <https://www.nytimes.com/2020/07/15/business/paycheck-protection-program-bias.html>

⁶ The Associated Press, *Minority-owned Companies Waited Months for Loans, Data Shows* (2020). <https://apnews.com/article/technology-small-business-new-york-coronavirus-pandemic-7613e946275f085367b5fc8c9a496aea>

fundes are perceived to be barriers for two to three times more BIPOC-led groups than White-led organizations.

Survey data also suggests, however, that BIPOC-led organizations may have fared better by select financial metrics. Thirteen-percent more BIPOC-led groups than White-led groups reported increased foundation giving during the pandemic, suggesting that grantmakers acted on calls to prioritize emergency support for chronically underfunded BIPOC communities in ways that had concrete, positive outcomes for many of the BIPOC organizations surveyed.

BIPOC-led organizations were also three-percent more likely to have ended 2020 with a budget surplus or balanced budget than their White-led counterparts. While this margin is small, and the survey group included just 223 organizations, this finding aligns with contemporary arts sector research demonstrating BIPOC-led organizations' track record of strong financial management despite inequitable access to revenue and capital. A 2021 SMU DataArts study found BIPOC-led organizations' operating bottom lines were, on average, higher than those of their White-led peers between 2016 and 2019, with a trend of increasing budget surpluses for BIPOC-led groups.⁷ This research, and our survey data, challenge biased perceptions that BIPOC-led organizations present a greater funding risk than white-led organizations.

Survey responses illuminate several ways that grantmakers can increase BIPOC community access to relief funds and address elements of structural racism in institutional philanthropy. A majority of BIPOC-led organizations said designating funds for BIPOC organizations and offering more technical support, and multi-year support, is especially important for them. BIPOC-led groups also strongly favor explicit policies to reduce racial bias and to have a quick grant turnaround time. It is also notable that while only 15% of BIPOC-led organizations said that including artist panelists in funding decisions was important for them, this was far higher than the only 2% of White-led organizations who deemed this a most important quality.

<i>Pandemic Income Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that ...	BIPOC-Led	White-Led
Received increased in-kind contributions	21% (+16%)	5%
Experienced significant decline in individual and board donations	23% (+14%)	9%
Received increased foundation grants	32% (+13%)	19%
Are very confident in their ability to raise Individual & Board Donations in upcoming years	18% (-14%)	32%

<i>Barriers to Accessing Relief Funding Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that said _____ was one of their most significant barriers	BIPOC-Led	White-Led
Lack of connections to the philanthropic community	50% (+33%)	17%
Explicit or implicit bias from funders	42% (+27%)	15%
Not knowing what funds are available	30% (+23%)	7%
Difficulty reaching or building rapport with funders	44% (+22%)	22%

<i>Qualities That Make Relief Funds Accessible & Impactful Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that said _____ is most important for their organization	BIPOC-Led	White-Led
Funds designated for BIPOC-led or serving organizations	53% (+46%)	7%
Explicit policies to reduce racial bias	46% (+29%)	17%
Multiyear support	56% (+27%)	29%
Technical assistance	56% (+17%)	39%
Fast turnaround	44% (+16%)	28%
Artist panel review of applicants	15% (+13%)	2%

⁷ SMU DataArts, *Buffering Against Uncertainty: Working Capital and the Resiliency of BIPOC-Serving Organizations* (2021). https://culturaldata.org/media/2345/dataartsbufferingagainstuncertainty_35.pdf

5. Artists and cultural workers are struggling with burnout and 'getting back to normal' will be challenging.

Many of the artists and cultural workers with whom we spoke opened up about their experiences with burnout and their mental health struggles in 2020 and 2021.

Some artists spoke to experiences of acute financial hardship. "In December 2020, I filed for bankruptcy because of the loss of revenue from my photography business," one artist told us. "My day job was not enough to pay the rent. 2020 was the hardest year of my life."

Others discussed how they feared for their health and safety. One arts organization leader spoke to the anxiety provoked by planning in-person events during a pandemic, "It is still scary to even try to do something in-person right now. That risk takes an emotional toll. Sometimes I think we need a therapist on staff." A Black artist shared his experience returning to the dance studio saying, "Black people are being killed. I'm not being dramatic when I say I fear for my life when I go to the studio."

Many shared how exhausting it was to attempt to pivot in-person programs to online events. "When I had to help my organization pivot to online programs, one eight-hour-a-week job went to 60 hours a week without more pay. It burnt me out," one artist said. Another artist and organization leader put it simply: "hybrid work leads to more exhaustion, more time commitments, and more expenses. It's harder for the organizations that were already struggling before the pandemic."

Numerous artists of color felt increased and unwelcome pressure from arts funders and presenters to delve into their trauma and oppression. "Questions in grant applications last year were so harmful. They want me to explain my impact on BIPOC communities and I'm black! What do I need to explain to these White funder organizations? The way they're going about 'equity' is hurtful," said one artist.

"It's tone-deaf to assume I want to do the labor of explaining how your oppression makes me feel," said another. Continuing, "we want to focus on our joy and personal narratives and that makes us more human and more humane."

Artists say ongoing burnout can make transitioning back to "normal" difficult.

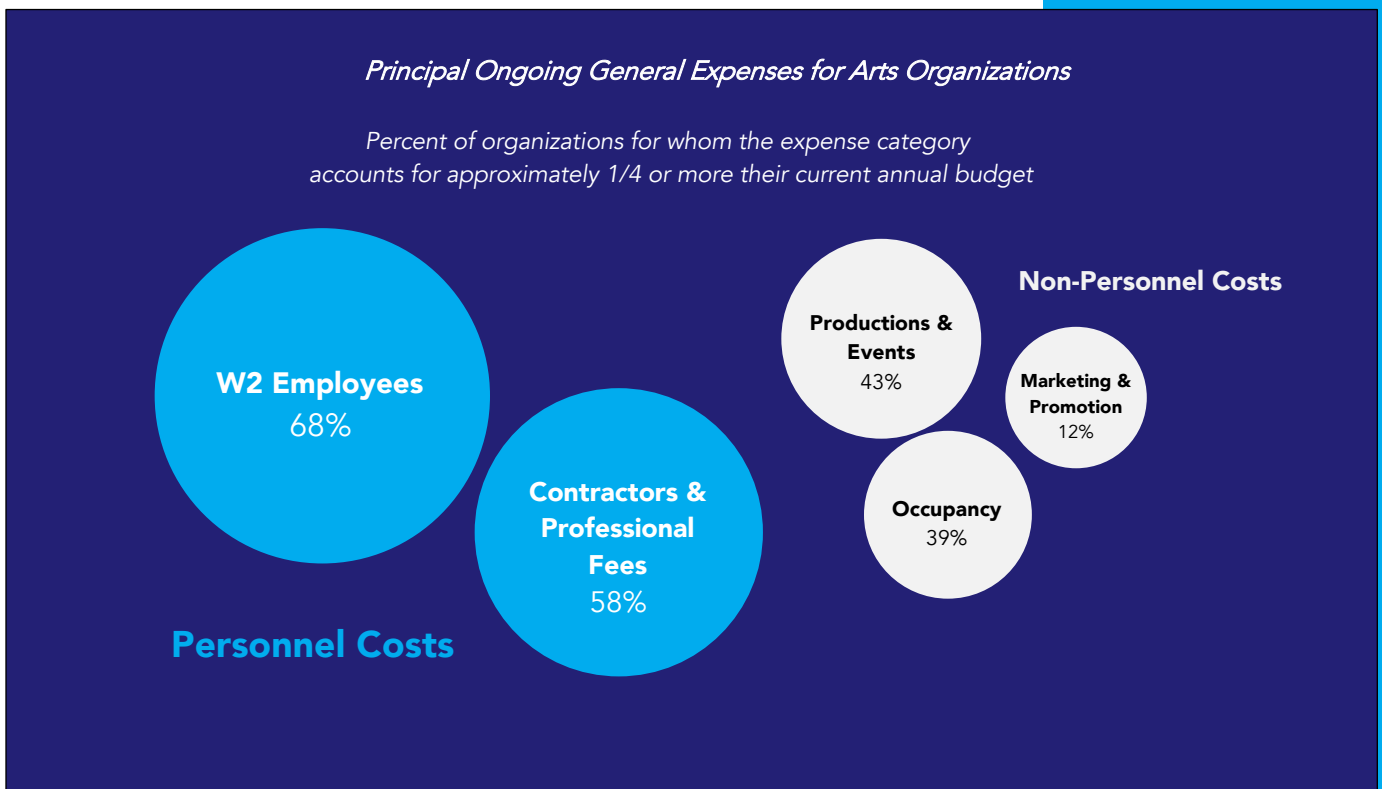
A dance artist observed that returning to work was not like flipping a switch in a factory. "Being an artist is not a job, it's who we are. It's 24/7 so there is an emotional and mental strain that takes a toll and affects our ability to get back into work. Some artists are really hurting still and can't just go and get as many gigs as possible as quick as possible. We are not machines."

Another artist said she doesn't know when she'll be able to restart her creative practice. "My art is about my mental health and that's not so good right now. I haven't been able to pick up a paintbrush for a year."

6. The arts communities' greatest immediate need is flexible, sustained funding to cover core expenses, new pandemic-specific expenses, and the costs of adapting to an uncertain operating environment.

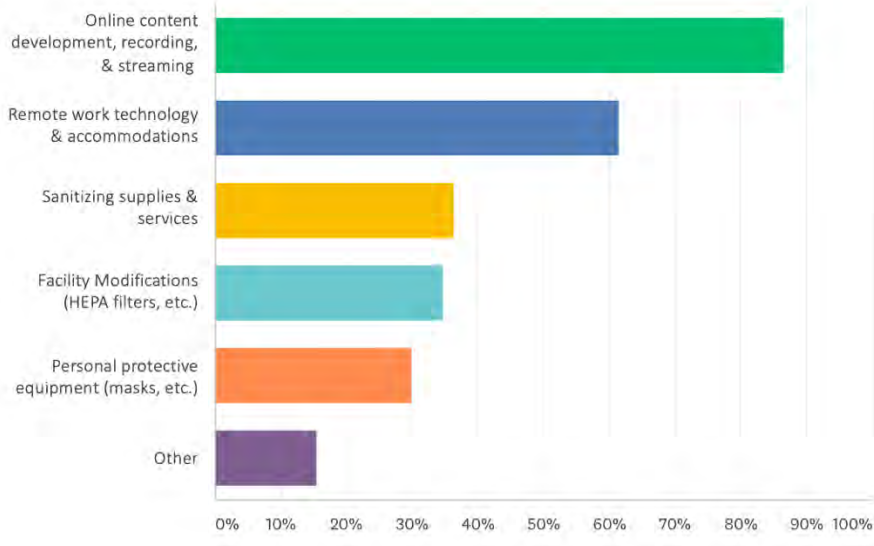
Personnel costs comprise the largest single expense category for most arts organizations. Paycheck Protection Program loans enabled many arts organizations to keep full and part-time staff on payroll through the pandemic and Pandemic Unemployment Supplements supported many individual administrators and artists over the last year too. As these programs expire, core personnel costs loom large for arts organization managers looking to retain and rehire staff, and to contract with artists, educators, and technicians as they ramp up programming.

While the Shuttered Venue Operator Grant program continues to accept applications, the rollout has been delayed and difficult, and organizations without a venue are ineligible for support. Other government programs such as Government Economic Injury Disaster Loans (EIDL) and Advances and Employee Retention Tax Credits offer some relief, yet far fewer organizations surveyed have these funds.



Most arts organizations surveyed say they will have to spend more resources keeping up with virtual programs and practices that took off during the pandemic. Online content development, recording, and streaming is now a principal ongoing expense for 87% of arts organizations surveyed, and remote work technology and accommodations is a principal ongoing expense for 62%.

Principal Ongoing COVID-19 related Expenses For Arts Organizations



Even as arts organizations return to in-person activities most plan to continue to create digital artwork, offer virtual programs, and work remotely (at least part-time). They say they don't want to give up benefits such as increasing access for audiences and participants who cannot attend in-person programs (especially those with disabilities, who are caregivers at home, or live far from arts opportunities), and enhancing work-life balance for staff and artists.

The need to meet core personnel costs and to sustain work in new and more equitable ways, without the benefit of massive government subsidies, may explain why the desire for flexible, sustained funding is number one on the list of needs identified by survey respondents.



Vanessa Sanchez, a dance artist interviewed in this study, teaching by video during a virtual residency at Arizona State University. **[Image description:** Ten young-adult dance students are in a theater, wearing masks over their noses and mouths. They surround a screen with an image of Vanessa, their Latinx, female dance instructor, who is smiling and wearing a long braid in her hair.]

“As an artist, I've changed during the pandemic. I'm more interested in digital multimedia work, not just purely musical work. This requires different types of resources and more resources to create and present. For example, production houses charge five to ten thousand dollars for use of their projector per-day.”

- Artist and arts organization representative

“I am still teaching virtually... It is helpful for deaf artists who could never travel to our dance festival but can come now, but hybrid virtual and in-person work leads to more exhaustion, time commitment, and expenses.”

- Artist and arts organization representative

The Greatest Needs for 223 Arts Organizations Surveyed

Below is a snapshot of the most significant, immediate needs of 223 Bay Area small-budget arts organizations surveyed in June 2021 as they navigate the ongoing COVID-19 pandemic. Each respondent provided up to three top needs.

Needs	Mentions	Percent
<p>Obtaining Flexible, Sustained Funding <i>Unrestricted, multi-year support to offset low earned and project-based income, which organizations say could take years to recover.</i></p> <p><i>Flexible 'risk and change capital' to adapt to a new operating environment.</i></p> <p><i>Funds for organizations to provide opportunities and financial support to artists who continue to struggle to find paid work.</i></p>	<p>Subcategories (mentions)</p> <ul style="list-style-type: none"> <i>Unrestricted/General Operating (64)</i> <i>Funds to Pay Artists (26)</i> <i>Projects/Programs Funds (13)</i> <i>Multi-Year Support (12)</i> <i>Revived Earned Income Steams (11)</i> <i>New or Diversified Income Steams (7)</i> <i>Debt Relief (3)</i> <i>General, Unspecified "Funding" (54)</i> <p>190</p>	<p>39%</p>
<p>Supporting and Hiring Staff <i>Bringing staff up to pre-pandemic hours, paying staff living wages, finding and hiring new staff during a labor shortage, including staff with specific skills such as Development</i></p>	<p>68</p>	<p>14%</p>
<p>Rebuilding Audiences & Participants <i>Restoring programs, re-engaging audiences/participants, cultivating new audiences, and rebuilding community</i></p>	<p>45</p>	<p>9%</p>
<p>Accessing & Securing Space <i>Finding, renting, buying, and maintaining affordable and safe creation, presentation, and office space</i></p>	<p>39</p>	<p>8%</p>
<p>Adapting to Virtual/In-Person Hybrid Work & Using Digital Technology <i>Maintaining virtual programs and remote work while also returning to in-person programs and work and acquiring new digital technology, technical expertise, and staff capacity</i></p>	<p>32</p>	<p>7%</p>
<p>Clear Public Health Guidance <i>Evidence-based guidance on safe and realistic reopening best practices for in-person gathering (especially for unvaccinated children and adults with unknown vaccination status)</i></p>	<p>27</p>	<p>5%</p>
<p>Strategy & Contingency Planning Support <i>For pandemic-specific and general strategic planning, scenario mapping, organization restructuring, capacity building, and professional development</i></p>	<p>26</p>	<p>5%</p>
<p>COVID-19 Safety Equipment & Facility Modifications <i>Such as HVAC, PPE, sanitation, etc.</i></p>	<p>20</p>	<p>4%</p>
<p>Marketing & Advertising <i>Especially digital advertising and social media support</i></p>	<p>18</p>	<p>4%</p>
<p>Diversity Equity Inclusion and Antiracist Training & Implementation Support</p>	<p>13</p>	<p>3%</p>
<p>Booking & Touring Opportunities</p>	<p>9</p>	<p>2%</p>
<p>Affordable Housing</p>	<p>4</p>	<p>1%</p>



Photo from the premiere performance of *OPEN* (2014), three cellos & live electronics, at the Berkeley Art Museum and Film Archive, by Amadeus Regucera, an interviewed in this study. Photo by Matt Lee. **[Image description:** About 20 people sit and lay down on the floor in a cement room listening to a young woman play the cello. The cello player has long dark hair and sits in a black metal folding chair, reading from a music stand as she plays.]

Part 3. FUNDING, NEEDS, & BARRIERS TO OVERCOME

1. Relief funding is going away, yet the arts community is still on a long road to recovery that could take years and sustained support is critically needed.

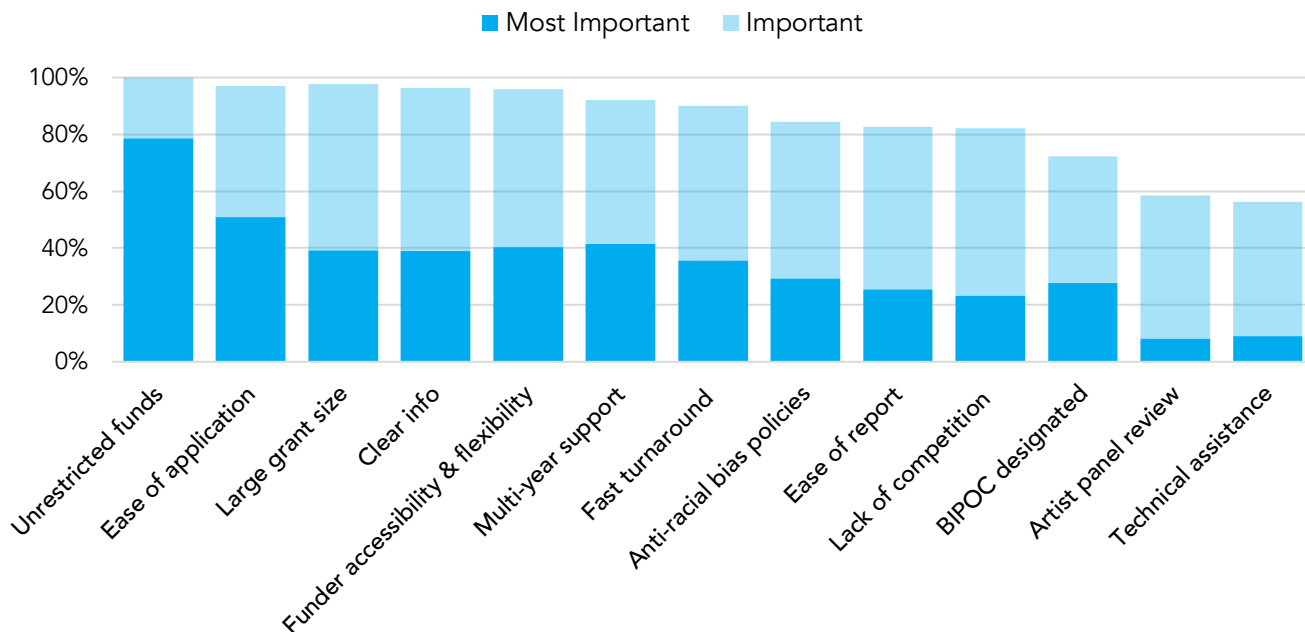
Ongoing pandemic relief and recovery support are vitally important if the Bay Area arts community is to survive a protracted period of uncertainty and adapt to a new operating environment.

On the supply side for relief support, we know important emergency relief funds are going away. In particular, massive one-time or temporary government subsidies to organizations (like the Paycheck Protection Program) and to individuals (like stimulus checks and Pandemic unemployment assistance), which made the difference between surviving and going under for hundreds of Bay Area nonprofit arts organizations and artists, have concluded with no indication of renewal. One arts organization leader described feeling demoralized at the prospect of losing relief support, “In the spring, knowing we made it through pandemic, I felt triumphant, almost surprisingly triumphant. I thought, ‘We’re going to be okay!’ But now I am realizing that the relief grants that are floating our boat just won’t last, and it feels draining.”

On the demand side for relief support, Bay Area artists and organizations report they are halfway down the road to complete recovery and have myriad current needs, chief among them is reliable and flexible financial support.

2. The most valuable relief funds provided unrestricted funding, had simple applications and minimal reporting requirements, and prioritized support for BIPOC artists and BIPOC-led organizations. The arts community wants to see these features sustained as recovery funding unfolds.

*Most Important Qualities to Make Relief Funds Accessible and Impactful
223 Arts Organizations Surveyed*



According to 223 artists surveyed, the most important qualities to make relief funds accessible and impactful are unrestricted funds (79% marked as one of the most important qualities) and ease of application (50% marked as one of the most important qualities).

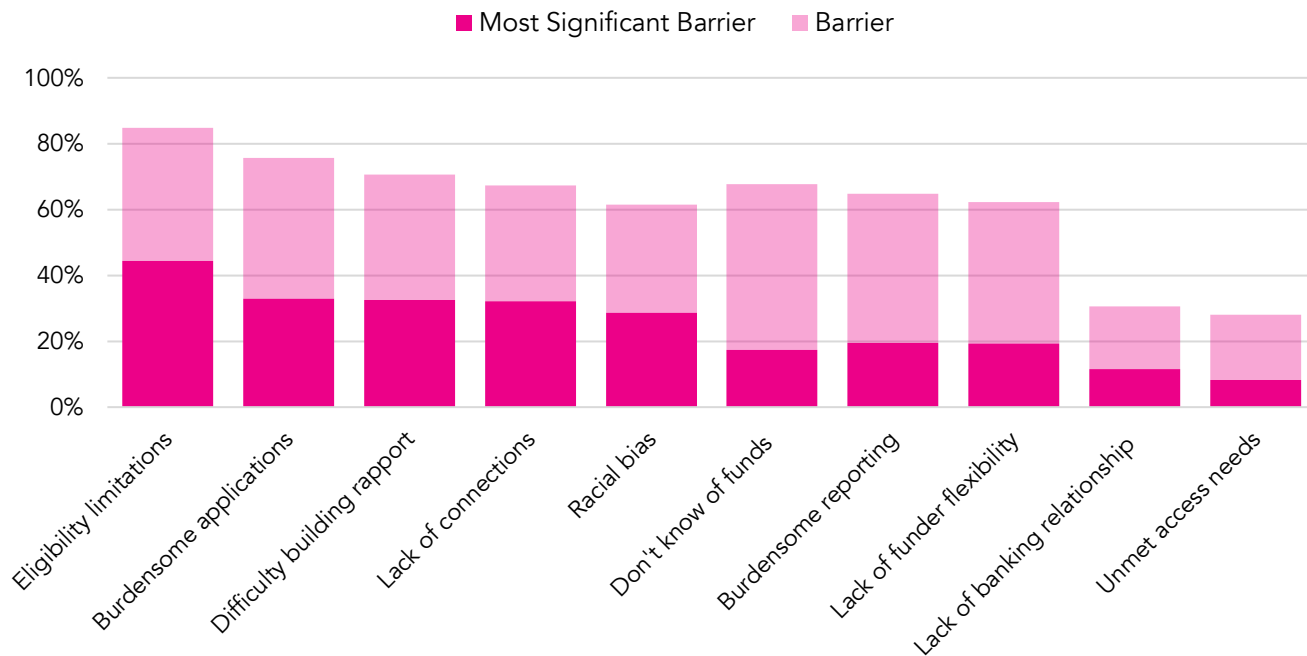
Experienced grant-seekers noted that some grantmakers changed their guidelines during the pandemic in an effort to make relief funds more useful and less burdensome for grantees during a time of crisis, and they hope these changes will become permanent. As one arts organization representative said, “I cannot communicate enough my concern that grantmakers are about to go ‘back to normal’ and the prospect makes me want to despair. Our sector urgently needs greater unrestricted funding. Grants in larger amounts and with fewer restrictions, would have a profound and positive impact on our ability to successfully do our work.” Another said, “My greatest wish is that funders emerge from this period with a renewed commitment to general operating support. The pandemic has violently underscored that this is the single most necessary and effective form of support for organizations.”

The artists with whom we spoke also said unrestricted support is important, but especially hard to access for individual artists who typically receive project-based grants or commissions that cannot be used for overhead costs like time spent fundraising or more critically, housing, food, and healthcare. As one musician said, “You get a project-based grant, but it takes a lot of overhead to make that project happen and also maintain an artistic practice.”

Data indicates updated grantmaking practices are especially important for BIPOC-led organizations. BIPOC-led organization representatives are 46% more likely to say funds designated for BIPOC-led organizations are very important for their organization, 29% more likely to say explicit policies to reduce racial bias are very important, and 27% more likely to say multiyear support is very important.

3. Steep barriers to funding were widely experienced, especially for BIPOC artists and BIPOC-led organizations, and must be addressed. Specifically: eligibility restrictions, burdensome applications, difficulty connecting to and building relationships with funders, and racial bias.

Top Barriers That Kept Arts Organization from Accessing The Relief Funds They Needed
223 Arts Organizations Surveyed



The most significant barriers organizations face when trying to access the relief funds are eligibility limitations (44% marked as one of the most significant barriers), burdensome applications, (33%), difficulty reaching or building rapport with funders (33%), and lack of connection to the philanthropic community (32%).

Data indicates BIPOC-led organizations faced far higher barriers accessing relief funds than White-led organizations. BIPOC-led organization representatives were 33% more likely to say a lack of connections to institutional philanthropy was a significant barrier for their organization, 27% more likely to say explicit or implicit bias from funders was a significant barrier.

Comments from arts community members illuminate the barriers grantseekers face and solutions to overcome them.

BARRIER: Eligibility limitations – especially for fiscally sponsored organizations, new or small organizations, organizations with an unusual financial situation, or who don't fit into typical categories.

- *“Our biggest obstacle was qualifying for grant pre-requisites. While we experienced financial disruption, the particulars of our finances did not meet the requirements or milestones of most local and federal relief grants.”*
- *“During COVID, many smaller organizations that were fiscally sponsored lost huge federal and state relief opportunities because they either need to have their own 501c3 or their fiscal sponsor already applied for the same fund.”*
- *“For our mid-sized theater, it was challenging that we fell right in the middle of a lot of grants at the state and local level. Our budget was not small enough or large enough to be eligible for many funds.”*

BARRIER: Burdensome applications & reporting requirements – that require complex narratives, extensive financial information, and place a high value on the quantity, rather than quality, of public participation.

- *“We're artists not grantwriters. Not accountants. We need money and if we don't have money how can we pay for this kind of help to get money?”*
- *“One grantmaker's process to include "equity" narrative-based questions, while admirable, increased workload 3-fold, with many rival applications due at the same time. Increasing the workload with complex questions to prove our equity-value often benefits those who can pay for extensive grant writing, which often leaves out key BIPOC organizations and artists.”*
- *“We would like funders to focus less on the number of people we are serving and more on the quality of our programs... The impact of our programs ripples into the community, even if the numbers initially look small.”*

BARRIER: Difficulty building report with funders, or lack of connections to the philanthropic community – especially for BIPOC-led organizations, and when grants are by invitation only.

- *“Introductions to other funders is our biggest barrier. We seem to be an ideal fit for so many organizations but they are invitation only. We believe in having BIPOC leadership and representation on our board, but as a result, we often do not have the connections to deep pockets or institutions that could lead us to meet new funders.”*
- *“There is a sense in the BIPOC arts community that there are gatekeepers (and we don't know who they are and how to meet them) and a hierarchy whereby small arts organizations need to get funded by smaller foundations to get access to larger foundations but once you are in the club, you are in for life. The feeling of exclusion dominates our experience vis a vis navigating the foundation world.”*

BARRIER: Explicit or implicit racial bias from funders – when it comes to assessing BIPOC-led organizations' artwork, impact, and financial management aptitude, which leads to underinvestment in BIPOC communities that exacerbates inequality.

- *“Artistic expectations and aesthetics are often inherently racist. One example is that so many applications in the arts do not value community service. For many BIPOC organizations, community service is a necessary component of their work and requires additional time, often pulling time away from artistic work... Additionally many panelists do not understand the vocabulary of BIPOC or traditional (AKA non-white, Western) art forms.”*
- *“There is a racist bias which believes that white organizations are better with money when the reality is that BIPOC-led organizations are much more efficient and effective. This functions to starve BIPOC communities.”*

BARRIER: Lack of funder flexibility – when it comes to eligibility criteria, rectifying application errors, and using funds flexibly.

- *“I vastly prefer experiences with grantmakers that allow for mistakes and errors...I had an experience where I made an error on my application, an application I spent more than 30 hours working on, and I was told that my application was disqualified because I had submitted the wrong report. This error could’ve been resolved in 5 minutes, but they gave me no opportunity to rectify the error.”*
- *“We didn’t fit the criteria on many applications for comparative data. Our contributed income was fine. Our earned income was down almost 90%. Applications should have allowed flexibility to explain our need despite looking like we were doing well.”*
- *“I think flexible funding will be crucial as the COVID pandemic continues to be unpredictable. Although we are currently planning on reopening, the situation may change and we may need to pivot back to being online completely, which also limits the amount of programs we can present and impacts our income.”*

BARRIER: Lack of prompt, clear communication – especially regarding application deadlines, priorities, and decisions.

- *“It has also been difficult to keep up with all the changes to deadlines and the focus of various funders. There is a lack of clarity about what next year will bring from funders, making planning difficult.”*
- *“Prompt communications is important during a crisis. We applied for grants and then heard nothing. The philosophy was “if you don’t hear, you didn’t get it.” I find it personally unhelpful and rude.”*
- *“I think we have applied for every single relief fund we are qualified for. I think the biggest difficulties have been not enough funding to go around and lack of clarity around funding priorities.”*

SOLUTION: Need to reimagine philanthropy - Some arts community members suggested grantmakers overhaul their grantmaking strategies entirely to reduce barriers.

- *“The problem areas listed above should be approached with a multi-pronged strategy that works on all of the above issues. For example, it’s important both to reduce burdensome reporting requirements and for program officers/applications to be accessible. All of this can be done with a racial equity lens.”*
- *“These are all critical issues that funders have the power to change now. Reduce application barriers by changing the way you write guidelines and application questions. You could even award stipends to all applicants to show you value the labor of submitting an application. You could do an interview process rather than a grant application, and build strong relationships rather than strong grantwriters.”*
- *“The whole system needs to be revamped... it needs to be re-envisioned, simplified, and made less time-consuming.”*
- *“I suggest implementing an EDI and antiracism assessments for all prospective grantees. Funders could come together to require the assessment, like the DataArts requirement, and pay for it. I can also imagine a new funding model where organizations get grants for baseline project costs, and rest of the money goes to artists as Universal Basic Income and artists get to choose what house they want to work at.”*



Antoine Hunter, a dance artist and deaf advocate interviewed in this study, dancing outdoors in West Oakland during the pandemic. Photo by Pete Rosos courtesy of The Oaklandside. **[Image description:** Antoine, a Black Indigenous man, dances outdoors in a sunny city park. He is jumping with his arms outstretched, his left leg pointed down, and his right leg kicked high in the air horizontally. He wears a pink mask covering his nose and mouth and a red tee shirt, jeans, and sneakers.]

Part 4. RECOMMENDATIONS TO FUNDERS

Based on the feedback we received from over 250 Bay Area artists and arts organization representatives, we recommend considering three types of recovery support and three evolved grantmaking practices.

We recognize these efforts are significant and would likely require additional funds. Program officers and trustees of regional foundations should consider supplementing their grantmaking budgets with extraordinary contributions from their endowments (as many did during the height of the COVID-19 crisis in the Spring of 2020), or creatively leveraging their financial strengths to raise and deploy new capital (as the Ford Foundation did by selling a \$1 billion in social bonds in the summer of 2020) to meet the urgent needs of the regional arts sector as it rebuilds more equitably and sustainably.

TYPES OF FUNDING NEEDED

1. Consequential, unrestricted, multi-year grants

to stabilize arts organizations and individual artists during a protracted period of uncertainty

For the arts organizations who participated in this study, sustained financial support was their top immediate need and unrestricted funding was the most important quality of effective relief support.

Flexible, multi-year support is needed to offset lost earned and contributed income in the coming years as organizations continue to produce projects, programs, and fundraisers that are scaled-down or adapted in cost-effective ways to accommodate a new operating environment. Some organizations anticipate potentially having to cancel or postpone projects again if coronavirus cases surge and public health restrictions are reimposed. Further, money that can be used flexibly enables organizations to provide opportunities to artists who continue to struggle to find paid work, and to address pay-equity issues that were highlighted for organizational leaders who saw financially vulnerable employees suffer disproportionately during the pandemic.

One arts organization leader asserted, “we need multiyear grants to cover the ‘stress cycle.’ It is going to take 3-4 years to recreate normalcy and stability.”

Another shared, “as a community anchor organization, we will play a major role in our community's recovery. However, we face many upcoming challenges. A major gift, with predictable sustained support will be the most useful for us to continue to serve the community impactfully.”

For the individual artists who participated in this study, reliable flexible support is also needed to continue their artmaking practices and cover living expenses. An increase in artist-centered guaranteed income programs (from the \$1.3 million San Francisco pilot run by YBCA⁸ to the \$125 million Mellon Foundation Creatives Rebuild New York initiative⁹) reflect stories we heard from individuals who said that stimulus checks and totally discretionary relief awards enabled them to meet basic expenses and continue making art and advancing in their careers.

“\$500 a month was enough to cover my health and car insurance, help me reframe my economic situation, and leave a job that didn’t pay well and I didn’t like to make more space and time for artistic projects,” said one artist who received an unrestricted monthly check from a Bay Area arts organization. “This has worked out well for me financially and for my career.”

8 City and County of San Francisco Office of the Mayor, *Mayor Breed Announces Launch of Guaranteed Income Pilot Program for San Francisco Artists* (2021). <https://sfmayor.org/article/mayor-breed-announces-launch-guaranteed-income-pilot-program-san-francisco-artists>

9 The Andrew W. Mellon Foundation, *Mellon Announces \$125 Million “Creatives Rebuild New York” Initiative to Reactivate the State’s Creative Economy and Provide Artists with the Critical Support They Need* (2021). <https://mellon.org/news-blog/articles/mellon-announces-125-million-creatives-rebuild-new-york-initiative/>

2. Targeted “start-back” grants & technical support

to help arts organizations and individual artists cover near-term start-up costs and adapt to a changing operating environment in ways that support greater racial equity and accessibility.

There is a tremendous need for targeted, short-term funds and technical assistance to help artists and arts organizations re-start their work. Specifically, an infusion of capital is needed to cover the start-back costs of hiring staff and artist collaborators, renting spaces to create and show artwork, and advertising to audiences who are out-of-practice attending arts events and may be uneasy returning to in-person programs. This need is especially acute for artists and arts organizations who’ve depleted what limited savings they had prior to the pandemic.

Still, arts community members are clear they do not want to return to “business as usual.” Instead, they want to work in new ways that support greater equity and reflect a changing operating environment.

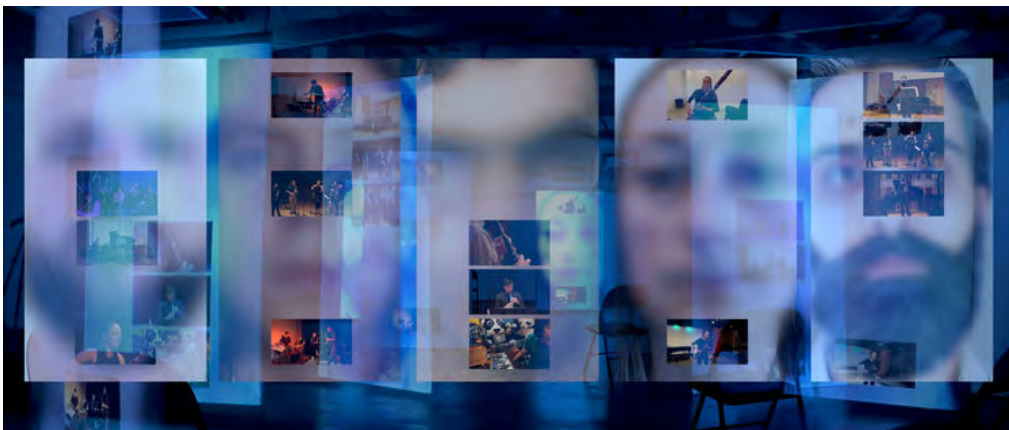
Many organization leaders emphasized a need for greater capacity to act on equity, diversity, and access, values, especially as they return to in-person programming. One arts organization leader described needing more time and financial resources to continue the racial justice advocacy she championed during the pandemic, “as we return to in-person programming, I will need more support to able to maintain this level of advocacy for the BIPOC community. It’s not just surviving the pandemic anymore.” Another expressed a similar sentiment, “during the pandemic, I attended workshops about how to make virtual events accessible with closed captions and interpreters and participated in affinity groups for BIPOC artists about antiracist action. I don’t want to drop this work when we go back to in-person.”

From investing in equity trainings and policies, to hiring ASL interpreters and audio-describers, to restructuring entire organizations, this critical work is not cheap. “I am re-budgeting everything now that we’re reopening,” said one San Francisco Executive Artistic Director. “My company is significantly increasing hourly pay for dancers because they haven’t worked in so long and that feels more equitable especially since I work with predominantly dancers of color.”

Other arts community members emphasized a need for increased capacity to work in hybrid in-person/virtual environments, including funding to cover increased personnel and production costs, purchasing and maintaining digital technology, and training to acquire new technical skills. “We need technical knowledge and support for the digital landscape,” said an Executive Director of a small-budget arts organization.

The arts community members with whom we spoke are interested in both grant support and technical assistance (such as workshops, community co-learning opportunities, and consulting support) to rebuild their practices in ways that are more equitable, accessible, and embrace hybrid in-person/digital work.

Some artists would like to see technical assistance provided directly by funders, while others would like support to plan and implement their own learning.



Still image from *Absence in Relief* (audio and visual studies in intimacy) (2021), a concert installation by Amadeus Regucera, an artist interviewed in this study. **[Image description:** A video art installation piece in a room with blue light has many, overlapping screens suspended from the ceiling. The screens show projections of people playing musical instruments and faces. There are also empty chairs in the room.]

3. BIPOC & Contra Costa designated funds

Promoted and distributed by trusted intermediaries to reach communities underfunded by institutional philanthropy.

The glaring discrepancy uncovered in our review of where arts-targeted COVID-19 relief funds went locally makes clear that artists in Contra Costa County need greater recognition and support. As a civil servant charged with serving and advocating for Contra Costa County artists asserted, “our county is completely neglected, artists here are not even at the kids’ table, they are not a part of the discussion.”

Comments from BIPOC artists in multiple counties indicating that they didn’t know about relief opportunities, assumed they would not be selected for a grant, or had never applied for any form of support from the grantmakers who commissioned this research, represents a challenge for foundations that want to provide equitable relief and recovery support. This sentiment was echoed by artists who said that non-English speakers, individuals without technical expertise or internet access, and artists working in oral traditions, in particular, struggled to find information about relief grants and felt overwhelmed by the application process when they did.

Further, 70% of survey respondents said funds designed for BIPOC artists and BIPOC-led organizations are important. “Some percentage of grants should be set aside for BIPOC-led organizations and BIPOC artists only. It is the best way to guarantee that the money actually goes to the communities funders say matter,” explained one arts organization leader. Additionally, a Contra Costa arts community member shared, “Contra Costa is not Alameda and it’s definitely not San Francisco. Foundations need to rethink their approach if they want to reach Contra Costa artists.”

Targeting funds, and working with trusted, community-based intermediaries to promote and distribute grants to individuals and smaller-budget arts organizations in Contra Costa county specifically and to historically under-represented communities generally, is one way to close a profound gap.



Photo from *Is This How It Happened? PT. I* (2015), a video installation by Leila Weefur, a multimedia artist, curator, and educator interviewed in this study. [Image description: A person crouches in a dimly lit gallery examining an art installation. You can only see their silhouette. They are looking at two stacked boxes, one with an image of a flower in a pot, the other with a hand and a metal tool.]

EVOLVED GRANTMAKING PRACTICES

As public, private, community, and corporate funders absorb the lessons of the last year and seek to apply them to meet the needs of artists and arts organizations as they recover from the crises of 2020 and 2021, there is an opportunity to evolve grantmaking practices comprehensively too. Especially if there is going to be a long-term commitment to supporting BIPOC and historically underrepresented communities. The following recommended evolutions may not be news to anyone, but at this moment in time, they are the imperatives.

1. Increased collaboration among grantmakers

to streamline the fundraising process with fewer, larger relief funds and centralized grant information and applications.

The philanthropic and public policy impulse to fill devastating gaps in support quickly was inspiring—and the speed with which unprecedented resources were deployed to help distressed people and organizations indicates that typically slow-moving bureaucracies can be ultra-responsive. However, the confusion about where to look for money, the frequency with which we heard artists say they didn't know about opportunities or perceived that they were not eligible (when they were), and the frustration many experienced with cumbersome application processes and opaque decision-making suggest that more "one-stop shopping" for relief grants may have been more effective, efficient, and equitable.

Thus, if we had to respond to the pandemic all over again, we would not recommend setting up 148 different funds for artists and arts organizations. Instead, we'd encourage greater collaboration from funders, coordination on fund promotion, centralization of grant application support and processing, and greater sharing of information about access and needs. One arts nonprofit leader remarked, "most of the pandemic has been about writing grants, and I can't help but wonder if grantmakers can make it easier by collaborating with each other on how their applications are formed."

A regional arts service leader with whom we spoke wished that arts funders developed a centralized "common application" form. Just as the Paycheck Protection Program used a standard web-application form to move billions of dollars to millions of organizations through partner lending institutions, so too there was a desire to facilitate the customers' experience (especially at a time of economic, emotional, and public health crisis) by building a uniform tool for applicants to submit qualifying information to be routed to funders set up to support applicants with matching criteria. One grantseeker described their ideal tool and application process this way: "my fantasy database has a few questions. You fill it out, and it lets you know what you're eligible for...We also greatly appreciate that some grants are accepting narratives from different applications so hours are not being spent reformatting."

To be sure, creating a "common application" would be a heavy lift for a diverse constellation of public agencies and private foundations but considering the scale (and cost) of the relief effort, it may be a worthwhile investment to prepare for another crisis.

Given the overlap in the grantee pools of the five foundations that commissioned this research, and the further common support that many more Bay Area private and public foundations have for artists and activists, it also behooves foundation leaders to collaborate on making grants jointly to extend the reach of the funds, coordinate outreach and promotion of the funds and streamline the grantmaking process for applicants too.

2. Simplified application & reporting requirements in formats designed for artists

to reduce the burden on individuals and organizations in crisis, enable focus on artmaking and mission-based program delivery, and increase equitable access to support.

“Ease of Application” ranked second on a list of the 13 most important qualities that relief funds accessible and impactful in our survey (unrestricted support ranked first).

The experience of applying for help, and the perception of what that experience is going to be like, is generally demoralizing and compounds many other structural challenges of directing support to marginalized individuals and acutely vulnerable organizations. Whether true or not, there was a strong sense among arts organizations surveyed and artists interviewed that applying for any kind of grant is going to be onerous and that the odds of success are slim and therefore motivation to apply is low.

“It takes us about 50 hours to write a grant application,” said one survey respondent. “I’ve spent so much time working on their emergency relief applications it is like a full-time job. It would be totally worth it if it yielded results, but it did not,” said a BIPOC artist who also runs a youth-serving arts education nonprofit.

An indigenous artist, who also has had an experience as a re-grantor, lamented, “I helped one of my friends who became homeless during the pandemic and was super depressed apply to so many funds and having so many things to fill out and barriers to entry was difficult. It was overwhelming for someone at their lowest. A lot of funds were set up for folks who were not at their most dire and some required that we prove our artistry which felt weird when you’re trying to survive.”

Complex applications may also shrink the pool of those for whom language barriers are already a problem. As a Latinx performer in San Francisco relayed, “many of my mentors who don’t speak English as a first-language struggled to navigate the relief funds. They can’t fill out the applications and there are so many non-English speaking community artists.” Further, extensive application requirements can suggest a lack of trust from grantmakers, as one BIPOC arts community member said, “I wish that funders could be more open to trusting those organizations with a track record, particularly for BIPOC-led organizations. So many BIPOC-led organizations are already struggling with capacity issues, therefore, the additional hurdles to getting funding are big barriers.”

In addition to simplifying guidelines and application forms on the front-end of the grant experience, funders should reduce reporting requirements on the back-end too. Grantors need to “lower expectations that every dollar can be accounted for and will have an impact,” said a former social justice grantmaker and long-time observer of institutional philanthropy, “that concept is exhausted.” Detailed grant reports may not only be unhelpful ways to assess impact, but they are also cited by artists and arts organizations as cost centers for administrative labor that detracts from their mission focus and program delivery. Dozens of survey respondents commented on their frustration with burdensome reporting requirements.

Some simply asked for consistency: “making reporting requirements reflective of the grant amount is very important as is developing some kinds of industry standards. Some funders require minimal reporting for large grants and others require extensive steps for very small grants, which detracts significantly from the paid employee hours we can invest in implementing the program.” And others were very pointed about the ways reporting perpetuates racial inequity, “the biggest barrier is funders bias and their systems/processes grounded in white supremacy culture. For example, requiring large amounts of financial documents and reporting for grants less than \$30,000.”

And if funders continue to require after-action reports, there are ways to accept those ‘reports’ in more user-friendly formats too. For example, more than one survey respondent asked why funders didn’t review artists’ social media feeds to gauge their productiveness in lieu of a report, and several suggested that phone or video calls would be far more efficient and most likely nuanced, for both the grantee who otherwise has to write a report and a foundation representative who has to read it. Redesigning a reporting process to support more one-to-one contact points may also address issues of transparency, trust and bridge-building too (see below).

While grantmakers with finite resources will always need some information and criteria to make funding decisions and evaluate their efficacy, there is a strong encouragement from the field members surveyed that streamlining guidelines, requiring less reporting and evolving staffing or work-flow practices to accommodate a greater variety of reporting formats will reduce barriers to applying and the cumulative time and energy saved can be a meaningful in-kind contribution too.

3. Greater transparency before, during, and after the grantmaking process

about funding opportunities, decision-making processes, policies to reduce racial bias, and where money goes to help build confidence, trust, and partnership with arts community members

As organizations of all types, including foundations, reset themselves post-pandemic there is a great opportunity to improve the way information is shared before, during and after an applicants' experience with the grantmaking process. Becoming more actively transparent about which opportunities exist, how funding decisions will be made, and where the funds went can help funders better support underrepresented populations and build confidence, trust and partnership with those populations too.

Transparency Before the Grantmaking Process:

While there were dozens of websites and newsletters created in 2020 listing hundreds of relief-grant opportunities, there were substantial swaths of the Bay Area artist community who still didn't know that there was money for them. Feedback from individual artists, especially those working in communities of color where institutional philanthropy is not well-known revealed gaps in awareness about both the availability of support and an understanding of who was eligible. A photographer who declared personal bankruptcy as a result of 2020's economic hardship said: "I didn't hear of any relief funds for artists. I heard that PPP loans might be available for independent artists, but I thought I wouldn't qualify."

This sentiment was expressed by others who were not already on the radar for grant funding and those who felt left out of the relief-fund experience suggested two pragmatic ways of better promoting grant opportunities going forward.

First, partner with artists and community leaders and expend more shoe-leather building relationships on the ground and in-person. Showing up at community events, attending and participating in cultural activities where community members can come to know the people who work for and with foundations. "It takes a lot of leg-work," says one community activist, "but our county is very diverse, and the real issue is that the people we want to see applying [for grant opportunities] aren't showing up, so you've got to go to them." An arts organization leader underscored how important it is for grantmakers to get to know the communities they seek to serve, "It would be well worth funders' time to go out to communities and get a more open-minded sense of the artists and art forms, and the cultural philosophies, the challenges and beautiful attributes of the communities these organizations are serving in an intersectional way."

Second, upgrade social media strategies to more effectively market to target 'customers.' "It's not enough to put a link up on Facebook or Insta," said one BIPOC visual artist thinking of the artists he knows, "you have to package it with video and engage micro-influencers with followings in the communities you want to reach. That's how you get more artists, and more BIPOC artists in particular, to apply."

Transparency During the Grantmaking Process:

The opacity of the decision-making process also arose in our research as an issue that can and should be tackled to build greater confidence from communities of color in seeking support in the future. Eighty-four percent of survey respondents believe that funders should have policies in place to reduce racial bias in their grantmaking, and, while many funders have, or are rolling out such policies, those are not being communicated as effectively as they could be and so the positive impact is blunted.

Artists and arts organizations frustrated by the grant-seeking experience throughout the pandemic were exasperated by a disconnect between rhetoric and action on the part of funders who "put out equity statements without saying anything about what they are there doing to change the outcomes of their funding decisions." More simply put: "Lack of transparency discourages people from applying," said a Black woman artist reflecting on her own experience and that of many peers and students she has encouraged to apply for relief grants.

Even as funders were credited for their availability, responsiveness, and sincere efforts to make the application process smooth there is a sense that the transparency only goes so far. "I don't get insight into who is on the board of these foundations," said one experienced grantseeker of color. Going on to say that while diverse grant panels are a positive step towards making more equitable funding decisions, it would be more confidence inspiring if the authority of those panels relative to the boards or trustees of the funding institution were made clear.

Many artists actually feel that funders are doing meaningful work to reduce implicit bias in their selection process and making grants more equitably than they have historically. "I saw funders signal that they wanted to prioritize underrepresented artists and to be honest I was glad to see that," said a Latinx choreographer, "that enabled me to talk about specific things about what I do and why it's important to keep an organization like mine alive."

Transparency After the Grantmaking Process:

As researchers, we were surprised by how difficult it was to find information about which artists and arts organizations received arts funding. We were not the only ones. Many of the artists we spoke to did not know where the money went. "I don't know anyone who got a relief fund grant," said an East Bay arts educator of color, "and I know a lot of artists."

"A lot of my friends were sharing resources and no one I know got this money," said a Latinx dancer in San Francisco with deep roots in multiple culturally specific communities.

We know that over 140 funds were available to Bay Area artists and organizations, and that hundreds of individual artists and organizations received grants that made a real difference. The stories of those grants and the relief they provided at a critical moment should be better told.

Artists and resourceful arts organization administrators rely very heavily on the good word being passed along in their social and professional networks. If there is more transparent sharing of the results once a grant making process has taken place, it stands to reason that there will be greater visibility about the resources a funder can provide in the future and a platform for more constructive dialogue about what the results mean in terms of the strategic and equity goals a funder has.

Taken together, the arts community wants grantmaker-grantee relationships rooted in open communication, trust, and partnership.

A FINAL WORD

As the former president Barack Obama’s administration took office in 2009 amidst the greatest economic crisis since The Great Depression, Chief of Staff Rahm Emanuel famously quipped, “You never want a serious crisis to go to waste.”

The pandemic caused extraordinary pain and loss and set many individuals, businesses, and communities back. However, from our research it’s clear that it also has led many artists to think differently about their work and what values they want to prioritize in their professional and personal lives.

Of course, the COVID-19 crisis was not the only shock to hit the arts sector in 2020. “In the wake of the murder of George Floyd and everything that has followed, we must see a different landscape than we did in 2019,” an advisor to social justice organizations and to major foundations told us. “Maybe it is time to stop talking about a COVID emergency, but the emergency of racial injustice continues.”

In that spirit, it is incumbent upon us all to apply the lessons we’ve learned during the crises of the last 18 months and capitalize on opportunities to reinvent our systems and structures to support Bay Area culturemakers in more equitable, accessible, and collaborative ways.



Showing of *If Cities Could Dance* at the Fort Mason Drive-In Theater, a dance film featuring Vanessa Sanchez, a dance artist interviewed in this study. **[Image description:** An outdoor drive-in movie theater at dusk. Cars are parked in front of a bright screen on the side of a dark building. The screen shows four people standing in powerful poses next to a vintage car and a colorful mural.]

APPENDIX: ROSTER OF COVID-19 RELIEF FUNDS

Below is a list of 148 funds for which artists and small-budget cultural organizations in Alameda, Contra Costa, and San Francisco Counties are, or were, eligible during the COVID-19 pandemic.

Please note, this is not presented as a comprehensive list of all applicable funds.

Instead, the funds listed here meet one or more of the following criteria:

- Appeared on one or more of the arts service organization or artist association COVID-19 relief support resource lists we referenced.
- Were mentioned as a source of COVID-19 relief support by one or more of the 250+ artists and cultural workers who participated in this study.
- Appeared in a search of Candid's *Foundation Center Online Grant Directory* (Grantee type = "Arts and culture"; Type of support = "Emergency funds"; Geography = "Recipients located in Alameda County, Contra Costa County, or San Francisco County, Years 2020 to 2021).
- Appeared in a dataset provided by this report's commissioning funders.

Active funds are defined as those accepting applications or indicating an upcoming grant cycle as of July 1, 2021. Some active funds have invitation-only application processes and do not accept unsolicited letters of inquiry or proposals.

Emergency Response Specific funds are defined as those which explicitly reference emergency response in their materials. Non-Emergency Response Specific funds do not, but appeared in a COVID-19 relief support resource list or were referenced by the artists and cultural workers who participated in this study as sources of relief support. These funds were typically project-based, capacity-building, or non-emergency general operating grants from private foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions.

We welcome questions, comments, or updates for future editions of this report. Please email info@voglconsulting.com.

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Academy Of Country Music	Lifting Lives COVID-19 Response Fund	NP or Service Org.	Active	Yes	Yes
Actors Fund	Entertainment Assistance Program	NP or Service Org.	Active	Yes	Yes
Adolph and Esther Gottlieb Foundation	Emergency Grant	Private Foundation	Active	Yes	Yes
AIR	Freelance Audio Fund	NP or Service Org.	Active	Yes	Yes
Akonadi Foundation	All In For Oakland	Private Foundation	Inactive	No	No
Akonadi Foundation	The Beloved Community Fund	Private Foundation	Inactive	No	Yes
Akonadi Foundation & City Of Oakland	So Love Can Win Fund: Arts & Culture	Private/Public Collaboration	Active	Yes	Yes
Alameda County Arts Commission	Relief Grant Program	Government Agency	Inactive	Yes	Yes
Alameda County Economic and Civic Development Department, Community Development Agency	Alameda County COVID-19 Business Adaptation Grants	Government Agency	Inactive	Yes	No
Alameda County, East Bay Economic Development Alliance	Alameda County CARES Grant Program For Small Businesses	Government Agency	Inactive	Yes	No
Alliance For California Traditional Arts	Living Cultures Grant	NP or Service Org.	Inactive	No	Yes
American Guild Of Musical Artists	Relief Fund	NP or Service Org.	Active	Yes	Yes
American Indian Cultural Center	COVID-19 Micro-Grants	NP or Service Org.	Active	Yes	No
American Society Of Journalists And Authors	Emergency Assistance Fund	NP or Service Org.	Active	Yes	Yes
Artist Relief Tree	Artist Relief Tree	Crowdsourced Fund	Inactive	Yes	Yes
Artists Fellowships Inc.	Financial Assistance	NP or Service Org.	Active	Yes	Yes
ARTNOIR	Artnoir's Jar Of Love Fund	NP or Service Org.	Active	No	Yes
Arts Administrators Of Color	Arts and Culture Leaders Of Color Emergency Fund	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Asian Pacific Fund	COVID-19 Recovery Fund	Community Foundation	Active	Yes	No
Authors League Fund	Authors League Fund	Private Foundation	Active	Yes	Yes
Bank Of America Foundation	General Grants	For-profit Entity	Active	No	No
Behind The Scenes Foundation	Behind The Scenes Foundation Grant	Private Foundation	Active	No	Yes
Bopsidy	Artist Support Page	Crowdsourced Fund	Active	Yes	Yes
California Arts Council	Administering Organization: Relief For Individual Artists and Cultural Practitioners	Government Agency	Inactive	Yes	Yes
California Arts Council	Arts & Cultural Organizations General Operating Relief	Government Agency	Inactive	Yes	Yes
California Arts Council, Center For Cultural Innovation	California Relief Fund For Artists and Cultural Practitioners	Government Agency	Inactive	Yes	Yes
California Arts Council, The School of Arts and Culture, SVcreates	Administrators Of Color Fellowship	Government Agency	Inactive	No	Yes
California Department Of Tax And Fee Administration	California Main Street Small Business Tax Credit	Government Agency	Inactive	Yes	No
California Humanities	Humanities For All Quick Grant	Government Agency	Inactive	No	No
California Humanities, California State Library, NEW	CA CARES: Humanities Relief and Recovery Grants	Government Agency	Inactive	Yes	No
California Office Of The Small Business Advocate	Small Business Covid-19 Relief Grant Program: Arts & Culture Category	Government Agency	Inactive	Yes	No
Californians For The Arts	UNTITLED, ART Emergency Fund	NP or Service Org.	Inactive	Yes	Yes
Carnegie Fund For Authors	Carnegie Fund For Authors	Private Foundation	Active	No	Yes
Catholic Charities	COVID-19 Financial Relief For Undocumented Immigrants	NP or Service Org.	Inactive	Yes	No
Center For Asian American Media, Sundance Institute	Emergency Grants For Filmmakers	NP or Service Org.	Inactive	Yes	Yes
Center For Cultural Innovation	CALI Accelerator Grant	NP or Service Org.	Inactive	No	Yes
Center For Cultural Innovation	Investing In Artists	NP or Service Org.	Active	No	Yes
The Kenneth Rainin Foundation, Akonadi Foundation, City of Berkeley, City of Oakland, Richard Diebenkorn Foundation, Fleishhacker Foundation, Gerbode Foundation, William and Flora Hewlett Foundation, Nion McEvoy & Leslie Berriman, Oakland Covid-19 Relief Fund, San Francisco Foundation, Shuler-Heimburger Family Fund at East Bay Community Foundation, Phyllis C. Wattis Foundation, and individual donors	East Bay/Oakland Relief Fund For Individuals In The Arts	Private/Public Collaboration	Inactive	Yes	Yes
CERF+	Craft Emergency Relief Fund	Private Foundation	Active	No	Yes
CERF+	COVID-19 Relief Grant Program	Private Foundation	Inactive	Yes	Yes
City & County Of San Francisco	SF Music And Entertainment Venue Recovery Fund	Government Agency	Inactive	Yes	Yes
City And County Of San Francisco	SF Relief Grants: Community Anchor & Equity Grants	Government Agency	Inactive	Yes	No
City Of Berkeley	Relief Fund	Government Agency	Inactive	Yes	No
City Of Oakland's Cultural Affairs Division, Akonadi Foundation, East Bay Community Foundation	Belonging In Oakland: A Just City Cultural Fund	Private/Public Collaboration	Active	No	Yes
City Of Oakland's Economic & Workforce Development Department, Center For Cultural Innovation	Oakland CARES Fund For Artists And Arts Nonprofits	Government Agency	Inactive	Yes	Yes
City Of San Francisco Office Of Economic And Workforce Department	SF Shines For Reopening	Government Agency	Inactive	Yes	No
City Of San Francisco Office Of Economic And Workforce Development	San Francisco Small Business Mini-Grant	Government Agency	Inactive	Yes	No
City Of San Francisco, Center For Cultural Innovation	San Francisco Arts & Artists Relief Fund	Government Agency	Inactive	Yes	Yes
Comedy Gives Back	BIPOC Stand Up Comedian Fund	NP or Service Org.	Inactive	Yes	Yes
Comedy Gives Back	Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Community Of Literary Magazines And Presses	Literary Arts Emergency Fund	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Contra Costa Arts Commission	Local Arts & Cultural Arts Organizations Grant (CARES)	Government Agency	Inactive	Yes	Yes
Contra Costa Regional Health Foundation	COVID-19 Rapid Response Fund	Private Foundation	Active	Yes	No
Crankstart Foundation	Covid-19 Grants	Private Foundation	Inactive	Yes	No
Dean And Margaret Leshner Foundation	Arts & Culture Responsive & Impact Grants	Private Foundation	Active	No	Yes
Dramatists Guild Foundation	Covid Relief	Private Foundation	Active	Yes	Yes
East Bay Community Foundation	COVID-19 A Just East Bay Response Fund	Community Foundation	Inactive	Yes	No
East Bay Community Foundation	East Bay Fund For Artists	Community Foundation	Active	No	Yes
Emerging Artist Initiative	Emerging Artist Relief Fund	Crowdsourced Fund	Inactive	Yes	Yes
Equal Sound	Musicians Corona Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Facebook	Small Business Grants Program	For-profit Entity	Inactive	Yes	No
First Nations Development Institute	COVID-19 Emergency Response Fund	NP or Service Org.	Active	Yes	No
Fleishhacker Foundation	Small Arts grants	Private Foundation	Active	Yes	Yes
Fleishhacker Foundation	Special Arts Grants	Private Foundation	Active	Yes	Yes
Format	Photographer Fund	For-profit Entity	Inactive	Yes	Yes
Foundation For Contemporary Arts	COVID-19 Bridge Fund	Private Foundation	Active	Yes	Yes
Foundation For Contemporary Arts	Emergency Grants COVID-19 Fund	Private Foundation	Inactive	Yes	Yes
Freelance Co-Op	Freelancer COVID-19 Emergency Fund	Crowdsourced Fund	Inactive	Yes	No
Freelancers Union	Freelancers Relief Fund	NP or Service Org.	Inactive	Yes	No
Gerbode Foundation	Special Awards In The Arts	Private Foundation	Active	No	Yes
Gospel Music Trust Fund	Gospel Music Trust Fund	Private Foundation	Active	No	Yes
Hardly Strictly Bluegrass, Artist Relief, Center For Cultural Innovation, Alliance For California Traditional Arts	A Bridge For Music Venues	NP or Service Org.	Inactive	Yes	Yes
Hardly Strictly Bluegrass, Artist Relief, Center For Cultural Innovation, Alliance For California Traditional Arts	A Lifeline For Musicians	NP or Service Org.	Inactive	Yes	Yes
Headlands Center For The Arts	Community Rapid Response Fund	NP or Service Org.	Inactive	Yes	Yes
Horizons Foundation	COVID-19 Response Emergency Fund For Grantee Partners	Community Foundation	Inactive	Yes	Yes
Horizons Foundation	Community Issues - Arts & Culture	Community Foundation	Inactive	No	Yes
Independent Arts & Media	Bay Area Arts Worker Relief Fund (Visual, Literary, Media/Film & Video)	NP or Service Org.	Inactive	Yes	Yes
Independent Musician's Alliance	COVID-19 Microgrants	NP or Service Org.	Inactive	Yes	Yes
Jazz Foundation Of America	Relief Fund	Private Foundation	Active	Yes	Yes
Jazz In The Neighborhood	The Music Relief Project	NP or Service Org.	Inactive	Yes	Yes
Kenneth Rainin Foundation	Relief Grants To Existing Grantees (No Applications, Not Advertised)	Private Foundation	Inactive	Yes	Yes
Kenneth Rainin Foundation	New & Experimental Works (New) Program	Private Foundation	Active	No	Yes
Live Nation Entertainment	Crew Nation COVID-19 Relief Fund	For-profit Entity	Inactive	Yes	Yes
Local Initiatives Support Corporation (LISC)	Verizon Small Business Recovery Fund	NP or Service Org.	Inactive	Yes	No
Minnesota Street Project Foundation	California Black Voices Project	Private Foundation	Inactive	No	Yes
Minnesota Street Project Foundation	Grants For Arts Equity	Private Foundation	Inactive	No	No
Motion Picture & Television Fund	COVID-19 Emergency Relief Funds	Private Foundation	Active	Yes	Yes
Museum Workers Speak	Museum Workers Relief Fund	Crowdsourced Fund	Active	Yes	Yes
Music Health Alliance	COVID-19 Relief Resources	NP or Service Org.	Active	Yes	Yes
Music Maker Relief Foundation	Music Maker Relief Foundation	Private Foundation	Active	Yes	Yes
Musicians' Foundation	Relief Fund	Private Foundation	Inactive	Yes	Yes
Nathan Cummings Foundation, Ford Foundation	Critical Minded Relief Fund For Cultural Critics	Private Foundation (Collaborative)	Inactive	Yes	Yes
National Association Of Latino Arts And Cultures	Actos De Confianza Relief Grants	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
National Endowment For The Arts	American Rescue Plan Grants To Local Arts Agencies For Subgranting	Government Agency	Active	Yes	Yes
National Endowment For The Arts	American Rescue Plan Grants To Organizations	Government Agency	Active	Yes	Yes
National Independent Venue Association	Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Native American Media Alliance	Native Americans In Entertainment COVID-19 Relief Fund	NP or Service Org.	Active	Yes	Yes
NDN Collective	COVID-19 Response Project	NP or Service Org.	Inactive	Yes	Yes
Northern California Grantmakers	Arts Loan Fund Emergency Loan Program	Private/Public Collaboration	Active	Yes	Yes
Oakland African American Chamber Of Commerce	Resiliency Fund	Private Foundation	Inactive	Yes	No
Oakland Black Business Fund	Relief & Recovery Fund	Private Foundation (Investment Firm)	Active	Yes	No
Pen America	Writer's Emergency Fund	NP or Service Org.	Active	Yes	Yes
Phyllis C. Wattis Foundation	Relief Grants For The Arts	Private Foundation	Inactive	Yes	Yes
PUSH Dance Company	PUSH For Campaign Relief Fund For Bay Area Black Dance Artists	NP or Service Org.	Active	Yes	Yes
QUEER I ART	Giving Circle	Crowdsourced Fund	Active	Yes	Yes
Rauschenberg Foundation	Emergency Grant	Private Foundation	Inactive	Yes	Yes
Robert Giard Foundation & QUEER I ART	Grant For LGBTQ+ Photographers	Private Foundation	Active	No	Yes
Safety Net Fund (Fiscally Sponsored Project of Intersection for the Arts)	The Safety Net Fund	NP or Service Org.	Inactive	Yes	Yes
San Francisco Arts Commission	Creative Space Grant	Government Agency	Inactive	No	Yes
San Francisco Arts Commission	Cultural Equity Initiatives	Government Agency	Inactive	No	Yes
San Francisco Arts Commission	Artist Grants	Government Agency	Inactive	No	Yes
San Francisco Arts Commission, Center For Cultural Innovation	Creative Community Response Grant	Government Agency	Inactive	Yes	Yes
San Francisco Bay Area Leather Alliance	SF Bay Area Queer Nightlife Fund	NP or Service Org.	Inactive	Yes	Yes
San Francisco Foundation	COVID-19 Emergency Response Fund	Community Foundation	Inactive	Yes	No
San Francisco Foundation	Rapid Response Fund For Movement Building	Community Foundation	Active	No	No
San Francisco Office of Economic And Workforce Development, Paint the Void, Yerba Buena Center For The Arts	Paint The Void: SF Creative Corps And CV-19 Safety	Private/Public Collaboration	Inactive	Yes	Yes
Shade Literary Arts	Queer Writers Of Color Relief Fund	Crowdsourced Fund	Inactive	Yes	Yes
Silicon Valley Community Foundation	COVID-19 Regional Nonprofit Emergency Fund	Community Foundation	Inactive	Yes	No
Southern Exposure	2020 Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
SOZE Foundation	Artist + Activist Relief Fund	Private Foundation	Inactive	Yes	Yes
Start Small LLC (Jack Dorsey, CEO Of Square & Twitter)	#startsmall	For-profit Entity	Active	Yes	No
State of California Employment Development Department	State of California Unemployment Insurance & Pandemic Unemployment Assistance	Government Agency	Active	Yes	No
Sweet Relief Musicians Fund	COVID-19 Fund	Private Foundation	Active	Yes	Yes
The Aaron Copland Fund	COVID Program For Performance	Private Foundation	Inactive	Yes	Yes
The Bernard Osher Foundation	Local Arts and Educational Program	Private Foundation	Active	No	Yes
The Blues Foundation	COVID-19 Blues Musician Emergency Relief Fund	Private Foundation	Active	Yes	Yes
The India Center Foundation	South Asian Arts Resiliency Fund	Private Foundation	Inactive	Yes	Yes
Theatre Bay Area	CASH Grant	NP or Service Org.	Active	No	Yes
Theatre Bay Area, Dancers' Group, And InterMusic SF	Bay Area Performing Arts Worker Relief Fund	NP or Service Org.	Active	Yes	Yes
Theatre Communications Group	Freelancers Relief Fund: Theatre Designers	NP or Service Org.	Inactive	Yes	Yes
Third Wave Fund	Mobilize Power Fund	Private Foundation	Active	No	No
U.S. Department of Arts And Culture	The People's WPA Nomination	Government Agency	Inactive	No	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
U.S. Internal Revenue Service	Employee Retention Tax Credit	Government Agency	Active	Yes	No
U.S. Internal Revenue Service	Economic Impact Payments (Stimulus Checks)	Government Agency	Inactive	Yes	No
U.S. Small Business Administration	COVID-19 Economic Injury Disaster Loan (EIDL)	Government Agency	Active	Yes	No
U.S. Small Business Administration	Economic Injury Disaster Loan (EIDL) Advance Program	Government Agency	Active	Yes	No
U.S. Small Business Administration	Shuttered Venue Operators Grant	Government Agency	Active	Yes	Yes
U.S. Small Business Administration	Paycheck Protection Program	Government Agency	Inactive	Yes	No
United States Artists, Academy Of American Poets, Artadia, Creative Capital, Foundation For Contemporary Arts, MAP Fund, and other partner funders	Artist Relief	NP or Service Org.	Inactive	Yes	Yes
The Walter & Elise Haas Fund	Creative Work Fund	Private Foundation	Active	No	Yes
We Need Diverse Books	Emergency Fund For Diverse Creatives In Children's Publishing	NP or Service Org.	Active	Yes	Yes
WESTAF	Regional Arts Resilience Fund	Government Agency	Inactive	Yes	Yes
WESTAF	WESTAF American Rescue Plan Fund For Organizations	Government Agency	Active	Yes	Yes
WESTAF	CARES Relief Fund For Organizations	Government Agency	Inactive	Yes	Yes
William + Flora Hewlett Foundation	Adaptation Grant	Private Foundation	Inactive	Yes	Yes
Yerba Buena Center For The Arts, San Francisco Human Rights Commission, San Francisco Arts Commission, Grants For The Arts	Guaranteed Income Pilot	Private/Public Collaboration	Inactive	Yes	Yes
Zellerbach Family Foundation	Community Arts COVID Response Grants	Private Foundation	Active	Yes	Yes
Zoo Labs, Yerba Buena Center For The Arts, Black Joy Parade, Always Win Together	Artists Now Fund	NP or Service Org.	Inactive	Yes	Yes

From: [Silvia Ledezma](#)
To: [Supervisor Candace Andersen](#); [Supervisor Burgis](#); [Julie Enea](#)
Cc: [Clerk of the Board](#)
Subject: Input to Internal Operations Committee
Date: Monday, March 14, 2022 10:31:29 AM

I appreciate that you have taken the time to inquire about AC5 County Arts matters and concerns.

I am Silvia Ledezma Arts educator and advocate. My B.F.A. is from Cal. College of the Arts and a Masters of Arts in Visual Studies from the University of California at Berkeley.

In 2016 I was appointed by County Supervisor John Gioia and continued reappointment through 2021. I spent 5 years and eight months with the Arts Commission. As Chair I spent 12 months and 3 days due to a resignation.

I have been involved with the Superior Court of Contra Costa County as a Civil Grand Juror in 2018. This means that I volunteered for the County almost seven years.

Since 2016 I started to realize that the Commissions lacked team work, respect for Latinx like me. Through the years there's been secrecy and violations to the Brown Act and to Bylaws, nepotism and disruption when we needed consensus.

I reported this issue to a County Administrator which is no longer here. We were told that the Zoom meetings were not recorded because of Brown Act violations.

As the Chair to the County Arts Commission I endured a lot of stress and frustration due to the lack of oversight.

I was immersed in the creation of the Cultural Plan prospectus updating Bylaws and creating Agendas. For me Inclusion and equity is the most important element for a better society.

I recommend that what is stated above does not happen again. For the Board and County Administration to observe the development of a new commission.

I recommend option one as a realistic approach in building a new Arts and Culture Commission for Contra Costa County.

Silvia Ledezma M.A.