



# CITY OF MERCED

Merced Civic Center  
678 W. 18th Street  
Merced, CA 95340

## Meeting Agenda

### Arts and Culture Advisory Commission

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Thursday, June 20, 2019

4:00 PM

City Council Chamber, 2nd Floor, Merced Civic  
Center, 678 W. 18th Street, Merced, CA 95340

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#### NOTICE TO PUBLIC

##### WELCOME

At least 72 hours prior to each regular Board/Commission meeting, a complete agenda packet is available for review on the City's website at [www.cityofmerced.org](http://www.cityofmerced.org) or at the City Clerk's Office, 678 W. 18th Street, Merced, CA 95340. All public records relation to an open session item that are distributed to a majority of the Commission will be available for public inspection at the City Clerk's Office during regular business hours.

##### **PUBLIC COMMENT: OBTAIN SPEAKER CARD FROM THE BOARD/COMMISSION CLERK**

Members of the audience who wish to address the Commission are requested to complete a speaker card available at the podium against the right-hand side of the Council Chamber. Please submit the completed card to the Board/Commission Clerk before the item is called, preferably before the meeting begins.

##### **INDIVIDUALS WITH DISABILITIES**

Accommodation for individuals with disabilities may be arranged by contacting the City Clerk at (209) 388-8650. Assisted hearing devices are available for meetings held in the Council Chamber.

##### **A. CALL TO ORDER**

##### **B. PLEDGE OF ALLEGIANCE**

##### **C. ROLL CALL**

##### **D. PUBLIC COMMENT**

Members of the public who wish to speak on any matter not listed on the agenda may speak during this portion of the meeting and will be allotted 3 minutes. State law prohibits the Board/Commission from acting at this meeting on any matter raised during the public comment period. Members of the public who wish to speak on a matter that is listed on the agenda will be called upon to speak during discussion of that item.

##### **E. CONSENT CALENDAR**

Adoption of the Consent Calendar may be made by one motion of the Board/Commission, provided that any Member, individual, or organization may request removal of an item from the Consent Calendar for separate consideration. If a request for removal of an item from the Consent Calendar has been received, the item will be discussed and voted on separately.

- E.1. [19-343](#)      **SUBJECT:** Arts and Culture Advisory Commission Minutes of April 18, 2019

**REPORT IN BRIEF**

Arts and Culture Advisory Commission Minutes from the meeting of April 18, 2019.

**RECOMMENDATION**

Adopt a motion approving and filing the Arts and Culture Advisory Commission minutes of April 18, 2019.

**F. REPORTS**

- F.1. [19-344](#)      **SUBJECT:** Future Funding Discussion

**REPORT IN BRIEF**

Discussion on future funding for art projects in the City.

**RECOMMENDATION**

Direct Staff on the next steps to secure future funding.

- F.2. [19-345](#)      **SUBJECT:** Request from Ex-Officio Member Pratt for a Report on Areas Highly Impacted by Graffiti and Vandalized in the City

**REPORT IN BRIEF**

Discuss the areas in the City that are highly impacted by graffiti and vandalism.

**RECOMMENDATION**

Information-Only

**G. BUSINESS**

G.1. Commission Comments/Closing Comments

G.2. Request to Add Item to Future Agenda

**H. ADJOURNMENT**



# CITY OF MERCED

Merced Civic Center  
678 W. 18th Street  
Merced, CA 95340

## ADMINISTRATIVE REPORT

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**File #:** 19-343

**Meeting Date:** 6/20/2019

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*Report Prepared by: Jennifer Levesque, Deputy City Clerk*

**SUBJECT:** Arts and Culture Advisory Commission Minutes of April 18, 2019

### REPORT IN BRIEF

Arts and Culture Advisory Commission Minutes from the meeting of April 18, 2019.

### RECOMMENDATION

Adopt a motion approving and filing the Arts and Culture Advisory Commission minutes of April 18, 2019.

### ATTACHMENTS

1. Arts and Culture Advisory Commission minutes April 18, 2019



# CITY OF MERCED

Merced Civic Center  
678 W. 18th Street  
Merced, CA 95340

## Minutes

### Arts and Culture Advisory Commission

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Thursday, April 18, 2019

4:00 PM

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#### 1. PLEDGE OF ALLEGIANCE

#### 2. CALL TO ORDER

Chair DENNIS called the Arts and Culture Advisory Commission Special Meeting to order at 4:02 PM.

#### 3. ROLL CALL

Present Ex-Officio Members:

Kim GARNER

Absent Ex-Officio Members:

Harley HERMOSILLO

Anthony MARTINEZ

Patricia PRATT

**Present:** 5 - Chairperson Colton Dennis, Dob Francise, Monika Modest, Monika Saini and Vice Chair Diana Odom Gunn

**Absent:** 1 - Rob Hypes

#### 4. PUBLIC COMMENT

None.

#### 5. CONSENT CALENDAR

- 5.1. **SUBJECT:** Arts and Culture Advisory Commission Minutes of March 14, 2019

##### REPORT IN BRIEF

Arts and Culture Advisory Commission Minutes from the meeting of March 14, 2019.

##### RECOMMENDATION

Adopt a motion approving and filing the Arts and Culture Advisory Commission minutes of March 14, 2019.

A motion was made by Chairperson Dennis, seconded by Vice Chair Odom Gunn, that this agenda item be approved. The motion carried by the following vote:

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes

**5.2.** **SUBJECT:** Annual Arts and Culture Advisory Commission Attendance Report

**REPORT IN BRIEF**

Yearly attendance report for Arts and Culture Advisory Commission.

**RECOMMENDATION**

For Information Only.

**This Consent Item was approved.**

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes

**6. REPORTS**

**6.1.** **SUBJECT:** Discussion on the Official Public Art Inventory

**REPORT IN BRIEF**

Discuss the official list of public art inventory.

**RECOMMENDATION**

Information - Only

The Public Art Inventory Ad-Hoc Committee discussed their approach to chronicle all of the City of Merced's Public Art.

**Clerk's Note:** No formal vote was taken, this item was an information-only item.

6.2.

**SUBJECT:** Discussion on the Estimated Cost of Art Maintenance for the G Street Underpass and Bob Hart Square Art Pieces

**REPORT IN BRIEF**

Discuss the cost and use of the \$3,000 grant funding for art maintenance.

**RECOMMENDATION**

Provide staff direction for the use of the \$3,000 grant funding.

Tax Services Manager Carl BROWN discussed options and cost estimates of maintaining the art for the G Street Underpass and Bob Hart Square art pieces.

Commissioners discussed the options that were presented to them.

**A motion was made by Member Francise, seconded by Member Modest, to direct staff to allocate funds to the Downtown Fund and to stain the Bob Hart Square cement lettering and defer the color choice to the original artist. The motion carried by the following vote:**

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes

**7. BUSINESS**

7.1.

**SUBJECT:** Adoption of an Arts and Culture Advisory Commission Mission Statement

**REPORT IN BRIEF**

Considers the adoption of the Arts and Culture Advisory Commission draft Mission Statement.

**RECOMMENDATION**

Adopt a motion approving the Arts and Culture Advisory Commission Mission Statement.

Assitant to the City Manager Mike CONWAY presented the draft mission

statement for Commissioner's approval.

Commissioners, Ex-Officios Member, and Staff discussed simplifying the mission statement and made their final revisions.

**A motion was made by Member Francise, seconded by Member Modest, that this agenda item be approved as amended. The motion carried by the following vote:**

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes

**7.2.**

**SUBJECT: Updated Arts and Culture Advisory Commission FY 2019/20 Goals and Priorities**

**REPORT IN BRIEF**

Discuss the updated Goals and Priorities for the Arts and Culture Advisory Commission for FY 2019/20.

**RECOMMENDATION**

**Arts and Culture Advisory Commission** - Adopt a motion approving the Arts and Culture Advisory Commission FY 2019/20 Goals and Priorities.

Assistant City Manager Stephanie DIETZ presented the updated FY 2019/2020 Arts and Culture Advisory Commission Goals and Priorities.

Commissioners, Ex-Officio Member, and Staff discussed and revised their goals and priorities list.

**A motion was made by Member Francise, seconded by Member Saini, that this agenda item be approved. The motion carried by the following vote:**

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes

**8. ADJOURNMENT**

**Clerk's Note:** The Arts and Culture Advisory Commission Special

Meeting adjourned at 4:47 PM.

**A motion was made by Member Francise, seconded by Member Saini, to adjourn the Special Meeting. The motion carried by the following vote:**

**Aye:** 5 - Dennis  
Member Francise  
Member Modest  
Member Saini  
Vice Chair Odom Gunn

**No:** 0

**Absent:** 1 - Member Hypes





**ADMINISTRATIVE REPORT**

---

**File #:** 19-344

**Meeting Date:** 6/20/2019

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**SUBJECT:** Future Funding Discussion

**REPORT IN BRIEF**

Discussion on future funding for art projects in the City.

**RECOMMENDATION**

Direct Staff on the next steps to secure future funding.

**DISCUSSION**

Staff will discuss the Burners without Borders Program mini-grant, the National Endowment for the Arts Grant, and possible UC Merced Collaboration.

**ATTACHMENTS**

1. Burners without Borders Program mini-grant
2. National Endowment for the Arts Grant Program Description
3. National Endowment for the Arts: Challenge America Grant Program
4. National Endowment for the Arts: Our Town Grant Program
5. UC Humanities Research Initiative

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Everyday, Burners Without Borders transforms communities through innovative disaster relief programs and community initiatives that make a lasting impact.

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Photo Gallery

## Apply Now: 2019 BWB Community Micro-Grant Program

LOCATION: - [MAP IT](#)

STATUS: Active

BWB is excited to announce the launch of our 11th annual community micro-grant program, and **you are invited to apply!** To date, BWB has provided over \$216K in grants for over 100 projects that have made a positive impact around the world, by leveraging a relatively small amount of money against the mighty power of the community's capacity to make a difference.

### GRANT DETAILS

Applications Due: **June 3, 2019 at 11:59pm PDT**

Grant Awards: **\$100-\$1,500**

Link to Online Application: <https://forms.gle/bNlezk6LeZlDuXnj6>

(If you have any issues with the online form- please email the address below and we'll send you a simple word document application)

We aspire to be in touch with all of our applicants by July, and to send funds to grant recipients by August of 2019.

### BWB GRANT PROGRAM VISION

Through BWB's grant program, we are committed to jump-starting creative, civic projects that both grow

community and make a positive impact. We know that real change starts at the grassroots level and healthy communities emerge from citizens participating in actively creating the kinds of communities they want to live in. BWB prides itself on accomplishing a lot with very little money by engaging the power of community and innovative problem solving to make a difference.

#### GRANT GUIDELINES

BWB hasn't got to where we are at today by creating a lot of restrictive rules. BWB is about giving ourselves permission to evoke the *wildest parts of our imaginations* to tackle issues we care about. Really, the sky is the limit. You are encouraged to collaborate with members of your community and dream big! What do you care about? How can your community creatively address a particular issue to make a positive impact? What elements can you invite in that will make it engaging and fun?

We suggest you submit a formatted budget. Here is a [link to some budget templates](#)– any of which would be appropriate. You can copy any of the budget templates into your own spreadsheet or google form to use.

#### Suggestions for a quality grant proposal:

- Look at the [BWB Grant Impact & Criteria Document](#) to see how we think about grants.
- Reach out to your local [Burning Man Regional Contact](#) and ask if they might be an advisor.
- Watch our video "[How to write Quality Grants: Burning Man 101](#)" (Starts rough but gets going at 9:00 in)
- Listen to our podcast "[Targeted Grant Writing: with Meta-Regional Jacqui Latendresse](#)"

**WHAT WE DON'T FUND:** Paying salaries or stipends or art projects that lack a community, civic engagement component. Fundraising Events. Capital Campaigns.

If you are looking for inspiration to create your own project, check out the [2018 award winners](#), [2017 award winners](#) & [2016 award winners](#) to get an idea of the types of project we fund.

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#### QUESTIONS WE ASK OURSELVES WHEN REVIEWING SUBMISSIONS:

In an attempt to help you consider whether or not your project is suitable for our grant program, we've provided a list of questions our judges ask when reviewing submissions. These questions are not hard-lines, but rather touch points and things to consider.

#### Feasibility

- Does the project's mission/goals fit with BWB's? Is it civic/community service minded (vs. art for art's sake)?
- How well does this project leverage volunteer resources and community resources against a relatively small injection of money?
- Does the project seem reasonable/feasible given the budget, timeframe and volunteers who are available to complete the project?
- What experience does the project leader have in organizing projects? How much support will they require from BWB to make the project successful?
- Is this project likely to get funded from a different donor? Is our grant important for this project's existence?
- What other funds need to be raised for this project to be successful?
- Will this particular grant money make a significant impact to the project?
- Will there be any income from this project? If so, how will the profit be used in service of the community?

#### Community Engagement and Impact

- Is the project interactive and participatory? Does it engage the broader community beyond the grant recipients? Does the project bring together a variety of stakeholders or communities?
- How many people will this project touch and in what way?
- How will this project affect the community over time? What is the life of the project after the grant has been given and the initial project is completed?
- Is the community inviting this project and is there a demonstrated need for this project?
- How will the impacts be measured? What is the quality of the impact vs the quantity?
- How does this project promote community leadership?
- Is the execution of the project engaging and fun for volunteers?

#### Innovation

- How does the project engage creative ideas or processes?

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Questions? [bwbgrants@burningman.org](mailto:bwbgrants@burningman.org)

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Your privacy and trust are important to us. Burners Without Borders strives to follow the best practices for data and protection and privacy. We do not share the information you share with us beyond our internal systems, which may include your local [regional contact](#) in order to further connect you into the Burning Man Network.



BWB Community Grant Winners 2016- Communitere Nepal

[> How to create a Project.](#)

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## GRANTS

### ART WORKS Guidelines: Grant Program Description

*"The Arts . . . belong to all the people of the United States" \**

Art Works is the National Endowment for the Arts' principal grants program. Through project-based funding, we support public engagement with, and access to, various forms of excellent art across the nation, the creation of art that meets the highest standards of excellence, learning in the arts at all stages of life, and the integration of the arts into the fabric of community life. Projects may be large or small, existing or new, and may take place in any part of the nation's 50 states, the District of Columbia, and U.S. territories.

We encourage applications for artistically excellent projects that address any of the following activities below:

- Honor the 2020 centennial of women's voting rights in the United States (aka the Women's Suffrage Centennial).
- Engage with Historically Black Colleges and Universities (HBCUs); Hispanic or Latino organizations; or the Native American, Alaskan Native, and Native Hawaiian arts.
- Celebrate America's creativity and cultural heritage.
- Invite a dialogue that fosters a mutual respect for the diverse beliefs and values of all persons and groups.
- Enrich our humanity by broadening our understanding of ourselves as individuals and as a society.

\*1965 Enabling Legislation for the National Endowment for the Arts in the National Foundation on the Arts and the Humanities Act of 1965

Matching grants generally will range from \$10,000 to \$100,000. No grants will be made below \$10,000. Grants of \$100,000 or more will be made only in rare instances, and only for projects that we determine demonstrate

exceptional national or regional significance and impact. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

For more information about what we fund, see "We Fund/We Do Not Fund" in the box on the right.

**To apply, choose a discipline:**

- **Artist Communities**
- **Arts Education**
- **Dance**
- **Design**
- **Folk & Traditional Arts**
- **Literature**
- **Local Arts Agencies**
- **Media Arts**
- **Museums**
- **Music**
- **Musical Theater**
- **Opera**
- **Presenting & Multidisciplinary Works**
- **Theater**
- **Visual Arts**

If you have questions, **contact the staff** for the field/discipline that is most appropriate for your project.



## ART WORKS BASICS

- **Grant Program Description**
- **We Fund/We Do Not Fund**
- **Application Calendar**
- **Award Information**
- **Applicant Eligibility**
- **Application Review**
- **Award Administration**
- **Other Information**
- **FAQs**
- **Contacts**
- **Disciplines**

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## GRANTS

### CHALLENGE AMERICA: Grant Program Description

The Challenge America category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Age alone (e.g., youth, seniors) does not qualify a group as underserved; at least one of the underserved characteristics noted above also must be present. Please provide details about the underserved audience you select in your application using relevant statistics and anecdotal information. Proposals should detail the efforts made to reach the identified underserved population. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

Challenge America grants:

- Extend the reach of the arts to underserved populations.
- Are limited to the specific types of projects outlined below.
- Are for a fixed amount of \$10,000 and require a minimum \$10,000 match.

Partnerships can be valuable to the success of these projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as an appropriate way to engage with the identified underserved audience.

To ensure that Challenge America funding reaches new organizations and communities, the National Endowment for the Arts has implemented a policy to limit consecutive-year funding.

Starting with grants that were awarded in FY 2013 (as indicated by a grant letter dated on or after October 1, 2012, and a grant number beginning with "13 - 78" or ending with "78-13"), an organization that receives Challenge America grants for three years in a row is not eligible to apply to the category for the following one-



year period. Therefore, an organization that has received grants in FY 2017, 2018, and 2019 may **not** apply under these FY 2020 guidelines. That organization may apply for FY 2020 support under other National Endowment for the Arts funding opportunities including Art Works.

## Projects

This category supports focused, distinct projects that take place over limited periods of time and involve limited geographic areas.

**All projects must extend the reach of the arts to populations that have limited access to the arts due to geography, ethnicity, economics, or disability.** The involvement of artists and arts professionals is essential. Each applicant must present a straightforward project that reflects **only one of the three project types below**. Grants are available **only** for:

- **Guest Artist project type, which refers to an arts event or events that will feature one or more guest artists.** The guest artist is engaged specifically for the proposed project, and is not considered a regular company member, board member, or staff of the applicant organization. The intention of the Guest Artist project type is to provide National Endowment for the Arts support to the applicant organization and its community to engage with an artist(s) and present a public event that might otherwise not be accessible to audiences that have historically been underserved.

Guest artist(s) should reflect the artistic disciplines of the National Endowment for the Arts, which may include musicians, composers, conductors, actors, directors, dancers, choreographers, curators, visual artists, writers, or media artists.

Allowable guest artist public event activities are broad, and may include a festival; exhibition; literary reading; musical, theatrical, or multi-media performance; media screening; broadcast; or lecture. The public event(s) may take place in an arts venue or a non-traditional arts venue, but it must be in a location that is accessible to the public. In addition to guest artist fees, there can be a range of other costs associated with the project, including supplies, venue costs, marketing, professional documentation of the project, and program enhancements specific to this grant project. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description, Braille, tactile exhibit tours), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event are also eligible.

The guest artist's active role in the required public event should be clearly described within the application narrative, including the schedule of activities.

NOTE: Projects that involve K-12 standards-based arts instruction are not eligible. (See Arts Education in the Art Works category.) Other classes and workshops are eligible expenses but must include a public event with active involvement by the participating guest artist.

- **Collaborative Marketing Campaigns, which may include unified promotion projects and/or cultural tourism projects incorporating the offerings of multiple institutions.** Unified promotion is defined as the professional assessment, design, and/or distribution of public relations and marketing tools (calendars, websites, radio and television, brochures, rack cards, signage, wayfinding, etc.) designed to benefit several local organizations in a community. Cultural tourism projects will market and promote cultural assets to enhance public engagement with arts and culture in communities and to populations that have been historically underserved. Note that campaigns should involve a partnership promoting the work of several

organizations to extend the reach of the arts to underserved populations, **not** a promotional project for a single organization.

- **Public Art Projects, community-based and professionally directed.** Although many kinds of arts projects take place in the public realm, for the Challenge America category, the Public Art project type is intended to support primarily **visual arts projects, which may be temporary or permanent**, such as murals, sculptures, multi-media, or environmental art, developed **through a meaningful community engagement process**. Evidence of community involvement should be apparent in the planning, design, or fabrication of the work, and should include a professional lead artist. Please see [“Public Art Resources”](#) for additional information.

NOTE: The following are not eligible for support: Conservation, restoration, or repair of existing public art; or the development of a public art master plan. These activities may be supported in the Art Works category.

For information on how to apply, see the “To Apply” box on the right.

## National Environmental Policy Act and/or the National Historic Preservation Act Review

If you are recommended for a grant, your project may be subject to the **National Environmental Policy Act (NEPA)** and/or the **National Historic Preservation Act (NHPA)** and the National Endowment for the Arts will conduct a review of your project to ensure that it is in compliance with NEPA/NHPA.

Some of the common project types that garner a NHPA review are:

- A project involving or occurring near a district, site, building, landscape, structure or object that is at least 50 years old or older and therefore included in or eligible for inclusion in the National Register of Historic Places (please note that in some instances, buildings or structures may be included in or eligible for inclusion in the National Register of Historic Places that are less than 50 years old).
- The commissioning and installation of temporary or permanent outdoor furnishings such as benches or market structures or art such as a sculpture or mural.
- An arts festival in a park.
- Design planning and services for projects that may involve a historic site, structure, or district.

**This review and approval process may take up to several months to complete and may delay your project’s start date. The results of the review may impact our ability to make a grant award/our ability to release grant funds. If you are recommended for an award which may have historic preservation or environmental concerns (NHPA/NEPA), you will be notified and asked to provide additional information. Your thorough and complete information for all project activities and locations will expedite the review. The NEA cannot release an award and/or grant funds until the historic preservation and/or environmental review is complete.**

To learn more about what **questions you will need to answer** for the review of a project impacted by the **National Environmental Policy Act** and/or the **National Historic Preservation Act**, see [here](#).

Note: Federal regulations require that all NEA-funded projects be accessible to people with disabilities. Funded activities must be held in an accessible venue and program access and effective communication must be provided for participants and audience members with disabilities. If your project is recommended for funding, you will be asked to provide information describing how you will make your project physically and programmatically accessible to people with disabilities.

## Deadline

<b>Part 1 - Submit to Grants.gov</b>	<b>April 11, 2019</b>
<i>Prepare application material so that it's ready to upload when the Applicant Portal opens</i>	
<b>Part 2 - Submit to Applicant Portal</b>	<b>April 16-23, 2019</b>
<b>Earliest Beginning Date for National Endowment for the Arts Period of Performance</b>	<b>January 1, 2020</b>

Note: To allow time to resolve any problems you might encounter, we strongly recommend that you register/renew your Grants.gov/SAM registration by at least March 20, 2019 and submit to Grants.gov by at least April 2, 2019.

If your organization applies to the Challenge America category, it may not submit another application to the Art Works category. See "**Applicant Eligibility/Application Limits**" for further information.

## Contact

Challenge America Specialists: [challengeamerica@arts.gov](mailto:challengeamerica@arts.gov) or 202-682-5700



## TO APPLY

- **Grant Program Description**
- **We Do Not Fund**
- **Application Calendar**
- **Applicant Eligibility**
- **Award Information**
- **Application Review**
- **Award Administration**
- **Other Information**
- **How to Apply**
  - **How to Prepare & Submit an Application**
  - **Part 1: Submit to Grants.gov**
  - **Part 2: Submit to Applicant Portal**
    - **Prepare Application Material (PDF)**
- **FAQs**

## APPLICANT RESOURCES

- [Application Checklist](#)
- [Online Tutorial: Using the Grant Application Form \(GAF\)](#)
- [Challenge America Guidelines Workshop Video \(2/27/19\)](#)
- [Webinar for Challenge America Applicants Interested in Applying to Art Works \(recording\)](#)
- [Sample Application Narratives](#)
- [Accessibility Checklist](#)
- [Accessibility Questions for Recommended Applicants](#)
- [Recent Grants](#)
- [Public Art Resources](#)
- [Program Evaluation Resources](#)
- [NEA's Historic Preservation Review Process](#)

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## GRANTS

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### OUR TOWN: Grant Program Description

Our Town is the National Endowment for the Arts' creative placemaking grants program. Through project-based funding, we support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes. Successful Our Town projects ultimately lay the groundwork for systemic changes that sustain the integration of arts, culture, and design into local strategies for strengthening communities. These projects require a partnership between a local government entity and nonprofit organization, one of which must be a cultural organization; and should engage in partnership with other sectors (such as agriculture and food, economic development, education and youth, environment and energy, health, housing, public safety, transportation, and workforce development). Matching grants range from \$25,000 to \$200,000, with a minimum cost share/match equal to the grant amount.

FY 2020 marks the 10 year anniversary of the Our Town program. We are looking for projects that reflect a new and catalytic way of working, and demonstrate the potential for sustained support and recognition for arts, design, and cultural strategies as integral to every phase of community development.

### Projects

We encourage applications for artistically excellent projects that:

- Bring new attention to or elevate key community assets and issues, voices of residents, local history, or cultural infrastructure.
- Inject new or additional energy, resources, activity, people, or enthusiasm into a place, community issue, or local economy.
- Envision new possibilities for a community or place - a new future, a new way of overcoming a challenge, or approaching problem-solving.

- Connect communities, people, places, and economic opportunity via physical spaces or new relationships.

The National Endowment for the Arts plans to support a variety of projects across the country in urban, rural, and tribal communities of all sizes.

## Project Types

Our Town projects must integrate arts, culture, and design activities into efforts that **strengthen communities** by advancing local economic, physical, and/or social outcomes. Projects may include activities such as:

### Arts Engagement:

- **Artist residency:** A program designed to strategically connect artists with the opportunity to bring their creative skill sets to non-arts institutions, including residencies in government offices, businesses, or other institutions.
- **Arts festivals:** Public events that gather people, often in public space or otherwise unexpected places, to showcase talent and exchange culture.
- **Community co-creation of art:** The process of engaging stakeholders to participate or collaborate alongside artists/designers in conceiving, designing, or fabricating a work or works of art.
- **Performances:** Presentations of a live art work (e.g., music, theater, dance, media).
- **Public art:** A work of art that is conceived for a particular place or community, with the intention of being broadly accessible, and often involving community members in the process of developing, selecting, or executing the work.
- **Temporary public art:** A work of art that is conceived for a particular place or community and meant for display over a finite period of time, with the intention of being broadly accessible and often involving community members in developing, selecting, or executing the work.

### Cultural Planning:

- **Cultural planning:** The process of identifying and leveraging a community's cultural resources and decision-making (e.g., creating a cultural plan, or integrating plans and policies around arts and culture as part of a city master planning process).
- **Cultural district planning:** The process of convening stakeholders to identify a specific geography with unique potential for community and/or economic development based on cultural assets (e.g., through designation, branding, policy, plans, or other means).
- **Creative asset mapping:** The process of identifying the people, places, physical infrastructure, institutions, and customs that hold meaningful aesthetics, historical, and/or economic value that make a place unique.
- **Public art planning:** The process of developing community-wide strategies and/or policies that guide and support commissioning, installing, and maintaining works of public art and/or temporary public art.

### Design:

- **Artist/designer-facilitated community planning:** Artists/designers leading or partnering in the creative processes of visioning, and for solutions to community issues.
- **Design of artist space:** Design processes to support the creation of dedicated spaces for artists to live and/or to produce, exhibit, or sell their work.
- **Design of cultural facilities:** Design processes to support the creation of a dedicated building or space for creating and/or showcasing arts and culture.

- **Public space design:** The process of designing elements of public infrastructure, or spaces where people congregate (e.g., parks, plazas, landscapes, neighborhoods, districts, infrastructure, and artist-produced elements of streetscapes).

#### Artist and Creative Industry Support:

- **Creative business development:** Programs or services that support entrepreneurs and businesses in the creative industries, or help cultivate strong infrastructure for establishing and developing creative businesses.
- **Professional artist development:** Programs or services that support artists professionally, such as through skill development or accessing markets and capital.

Please view our [Tips for a Successful Our Town Application webinar](#), and review the list of grants on our website to see the [types of projects](#) that have been funded recently through Our Town. The online storybook '[Exploring Our Town](#)' has illustrative examples of Our Town grant projects and insights into doing creative placemaking for practitioners. You also may download our free publication [How to Do Creative Placemaking](#), and look at [additional creative placemaking resources](#) on our website. Applications on projects resulting from [Mayors Institute on City Design](#) and [Citizens Institute on Rural Design](#) are encouraged.

## National Environmental Policy Act and/or the National Historic Preservation Act Review

If you are recommended for a grant and your project may be subject to the [National Environmental Policy Act](#) (NEPA) and/or the [National Historic Preservation Act](#) (NHPA), the National Endowment for the Arts will conduct a review of your project to ensure that it is in compliance with NEPA/NHPA.

Some of the common project types that garner a NHPA review are:

- A project involving or occurring near a district, site, building, landscape, structure or object that is at least 50 years old or older and therefore included in or eligible for inclusion in the National Register of Historic Places (please note that in some instances, buildings or structures may be included in or eligible for inclusion in the National Register of Historic Places that are less than 50 years old).
- The commissioning and installation of temporary or permanent outdoor furnishings such as benches or market structures or art such as a sculpture or mural.
- An arts festival in a park.
- Design planning and services for projects that may involve a historic site, structure, or district.

This review and approval process may take up to several months to complete and may delay your project's start date. The results of the review may impact our ability to make a grant award/our ability to release grant funds. If you are recommended for an award which may have historic preservation or environmental concerns (NHPA/NEPA), you will be notified and asked to provide additional information. Your thorough and complete information for all project activities and locations will expedite the review. The NEA cannot release an award and/or grant funds until the historic preservation and environmental review is complete.

To learn more about what [questions you will need to answer](#) for the review of a project impacted by the [National Environmental Policy Act](#) and/or the [National Historic Preservation Act](#), see [here](#).

## Required Partnerships

A key to the success of creative placemaking is involving the arts in partnership with committed governmental, nonprofit, and private sector leadership. All applications must demonstrate a partnership that will provide leadership for the project. These partnerships must involve two primary partners, as defined by these guidelines:

1. Nonprofit organization
2. Local government entity

One of these two primary partners must be a cultural (arts or design) organization. **The highest ranking official of the local government is required to submit a formal statement of support designating the project as the one of the up to two applications being submitted for the local government.** See "**How to Prepare and Submit an Application**" for more information.

Additional partners are encouraged and may include an appropriate variety of entities such as arts organizations and artists, design professionals and design centers, state level government agencies, foundations, nonprofit organizations, educational institutions, real estate developers, business leaders, community organizations, councils of government, rural or regional planning organizations, transportation agencies, special districts, educational organizations, as well as public and governmental entities; and should engage in partnership with other sectors (such as agriculture and food, economic development, education and youth, environment and energy, health, housing, public safety, transportation, and workforce development).

You may find it helpful to contact your local or regional arts agency as you begin the process of identifying partners within your community.

## Strengthening Communities

Through Our Town projects, the National Endowment for the Arts Endowment intends to achieve the following objective: *Strengthening Communities: Provide opportunities for the arts to be integrated into the fabric of community life.*

Our Town project outcomes may include:

- **Economic Change:** Economic improvements of individuals, institutions, or the community including local business growth, job creation/labor force participation, professional development/training, prevention of displacement, in-migration, and tourism.
- **Physical Change:** Physical improvements that occur to the built and natural environment including beautification and/or enhancement of physical environment, new construction, and redevelopment (including arts, culture, and public space).
- **Social Change:** Improvements to social relationships, civic engagement and community empowerment, and/or amplifying community identity including civic engagement, collective efficacy, social capital, social cohesion, and community attachment.
- **Systems Change:** Improvements to community capacity to sustain the integration of arts, culture, and design into strategies for advancing local economic, physical, and/or social outcomes including partnerships with other sectors, civic and institutional leadership, replication or scaling of innovative projects, long term funding, training programs, and permanent staff positions.





## OUR TOWN BASICS

- [Grant Program Description](#)
- [Required Partnerships](#)
- [Strengthening Communities Objective](#)
- [We Do Not Fund](#)
- [Application Calendar](#)
- [Award Information](#)
- [Applicant Eligibility](#)
- [Application Review](#)
- [Award Administration](#)
- [Other Information](#)
- [FAQs](#)
- [Contacts](#)

## TO APPLY: OUR TOWN

- [How to Prepare and Submit an Application](#)
- [Part 1: Submit to Grants.gov](#)
- [Part 2: Submit to Applicant Portal](#)
  - [Prepare Application Material \(PDF\)](#)

## OUR TOWN RELATED MATERIALS

- [Our Town Guidelines Webinar \(6/24/19\)](#)
  - [Tips for a Successful Our Town Application](#)
- [Creative Placemaking Resources](#)
- [Exploring Our Town Case Studies](#)
- [Program Evaluation Resources](#)
- [Online Tutorial: Using the Grant Application Form \(GAF\)](#)
- [Sample Application Narratives](#)
- [NEA's Historic Preservation Review Process](#)
- [Accessibility Checklist](#)

■ **Press**

[Site Map](#) | [Site Policies](#) | [USA.gov](#)

### **Social Media Scam Regarding NEA Grants**

400 7th Street, SW, Washington, DC 20506 202.682.5400 | [webmgr@arts.gov](mailto:webmgr@arts.gov)

## **Intellectual Agenda**

As early as 1908, the city of Merced, California adopted “Gateway to Yosemite” as its tourism slogan, at a time when a trip from the coast to the Sierra Nevada took days instead of hours. The phrase is still prominent on official signage around town. Dusty neon signs announce once-quaint mid-century motor inns named for Yosemite as well, even though demand from tourists stopping off on their way to the park is long gone. When UC Merced opened in 2005, a similar naming strategy was adopted for its institutional spaces, reminding us of iconic Yosemite locations as we visit the Half Dome dormitory or Wawona conference room. To walk around Merced—whether the downtown or the university campus—is to be constantly reminded that you are (or should be) on your way to somewhere else. Rather than a place to pass through and forget, this project re-imagines Merced through intergenerational stories and memories. Gateway to Merced will bring together the university, local government, community organizations, and participants from all sectors of the local community to transform our public and institutional spaces into an authentic and multiple reflection of Merced’s rich cultural life.

This project aims to create not a focal point for expression, but a gateway to participation for the community. The emphasis here is on processes of community engagement over product, using new media to facilitate multiple narratives or paths and open-ended experiences. Gateway to Merced seeks to create an open monument to evolving history in-the-making. New media approaches (e.g. podcasting, blogging, vlogging) connect artistic interpretation with ethnographic and oral history materials—alongside approaches to integration of relational art and creative community engagement practices with ethnographic and oral history methodologies.

In California, the wealthiest state of the nation, money and capital flows with great velocity to and from Los Angeles and the San Francisco Bay Area. Yet despite these flows, Merced is an eddy of extreme poverty. Despite being a world center of entertainment and the arts, California’s Central Valley has historically had little access to that world. In 2017, the median household income in Merced was significantly lower than the California national averages, unemployment rate was much higher than the national average, and only 13.3% of the residents had achieved a college degree. Moreover, more than 25% of our population lives in poverty. Like many of the residents of the City of Merced, a significant majority of the students of UC Merced come distinctly underprivileged backgrounds: 73% of the 2018 entering class are first generation college student and 64% are Pell Grant eligible.

Part of the significance of this project is to renew community-engagement around humanities initiatives and also provide access to digital media facilities to enrich ongoing projects. Meaningful engagement between university and local high school students will enable local youth to envision a future that includes higher education and future successes. The Gateway to Merced project is especially important to this region because we have a relatively low number of non-profit cultural organizations. By empowering socially engaged youth in Merced, we aim to

showcase diversity of humanistic practice and combat the class-based biases of arts and humanities programming. Finally, the City of Merced contains an extraordinarily diverse population, with residents who are of Mexican, Native American, Hmong, Japanese, Punjabi (Indian), Portuguese, and Italian descent. Through the collection of the diverse histories of the communities in Merced, in the communities' own terms, we will create lasting networks between these communities and the University community. Not only will these networks provide economic opportunities for area youth, they will generate the power of self-representation and transformative thinking (Longo, 2012; Goodwin, 2018).

### **Partnership Statement**

The Merced the Multicultural Arts Center (MAC) supports the arts in the city of Merced, most notably space for art programming including a gallery, black box theater, dance classrooms. The MAC regularly holds community-facing events in conjunction with the UC Merced Department of Global Arts, Media, and Writing Studies, including sponsorship of numerous gallery exhibits, weekly Music Memory Hour focus groups, free public performances through Arts UC Merced Presents, and the Global Arts Lecture Series and Faculty Recital. A common theme from community conversations is how a commitment to higher education risks a brain-drain of talented youth, which relates to systemic underachievement factors and perpetuates local inequities; the needed counterbalance is re-committing and supporting youth in community opportunities, particularly focused on problem-solving and social transformations (Watson, 2018). One of the promises of locating a University of California campus in Merced was the opportunities that the campus might present through community engagement, which was recently formalized (2015) in our campus' Carnegie Foundation distinction for community engagement. This proposed collaboration with community partners provides an opportunity to bridge the University and the diverse communities in Merced, as it engages Merced's youth population to help develop the historical memory of the city. Notably, the MAC is in the heart of downtown and short walking distance from all youth organizations and centers; it is an open and accessible space to multiple constituencies.

Stronger connections between the broader community and the university serve our continued efforts to recruit talented and diverse students, faculty, and staff, particularly those with strong ties to Merced and the San Joaquin Valley. Place-making projects support socio-identitarian processes that help denizens, particularly at-risk urban youth, to see themselves as belonging to the city and the university community, even as they learn the value of community-engaged research. This project will provide a basis to apply for extramural funding from the NEA, NEH, and the Kresge Foundation.

This project is designed to strengthen ties between the university and the ethnic and geographic communities of Merced. In particular, this focus on development of a community-engagement media hub contributes to the cultural and economic revitalization of the city and provides an

inclusive, hands-on artistic experience. The project will be a catalyst for broad participation in artistic work to improve the livability of our economically-challenged locale by making visible and audible the stories of its diverse and growing populations in the common public spaces of Merced. Finally, providing high school and university students with enrichment opportunities will enable youth to generate a broader sense of Merced's history from the perspective of its many distinct communities, as well as facilitating student interactions with the community and the university.

### **Outreach Strategies**

In the long-term and as a result of this initiative, alliances formed through this partnership will give UC Merced faculty and students a sustained presence in the downtown area, providing the local community with continued and growing options for arts participation by Mercedians of all ages and backgrounds. As such, this project builds from ongoing fieldwork with community partners. The outreach strategy expands existing collaborations with the participants listed below and their (under)graduate student advisees. In addition, the relationships forged with the We 'Ced student journalism project, the Youth Leadership Institute (YLI), and the Merced Senior Community Center will be central to broader outreach strategies, even as new bridges are built with Hmong, Punjabi, Filipino, Mexican, and Central American community heritage centers in Merced.

### **Timeline**

Phase 1: Fieldwork and Community-Engaged Media Laboratory Planning (7/1/2019 – 8/15/2019)

- GSRs begin networking with community centers, collaborate with UROC undergraduate interns collecting oral histories, provide expertise in majority language areas
- Community-engaged media hub proposal is drafted and reviewed
- Media hub equipment purchasing begins

Phase 2: Implementation of Community-Engaged Media Laboratory (8/15/2019 – 6/30/2020)

- Complete equipment purchasing
- Develop best practices document for media collection and ethnographic representation
- Ongoing collaboration with Merced youth groups on related youth mentorship guidelines

### **Project Objectives and Assessment**

- Expand language range for oral history project to include Spanish, Hmong, Punjabi, and Portuguese (majority language profiles in Merced County)<sup>1</sup>;
- Continue to document and propose a media laboratory space for community-engaged media projects;

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<sup>1</sup> See 2018 Census data on Merced County language profiles under Diversity tab at <https://datausa.io/profile/geo/merced-county-ca/>

- Develop and implement media laboratory in MAC at project completion;
- Archive projects for long-term access with the Library and other digital repositories.

In order to assess the overall impact of the grant, we will track the successes of the high school and university students who participate in the project, where they land over a 5-10 year period, and how many return to the Merced area. We will also measure the size of the oral history archive that is generated through our efforts and the number of projects that utilize this archive and are supported by our efforts. In addition to the individual projects that emerge from our collaboration, we will be creating a publicly accessible digital archive hosted by UC Merced Library in which oral histories will be store and made accessible to the public. Artistic collaborations will be made available to the general public through a large scale exhibit at the Multicultural Arts Center, the UC Merced Art Gallery, and through a digital archive via the our campus' Center for Humanities.

### **Participants**

Jayson Beaster-Jones is an Associate Professor of Music and Chair of the Department of Global Arts, Media, and Writing Studies. In addition to two monographs on music industries in India, he regularly publishes in scholarly journals in ethnomusicology and anthropology. Since August 2018, he has been running weekly Music Memory Hours at the Multicultural Arts Center with the Merced Senior Community Center. These memory hours are in collaboration with Petr Janata (Psychology, UC Davis) as a way of investigating the relationships of music, memory, and cognition. He is the faculty mentor for a number of humanities students in the Undergraduate Research Opportunities Center at UC Merced (funded by the Andrew Mellon Foundation) who will be contributing to the ongoing "Gateway to Merced" project.

David Torres-Rouff is an Associate Professor of History and Chair of the Department of History and Critical Race and Ethnic Studies at UC Merced. He is the author of *Before L.A.: Race, Space, and Municipal Power in Los Angeles*. Since 2016, he has been working on "Merced's Lost Chinatown," a multidisciplinary effort to re-people Merced's nineteenth century Chinese community and reconstruct its spaces, which were bulldozed in the 1950s to build Highway 99. The project aims to generate scholarship and public humanities results. It is grounded in robust partnerships within the community including the Merced County Courthouse Museum. The project has also been a successful platform for training several advanced undergraduate students in archival research and spatial analysis in conjunction with the Andrew Mellon Foundation-funded Undergraduate Research Outreach Center-Humanities (UROC-H).

Patricia Vergara is an Assistant Professor of Ethnomusicology in the Global Arts Studies Program at UC Merced. Her research centers upon Mexican musical styles in Columbia and the relationships between trauma, violence, and memory. In addition to being an active performer, she is the Director of Arts UC Merced Presents and is responsible for introducing a number of

significant artists to the Merced area. Vergara will assist with collecting oral histories from musicians in the Merced County area and documenting the soundscapes of the city.

Anne Zanzucchi is an Associate Teaching Professor in Writing Studies as part of the GAMWS department. She has published several articles and book chapters on multimedia theory and practice for teaching and learning. Her teaching and recent conference presentations focus on public literacy and community-engaged writing initiatives, with an emphasis on science communication. Currently, she advises graduate student fieldwork in the Youth Leadership Institute and We 'Ced youth organizations.

With a multimodal focus, this collaboratively led initiative feature academic and professional backgrounds in the textual, visual and aural elements of media initiatives. The unified objectives are to plan space arrangements and initiate the groundwork for related educational and communications-focused projects, with a sample project and overall guidelines for continued and future work in these spaces.

#### *Works Cited*

Goodman, Steven. 2018. *It's Not About Grit: Trauma, Inequity, and the Power of Transformative Teaching*. New York: Teachers College Press.

Longo, Nicholas V. 2012. *Why Community Matters: Connecting Education with Civic Life*. New York: SUNY Press.

Watson, Vajra. (2018) *Transformative Schooling: Towards Racial Equity in Education*. New York, NY: Routledge.



# CITY OF MERCED

Merced Civic Center  
678 W. 18th Street  
Merced, CA 95340

## ADMINISTRATIVE REPORT

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**File #:** 19-345

**Meeting Date:** 6/20/2019

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**SUBJECT:** Request from Ex-Officio Member Pratt for a Report on Areas Highly Impacted by Graffiti and Vandalized in the City

### REPORT IN BRIEF

Discuss the areas in the City that are highly impacted by graffiti and vandalism.

### RECOMMENDATION

Information-Only