



Civic Arts Commission Meeting

Wednesday, December 4, 2024

6:00 PM

**Meeting Location: Tarea Hall Pittman South Branch Library
1901 Russell St, Berkeley, CA 94703**

Agenda

1. CALL TO ORDER

2. ROLL CALL

Kim Anno, Mayor
Jonathan Bachrach, District 1
Dana Blecher (Chair), District 6
Lisa Bullwinkel, District 4
Modesto Covarrubias, District 7
Cristina Ibarra, District 3
Eduardo Pineda, District 5
Cameron Woo (Vice Chair), District 2
Vacancy, District 8

3. LAND ACKNOWLEDGEMENT

The City of Berkeley recognizes that the community we live in was built on the territory of Huchiun (*Hooch-yoon*), the ancestral and unceded land of the Chochenyo (*Cho-chen-yo*) speaking Ohlone (*Oh-low-nee*) people, the ancestors and descendants of the sovereign Verona (*Vuh-roh-nuh*) Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City

of Berkeley will continue to build relationships with the Lisjan (*Lih-Shawn*) Tribe and create meaningful actions that uphold the intention of this Land Acknowledgement.

4. PUBLIC COMMENT (for items not on the agenda)

5. CHAIR'S REPORT

- a) Proclamation for Commissioner Anno thanking her for her service
- b) Reminder about social gathering in December 19
- c) New City of Berkeley Mayor and Council Members
- d) Results of November 19 Council approval of mid-year budget

6. PRESENTATIONS, DISCUSSION & ACTION ITEMS (All items for presentation, discussion and possible action)

- a) **Action Item:** Aquatic Park Mural Proposal by Rourke Healey and Meg Schwarzman (5 minutes)
Introduced and Presented by Modesto Covarrubias, Public Art Subcommittee Chair (Attachment 1)
Recommendation: Approval of Aquatic Park Mural Proposal by Rourke Healey and Meg Schwarzman for temporary display through December 2025, with option to extend display pending mural condition and site construction schedule.
Public Comment
- b) **Action Item:** Caesar Chavez Dog Park Mosaic Proposal by Lynn Jones (5 minutes)
Introduced and Presented by Modesto Covarrubias, Public Art Subcommittee Chair (Attachment 2)
Recommendation: Approval of Caesar Chavez Dog Park Mosaic Proposal by Lynn Jones for temporary display through June 2026, with option to extend display pending mosaic and site conditions.
Public Comment
- c) **Action Item:** Willard Clubhouse Public Art Project: Panel-Selected Artist and Proposal (5 minutes)
Introduced and Presented by Modesto Covarrubias, Public Art Subcommittee Chair (Attachment 3)
Recommendation: Approval of the panel's selection of artist Julie Chang and her artwork proposal for the Willard Clubhouse Public Art Project.
Public Comment

- d) **Action Item:** Municipal Artist-in-Residence Framed Artwork Purchase (5 minutes)
Introduced and Presented by Modesto Covarrubias, Public Art Subcommittee Chair (Attachment 4)
Recommendation: Approval of the purchase of three framed artworks in the amount of \$425 total by Cheryl Derricotte from the culminating exhibition of the Municipal Artist-in-Residence program.
Public Comment

- e) **Action Item:** FY26 Individual Artist Projects Grant Guidelines (10 minutes)
Introduced and Presented by Dana Blecher, Grants Subcommittee Chair (Attachment 5)
Recommendation: Approval of the FY26 Individual Artist Projects Grant Guidelines.
Public Comment

- f) **Action Item:** FY26 Arts Programs Grant Guidelines (5 minutes)
Introduced and Presented by Dana Blecher, Grants Subcommittee Chair (Attachment 6)
Recommendation: Approval of the FY26 Arts Programs Grant Guidelines.
Public Comment

- g) **Action Item:** FY26 Community Festivals Grant Guidelines (10 minutes)
Introduced and Presented by Dana Blecher, Grants Subcommittee Chair (Attachment 7)
Recommendation: Approval of the FY26 Community Festivals Grant Guidelines.
Public Comment

- h) **Action Item:** FY26 General Operating Support Grant Guidelines (5 minutes)
Introduced and Presented by Dana Blecher, Grants Subcommittee Chair (Attachment 8)
Recommendation: Approval of the FY26 General Operating Support Grant Guidelines.
Public Comment

- i) **Action Item:** FY26 Grant Review Panelists Approval (5 minutes)
Introduced and Presented by Hilary Amnah, Grants Program Lead (Attachment 9)
Recommendation: Approval of the FY26 Grant Review Panelists.
Public Comment

- j) **Action Item:** Civic Arts Commission 2025 Meeting Schedule (3 minutes)
Introduced and Presented by Jennifer Lovvorn, Commission Secretary
(Attachment 10)
Recommendation: Approval of the Civic Arts Commission 2025 Meeting
Schedule.
Public Comment
- k) **Report:** Waterfront Specific Plan – Inclusion of Public Art language (7
minutes)
Introduced by Jennifer Lovvorn, Chief Cultural Affairs Officer (Attachment 11)
Public Comment

7. STAFF REPORT

- a) Civic Arts Program Updates, Jen Lovvorn (1 minute)
- b) Grants Program Updates, Hilary Amnah (1 minute)
- c) Public Art Program Updates, Mark Salinas (1 minute)

8. COMMITTEE REPORTS

- a) Grants
- Dana Blecher, Chair
 - Lisa Bullwinkel
 - Cameron Woo
- b) Public Art
- Modesto Covarrubias, Chair
 - Kim Anno
 - Eduardo Pineda
- c) Policy Subcommittee
- Kim Anno, Chair
 - Lisa Bullwinkel
 - Cameron Woo
- d) Joint Subcommittee with Housing Advisory Commission
- Kim Anno, Chair
 - Lisa Bullwinkel
 - Cameron Woo

- e) Representative on Design Review Committee
 - Cameron Woo

9. COMMUNICATION (Received from the Public for Items not on the Agenda)

- a) None

10. APPROVAL OF MINUTES

- a) Draft Minutes of October 30, 2024 Meeting (Attachment 12)
From: Commission Secretary
Recommendation: Approval of October 30, 2024 Meeting Minutes

11. ADJOURNMENT

Attachments:

1. Aquatic Park Mural Proposal
2. Caesar Chavez Dog Park Mosaic Proposal
3. Willard Clubhouse Public Art Project: Panel-Selected Artist and Artwork Proposal
4. Municipal Artist-in-Residence Framed Artwork Purchase
5. FY26 Individual Artist Projects Grant Guidelines
6. FY26 Arts Programs Grant Guidelines
7. FY26 Community Festivals Grant Guidelines
8. FY26 General Operating Support Grant Guidelines
9. FY26 Grant Review Panelists
10. Civic Arts Commission 2025 Meeting Schedule
11. Waterfront Specific Plan, Public Art Section
12. Draft Minutes of October 30, 2024 Meeting

Staff Contact:

Jennifer Lovvorn
Secretary to the Civic Arts Commission
Berkeley, CA 94704
Telephone (510) 981-7533
jlovvorn@berkeleyca.gov

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record. If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in

person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

ACCESSIBILITY INFORMATION:

This meeting is being held in a wheelchair accessible location. To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the ADA Program Coordinator by phone (510) 981-6418 or by TTY/TDD (510) 981-6347 at least three business days before the meeting date. Please refrain from wearing scented products to this meeting.



Between Land and Sea

A mural proposal for City of Berkeley Aquatic Park
October 2024

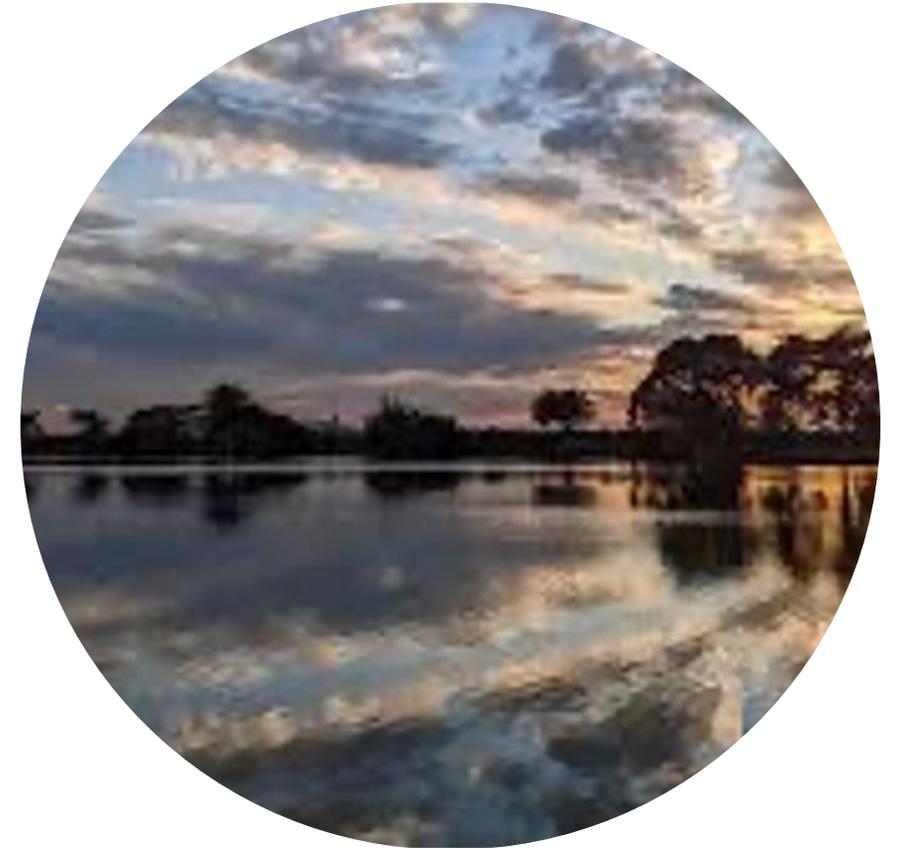
WALLFLOWER ARTS

CONCEPT

Berkeley's Aquatic Park is an oasis tucked between a freeway and the train tracks running through industrial neighborhoods. The lagoon's shallow, subtidal aquatic habitats support fish nurseries that feed wading birds and over-wintering ducks. But stormwater runoff threatens water quality and the species that depend on it.

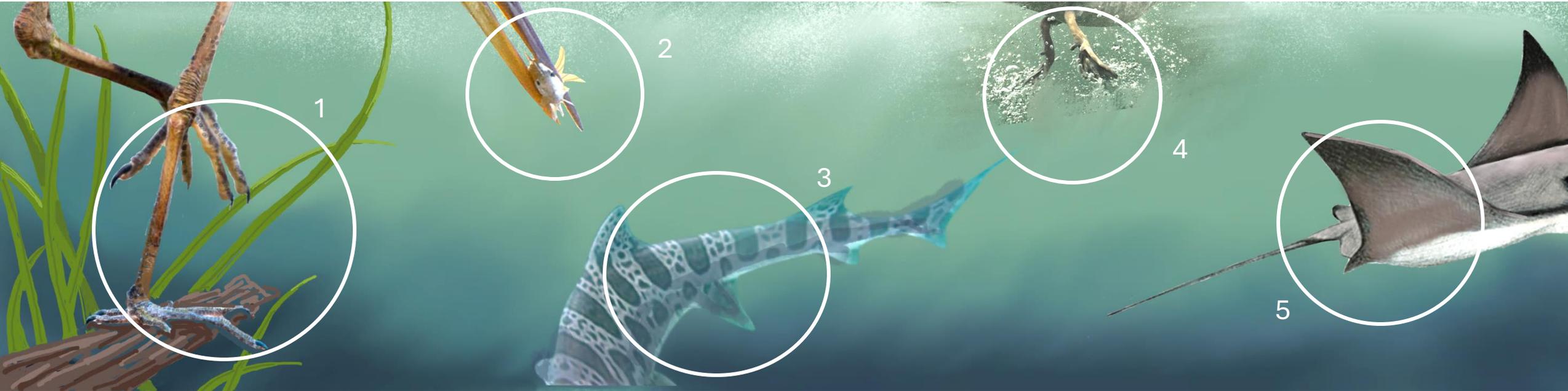
BETWEEN LAND AND SEA is a mural depicting life inside the lagoon, bridging what's visible and what's just out of sight.

Elevating the ecosystem that normally lies out of view invites us to consider the wellbeing of species beyond ourselves. The proposed mural adjacent to the Dreamland for Kids playground area offers visitors a glimpse into another world just beyond the edge of the shore.



Aquatic Park Lagoon image:
Creative Commons lic.

DESIGN



1. **great blue heron** – familiar native fisher links a world 'above' and 'below'

sturdy bulrush – a coastal tuber native to brackish shorelines with seeds that feed waterfowl

2. **topsmelt** – caught! A prevalent species in the park, juvenile topsmelt are often spotted jumping in the lagoon

3. **leopard shark** - a shallow-water shark common to Bay Area shores, it suffers when water quality declines

4. **mallard** – a common bird seen from an unfamiliar perspective, linking the known and unknown ecosystems

5. **bat ray** – depends on tidal lagoons as nurseries for its young. As a shallow water feeder, it too suffers when water quality declines.

LOCATION

Mounted on the exterior of the public restroom structure at Aquatic Park, adjacent to the Dreamland for Kids playground.



MATERIALS, INSTALLATION + MAINTENANCE

Painted using upcycled artist-grade acrylic paints on two 4' x 8' panels of marine-grade plywood.

Sealed with [Precita Eyes 754 Sheercoat](#), a UV-resistant sealant that protects against environmental damage from UV, smog and pollutants, as well as from graffiti.

Mounted to building exterior and removeable for building maintenance.

Artists commit to ongoing maintenance of the mural, including regular monitoring, repair, and graffiti removal or touch-up if needed.

Option to add accompanying plaque naming species and their roles in the aquatic ecosystem



WALLFLOWER ARTS

Meg Schwarzman is the mural artist behind Wallflower Arts

Meg sees public art as a way to address inequities in the quality, character and accessibility of shared spaces in historically disenfranchised areas, connecting people to the nature of their place, and highlighting the interdependence and resilience of the natural world that are mirrored in our own communities.



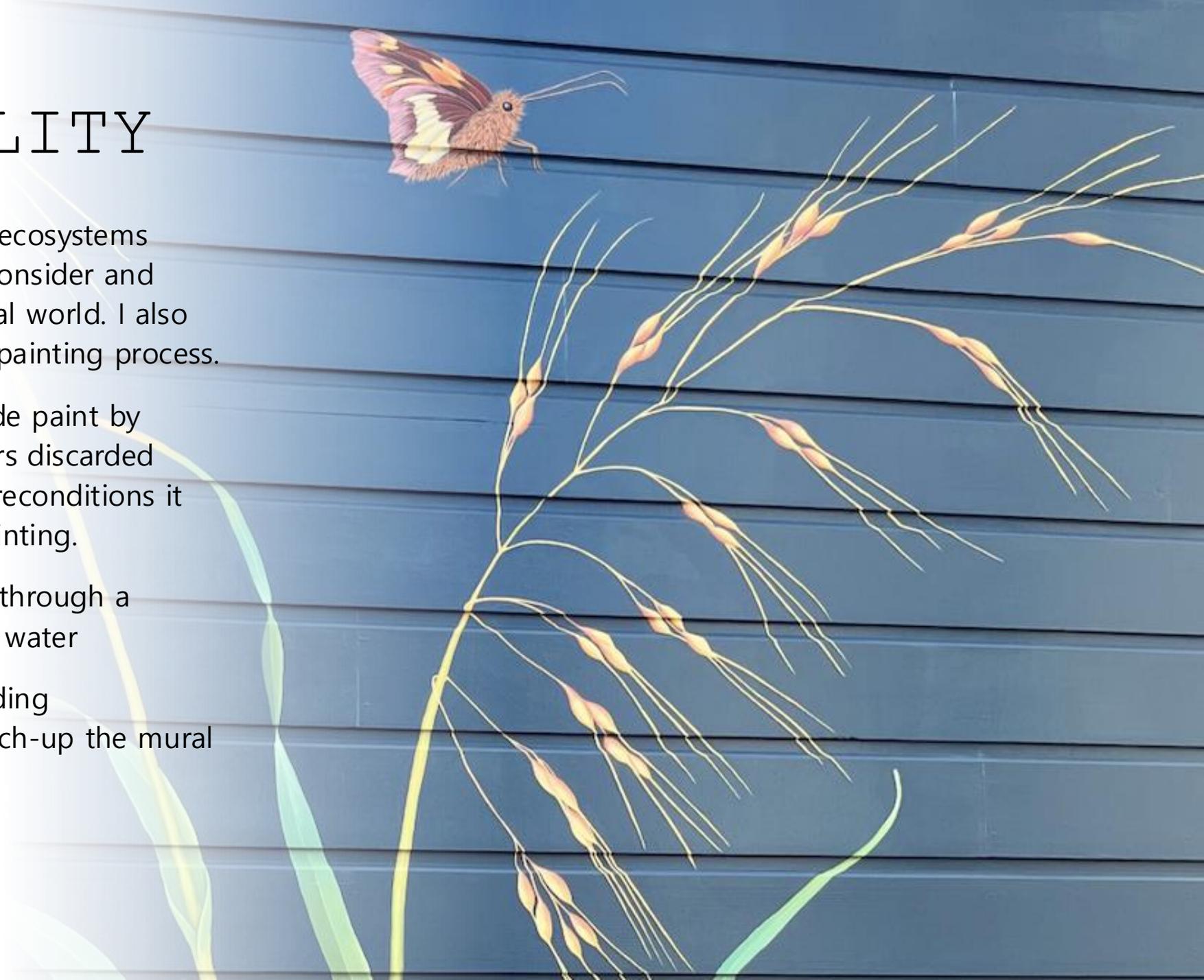
Meg's murals, featuring oversized depictions of California native plants, reflect her botanist grandmother's meticulous illustrations but are rendered in her own luminous style and accompanied by companion pollinators.

Originally trained as a family physician and an environmental health scientist, Meg sees healing power in bringing natural elements into the built environment. Meg's work is rooted in a sense of belonging to a local landscape, and in the interconnectedness within ecosystems, both small and large.

SUSTAINABILITY

My murals connect people to the ecosystems around them, inviting viewers to consider and protect the wellbeing of the natural world. I also incorporate sustainability into my painting process.

- I use upcycled acrylic artist-grade paint by Tomorrow's Artist, which recovers discarded paint destined for landfills and reconditions it for use in fine art and mural painting.
- I prevent microplastic pollution through a filtering process for waste paint water
- Panels can be removed for building maintenance or to repair or touch-up the mural as needed.



CONTACT + PORTFOLIO

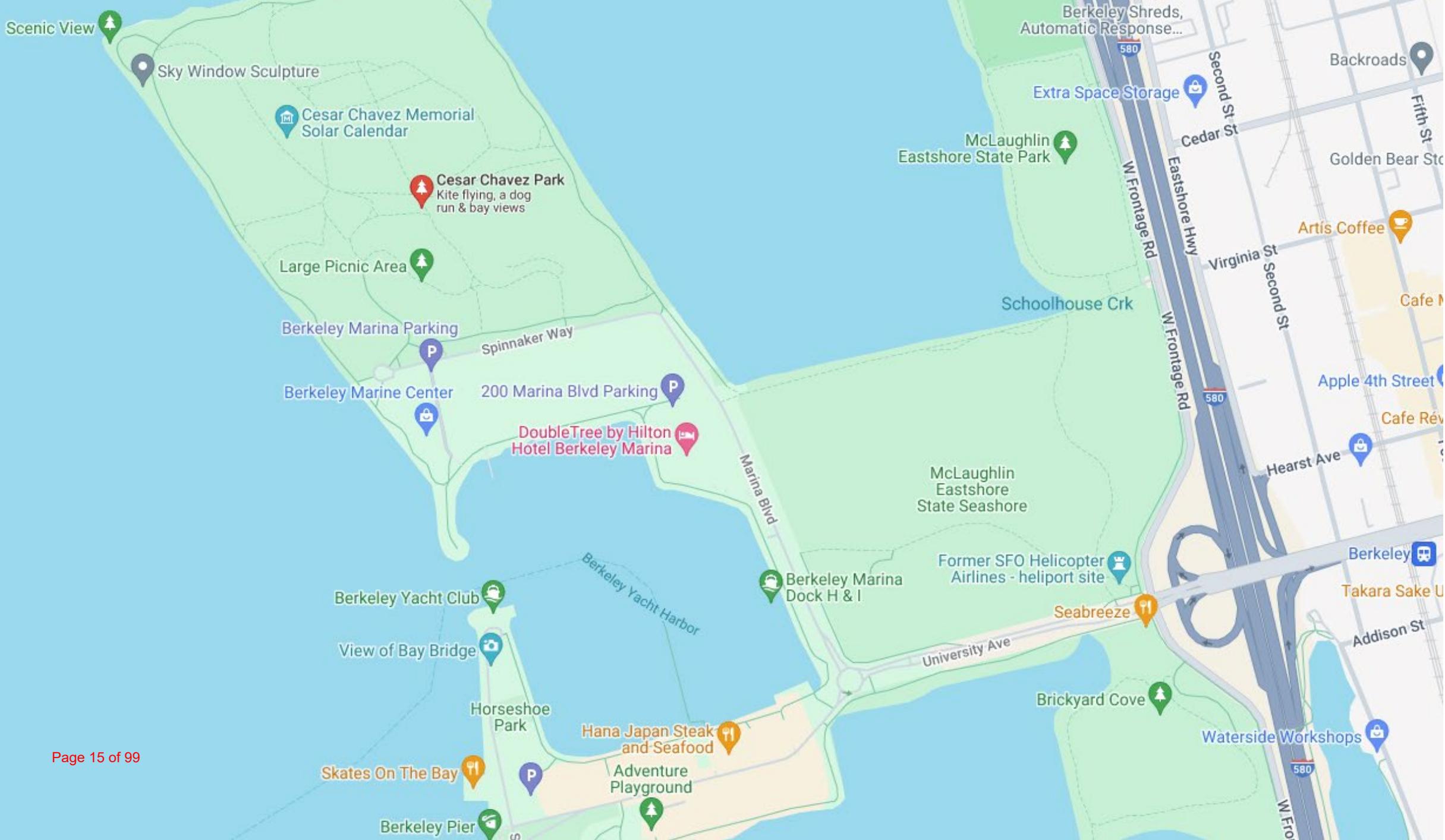
415-846-1392

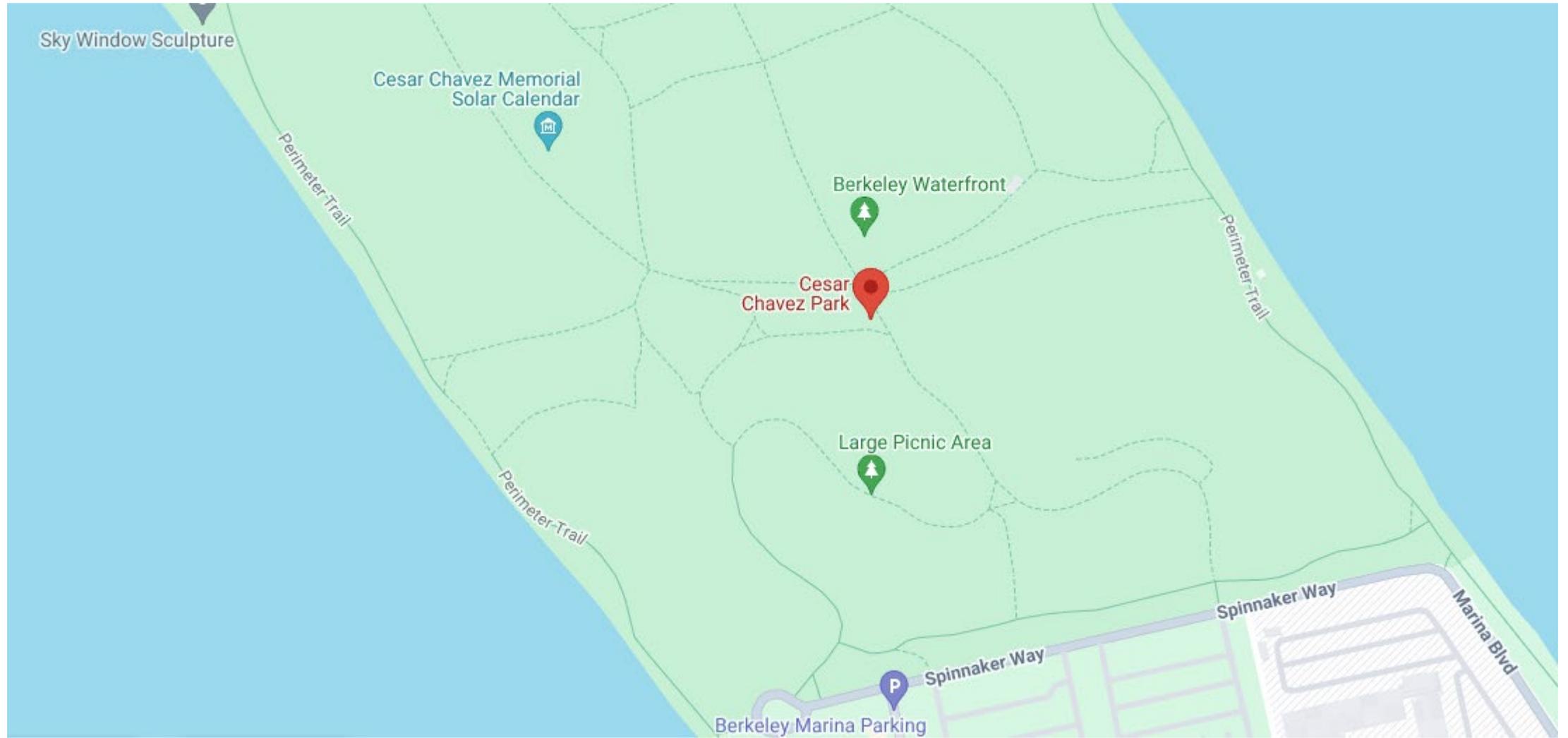
IG: @WFAstudio

wfastudios@gmail.com

www.wallflowerarts.org









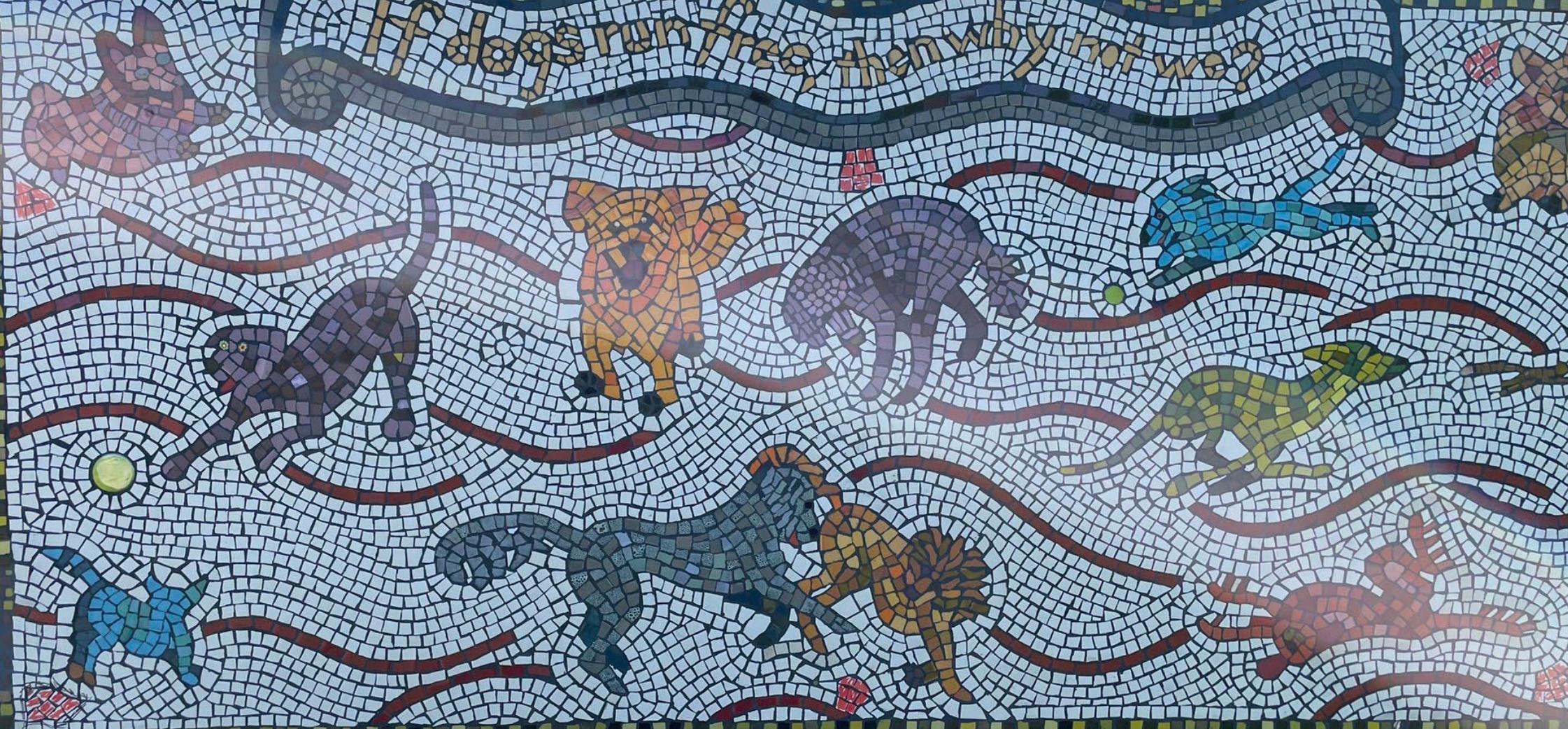


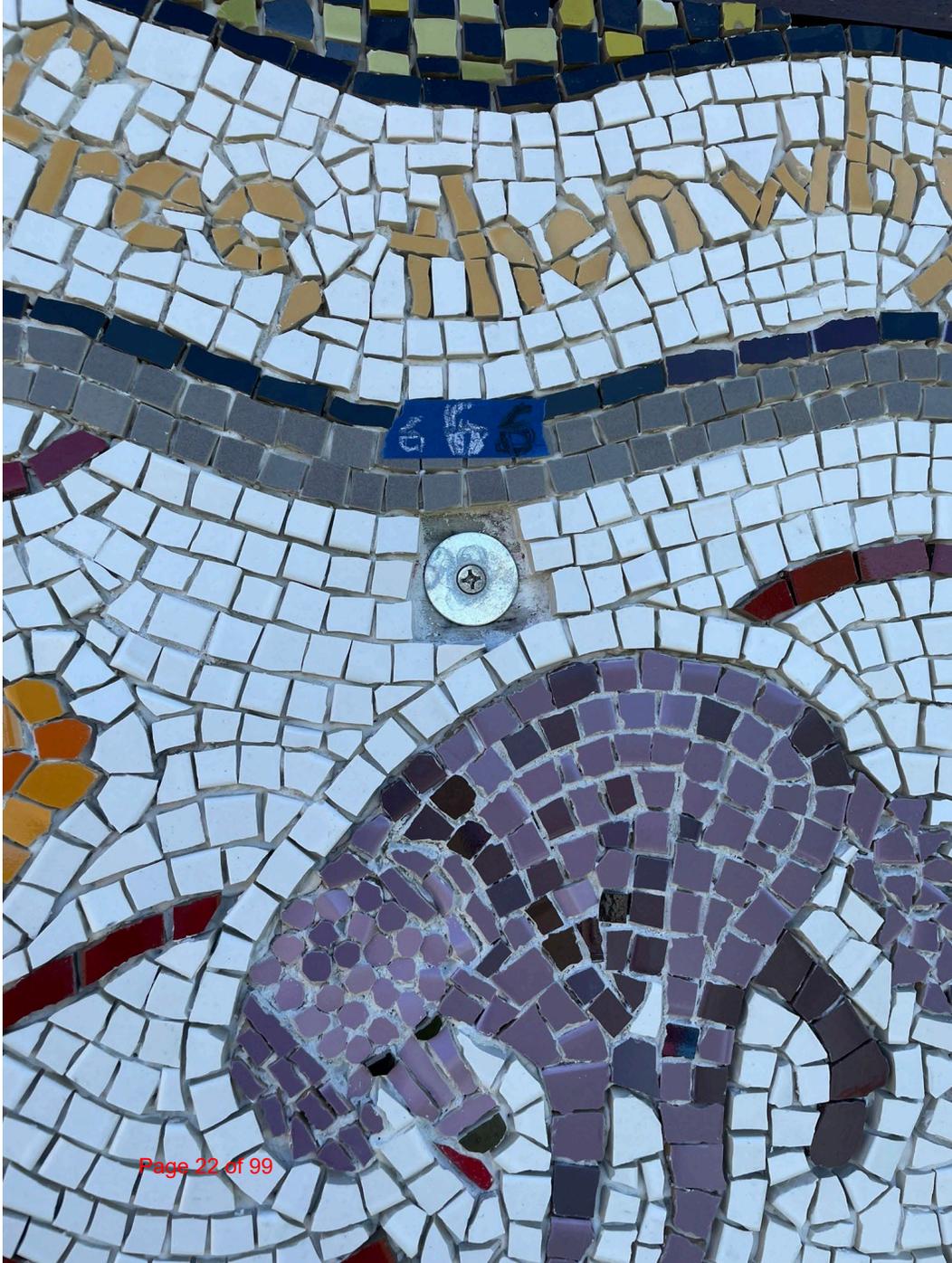




“If dogs run free” 2024. Mosaic tile on waterproof backer 37” x 56”, approximately 40 lbs.
@lynnmosaics on Instagram

If dogs run free, then why not we?





The mosaic is designed to be screwed directly onto the plywood bulletin board with 1.5” stainless steel wood screws and 1” washers. We know this is sufficient because we have already installed it this way. The head of each screw can be protected and disguised by adhering a small piece of tile over it. The location of each screw is documented with photos so the mosaic can be removed easily when the loan period is over.

Maintenance should be minimal. The high fired tiles used in the mosaic are manufactured for exterior conditions and all adhesives and backing materials are weatherproof. If the mosaic is vandalized I can clean off spray paint or marker.



Civic Arts Program

December 4, 2024

To: Civic Arts Commission
From: Mark Salinas, Public Art Program Lead
Subject: Artist Recommendation for the Willard Clubhouse Public Art Commission RFQ

BACKGROUND

On February 13, 2022 the Civic Arts Program issued a Request for Qualifications (RFQ Specification No.24-11646-C; amount \$135,000) with the intent to commission a mosaic or tile artwork for the lobby wall of the newly constructed Willard Park Clubhouse in South Berkeley. Practicing artists residing in the United States were eligible to apply; artists who belong to a historically underrepresented population were encouraged to apply. 135 applications were received at the close of the RFQ on April 9, 2024. All applications were reviewed through a selection process.

SELECTION PROCESS

Qualification Panel

This Panel, comprised of 3 Bay Area arts professionals, screened all applications and presented 20% of total applications (27) to the Review Panel.

Willard Clubhouse Artist Review Panel

This Panel was comprised of the Qualification Panel plus 1 Civic Arts Commissioner, 1 Parks, Recreation and Waterfront Commissioner, 1 member of the architect team, and 1 community member.

On June 18, 2024, using a scoring rubric provided on the RFQ, the Willard Clubhouse Artist Review Panel convened to review 27 applications and identified the following three finalists: Julie W. Chang, Squeak Carnwath, and t.w. five.

The three finalists attended a mandatory site visit and Q+A session with City staff and two neighborhood stakeholders. Finalists later submitted their proposals to 1) City of Berkeley Community Message for public feedback via survey and 2) to the Willard Clubhouse Artist Review Panel in an interview setting.

SELECTION RESULTS

On October 21, 2022 the City of Berkeley distributed a Community Message to gather input on the three proposals. The survey was shared in the Civic Arts newsletter and social media. On November 11, 2024 the survey closed and public input was collected by staff.

Of the 535 survey responses, Julie W. Chang's proposal *Enchanted Forest* received the most positive responses in each of the three survey questions.

On November 18, 2024, the Willard Clubhouse Artist Review Panel convened to interview the three finalists. Community input from the survey was shared with the panel, although it did not constitute a vote. The panel unanimously selected Julie W. Chang's proposal *Enchanted Forest* as the recommended artist for the Willard Park Clubhouse Public Art Commission.

On November 18, 2024, the Public Art Subcommittee convened to review the Willard Clubhouse Artist Review Panel selection. The Subcommittee unanimously approved Julie W. Chang's proposal *Enchanted Forest* as the recommended artist for the Willard Park Clubhouse Public Art Commission.

POSSIBLE ACTION

Both the Willard Clubhouse Artist Review Panel and Public Art Subcommittee have recommended Julie W. Chang's proposal *Enchanted Forest* for the Willard Clubhouse Public Art Commission RFQ.

Upon the Civic Art Commission's final approval of this proposal, staff will work with the artist to execute a contract immediately. The Willard Park Clubhouse is tentatively slated for completion May 2025. The mosaic is tentatively slated for installation December 2025/January 2026.

Attached:

Julie W. Chang's proposal *Enchanted Forest*



JULIE W CHANG

ENCHANTED FOREST

Enchanted Forest draws inspiration from Berkeley's flora and fauna and the history of Willard Park as a beloved gathering space. With the intent of highlighting diverse voices and perspectives, symbols mingle and collide to abstraction, inviting interpretation and opportunities for delight and discovery for children and viewers of all ages. This "woven" mosaic will serve as a talisman, a celebration of community in harmony with our natural environment, a reminder that we are more powerful together than apart.

OUR NATURAL ENVIRONMENT



The Dawn Redwood, in Native American traditions, is a sacred symbol of wisdom and endurance. In ancient Chinese philosophy, it represents the harmony between humans and nature.



The (Old Berkeley) Fuchsia connects to art and literary themes of love, trust, grace and resilience. It's vibrant and bold colors are associated with creativity, nurturing and confidence.



The Barn Owl is associated with intelligence, adaptability, and insight. Due to its migratory nature, it also symbolizes freedom and the ability to explore new paths in life.



The California Mountain Kingsnake symbolizes adaptability power and protection. It's dual-colored pattern echoes themes of duality and transformation. One of the most widespread mythological symbols, serpents are also associated with wisdom, healing and rebirth.

THE LANGUAGE OF TEXTILES



Llalin (or Spider), in Mapuche weaving, is a protector and teacher that reminds us of the importance of nurturing our creative instincts and the value of mentorship and guidance. In Turkish Kilims, similar motifs are used to represent the Edjer Dragon, a guardian of treasures and the tree of life.



The AƆinkra, Soafo Ye Na (or Willing Helper), is the Ghanaian symbol of support, cooperation and teamwork. The four petalled shape references pattern work that can also be found in Indian block printing.



MOCK-UP OF VARIED PORCELAIN, CERAMIC AND GLASS APPLICATIONS



WILLARD CLUBHOUSE LOBBY ARTWORK IN-SITU

This proposed artwork by Julie W. Chang will enhance Willard Clubhouse and Willard Park in a way that appeals to a wide range of visitors, guests, and staff, including those of all ages—children, teens, and adults.

| | | Response Percent | Response Count |
|-------------------|--|------------------|----------------|
| Strongly Disagree | | 4.3% | 12 |
| Disagree | | 5.7% | 16 |
| Neutral | | 13.9% | 39 |
| Agree | | 31.3% | 88 |
| Strongly Agree | | 44.8% | 126 |

This proposed artwork by Julie W. Chang will promote community connections, a sense of belonging, and inclusivity.

| | | Response Percent | Response Count |
|-------------------|--|------------------|----------------|
| Strongly Disagree | | 5.3% | 15 |
| Disagree | | 7.5% | 21 |
| Neutral | | 29.2% | 82 |
| Agree | | 24.8% | 69 |
| Strongly Agree | | 33.5% | 94 |

This proposed artwork by Julie W. Chang is particularly fitting for its site. It will meaningfully connect to the Willard Clubhouse community and local culture, complement its architectural setting, reflect the site's history, and/or respond to the park's natural environment.

| | | Response Percent | Response Count |
|-------------------|--|------------------|----------------|
| Strongly Disagree | | 4.6% | 13 |
| Disagree | | 3.9% | 11 |
| Neutral | | 22.4% | 63 |
| Agree | | 23.5% | 66 |
| Strongly Agree | | 45.6% | 128 |



Willard Clubhouse Public Art Proposal In-Situ



Willard Clubhouse Public Art Proposal Plan with Dimensions

OUR NATURAL ENVIRONMENT



The Dawn Redwood, in Native American traditions, is a sacred symbol of wisdom and endurance. In ancient Chinese philosophy, it represents the harmony between humans and nature.



The (Old Berkeley) Fuchsia connects to art and literary themes of love, trust, grace and resilience. It's vibrant and bold colors are associated with creativity, nurturing and confidence.



The Barn Owl is associated with intelligence, adaptability, and insight. Due to its migratory nature, it also symbolizes freedom and the ability to explore new paths in life.



The California Mountain Kingsnake symbolizes adaptability power and protection. It's dual-colored pattern echoes themes of duality and transformation. One of the most widespread mythological symbols, serpents are also associated with wisdom, healing and rebirth.

THE LANGUAGE OF TEXTILES



Llalin (or Spider), in Mapuche weaving, is a protector and teacher that reminds us of the importance of nurturing our creative instincts and the value of mentorship and guidance. In Turkish Kilims, similar motifs are used to represent the **Edjer Dragon**, a guardian of treasures and the tree of life.



The Adinkra, Bofo Ye Na (or Willing Helper), is the Ghanaian symbol of support, cooperation and teamwork. The four petalled shape when combined with the Fuchsia's anther references the delicate pattern work found in Indian block printing.



Willard Clubhouse Public Art Proposal Detail



Mock-up of Varied Porcelain, Ceramic and Glass Applications



CHERYL
DERRICOTTE

City of Berkeley, Civic Arts Commission, 12.4.24

Artist in the World...



Page 35 of 99

My meditation bell.

“Art is the vehicle that drives
difficult conversations.”

“I use museums and galleries as
brave spaces to host our talks.”



CODAworx Summit 2024. Three artists in the middle – including me(!)
— received the Emerging Public Artist Award in Cincinnati.

From Left: Toni Sikes, CEO, CODAworx; Pamela Council, artist. Me;
Gioia Fonda, artist, and Ramzi Shakra, EPSON.



For RUP's Gateway at Millbrae Station, CA.
Freedom's Threshold
12' x 4' x 4', Aluminum and Kiln-formed Glass.



Detail of hand-made glass
Freedom's Threshold, (2023) Cheryl Derricotte



Example of visual literacy work and community engagement from service as a Kala/City of Berkeley Municipal Artist-in-Residence. Images from a bookmaking workshop I taught at Kala for e-bike recipients.



Roadwork, by 2024 Municipal Artists-in-Residence
Cheryl Derricotte & Marcel Pardo Ariza
Kala Art Institute, Berkeley, CA



Suite of Three Letterpress Prints for Acquisition Discussion Today: *The Meeting*, *The Gathering*, and *The Notice*. Neenah Classic Crest Natural White 80lb; Southern Inks, and Historical Imagery. Edition of 30, 4 APs .

Cheryl Derricotte
Roadwork Exhibition
Culmination of Municipal Artist in Residence Project
Proposed Artwork Purchase
Image List, Descriptions & Price
(11/12/2024)

1. The Meeting (2024)



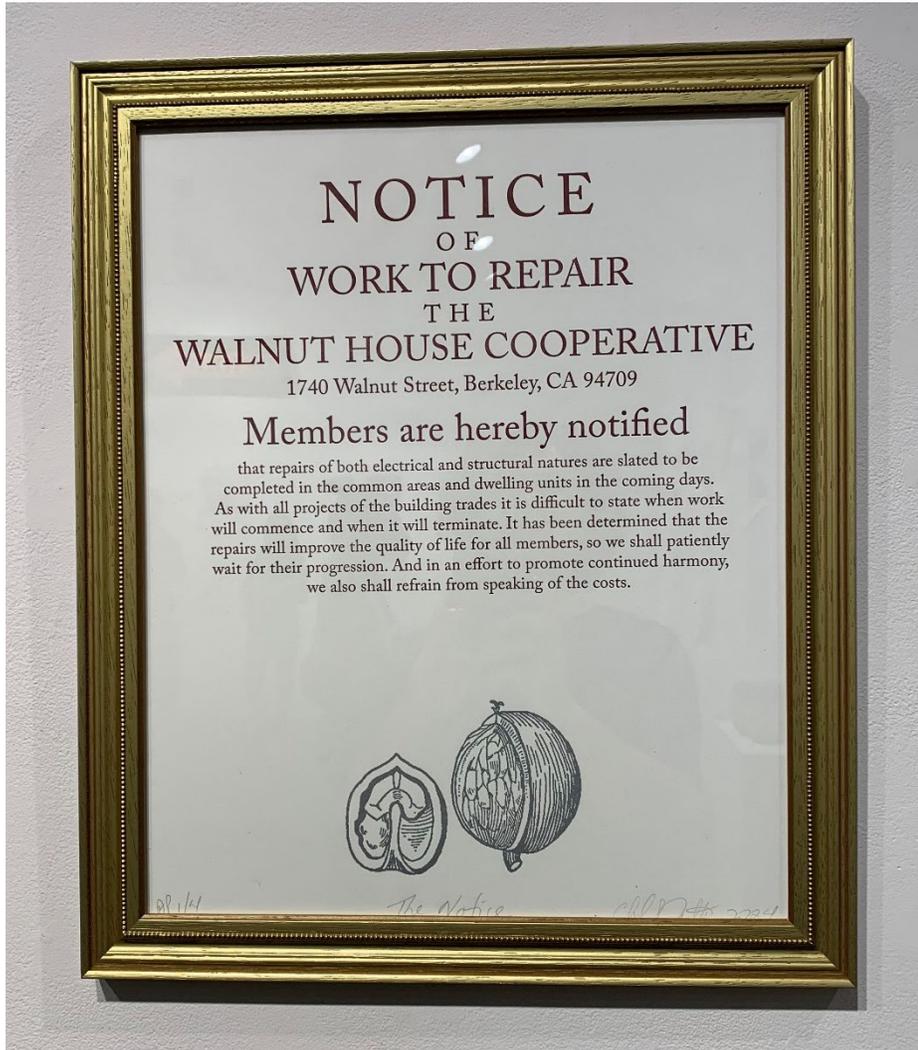
Size: 13" x 16" (Framed: 15" x 18")
Neenah Classic Crest Natural White 80lb; Southern Inks, and Historical Imagery. Edition of 30, 4 APs; \$75 each/Suite of All 3 Prints \$210

2. *The Gathering* (2024)



Size: 13" x 16" (Framed: 15" x 18")
Neenah Classic Crest Natural White 80lb; Southern Inks, and Historical Imagery. Edition of 30, 4 APs, \$75 each/Suite of All 3 Prints \$210

3. *The Notice* (2024)



Size: 13" x 16" (Framed: 15" x 18")

Neenah Classic Crest Natural White 80lb; Southern Inks, and Historical Imagery. Edition of 30, 4 APs, \$75 each/Suite of All 3 Prints \$210

Itemized Price:

Set of 3 prints costs \$210 total

3 wood & glass frames are \$140 total

Artist's Admin Fee = \$75

TOTAL: \$425

“Historians can tell you what happened and when, but they need artists to tell you how it felt to be there.” —Pearl Cleage



THANK YOU!

www.CherylDerricotteStudio.com

E-Mail: Cheryl@CherylDerricotteStudio.com



FY26 Individual Artist Projects Grant

City of Berkeley | Civic Arts Grant Guidelines

APPLY HERE

Important Dates (Subject to change)

| | |
|---|------------------------------------|
| Applications Open | January 6, 2025 |
| Application Deadline | February 19, 2025, 11:59 pm |
| Grant Review Panel Meeting | May 2025 |
| Grants Subcommittee Meeting – Funding Recommendations | June 6, 2025 |
| Civic Arts Commission Meeting – Grant Awards Approval | June 25, 2025, 6:00 pm |
| Grant Activity Period | July 1, 2025 – June 30, 2026 |
| Final Report Due | July 30, 2026 |

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The Civic Arts program supports a culturally vibrant and diverse arts ecosystem within the City of Berkeley by funding grants to artists, arts organizations, and festivals.

Individual Artist Project grants support artists living in Berkeley with project-based funding. Projects must include original work created during the Grant Activity Period and a public presentation that engages Berkeley residents in a meaningful way.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochoyeno-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley’s incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Eligibility – Who can apply?

Applicants must meet all of the following eligibility requirements:

- Individual artist and *not* applying as a partnership, group, or collective
- Resident of the City of Berkeley
- Artist working in film and new media, multidisciplinary/interdisciplinary arts, social practice, or visual arts
- 18 years of age or older

NEW: This grant category is discipline specific. **You may only apply once in either FY26 or FY27 and must select the primary artistic discipline that aligns with your proposed project.**

The following disciplines will be considered over the next two grant cycles:

FY26 (*this application period*):

- Film and New Media
- Multidisciplinary / Interdisciplinary Arts
- Social practice
- Visual Arts

FY27 (*next application period*):

- Dance
- Folk and Traditional Arts
- Literary Arts
- Music
- Theater

1.5 Eligibility – Who can’t apply?

- City of Berkeley employees employed at the time of the application or during any part of the Grant Activity Period
- Full-time students enrolled at the time of the application or during any part of the Grant Activity Period
- Individual Artist Project grantees from the last two grant cycles (previous two Fiscal Years)
- Artists with proposed projects in dance, folk and traditional arts, literary arts, music, or theater
- Individuals who do not live in the City of Berkeley
- Organizational applicants (for example, festivals, nonprofit organizations, businesses, etc.)

1.6 Who is encouraged to apply?

- Artists in any phase of their artistic career including emerging, midcareer, and established artists
- Individuals representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicax; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older

1.7 Grant Amount

The Individual Artist Project grant is a **\$5,000** award.

Ten (10) awards will be given in this grant category, totaling a \$50,000 allocation for individual artists.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2026 budget and Civic Arts Grants allocation; amounts are subject to change.

1.8 Funding Use – Grant money can be used for these things.

A project budget is not required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Artist fees
- Equipment rentals
- Living expenses during the Grant Activity Period (for example, rent, utilities, childcare, etc.)
- Stipends for collaborators
- Supplies and materials needed for the project
- Venue or studio fees

1.9 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for the following:

- Expenses incurred outside of the Grant Activity Period
- Joint projects funded by two or more Individual Artist Project awards
- Political advocacy or lobbying
- Project production and presentation activities outside of the City of Berkeley
- Projects for which the main intent is curation, archiving, or journalism

1.10 Project Requirements

- All project components must be completed within the Grant Activity Period (July 1 – June 30)
- Public presentation. A public presentation of the new artwork within the City of Berkeley is required. The presentation must engage a defined Berkeley audience/community in a meaningful way.
 - Presentations may include, but are not limited to: performing arts productions; visual art presentations, exhibitions or public art projects; social practice projects; media arts or film screenings; literary readings; or artist talks.

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The Individual Artist Project grant application consists of the following components:

- Proof of Berkeley residency
 - Examples include a current lease agreement, utility bill, or property tax bill.
 - Unhoused and unsheltered artists may provide a letter from a Berkeley-based shelter or a Berkeley-based homeless service program as proof of Berkeley residency.
- Resume or Curriculum Vitae (C.V.)
- Work samples and descriptions
- Narrative questions

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account or navigating this platform is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email, phone or virtual appointment. Technical assistance can provide guidance around eligibility, application requirements, or review criteria.

Application resources available on the [Civic Arts website](#) are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar.

Staff contact: Hilary Amnah, Grants Program Lead

hamnah@berkeleyca.gov

510-981-7539

[Schedule a virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to apply should make their requests to the Civic Arts staff at civicarts@berkeleyca.gov. Staff works with the Disability Compliance Program (ada@berkeleyca.gov) to review and fulfill the request. **Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.** TTY users can dial 7-1-1 to be connected to a specially trained communications assistant from a [state relay provider](#).

2.5 Translation Services

Translation services for the grant guidelines are available upon request. Requests can be emailed to Civic Arts staff at civicarts@berkeleyca.gov. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated by Grant Review Panelists using the following criteria:

Artistic Practice and Experience (30%)

- Work samples demonstrate high-quality or promise
- Resume or Curriculum Vitae (C.V.) demonstrates high-quality or promise through its artistic history and accomplishments
- Reasoning for how funding will enhance, develop, and/or transform the applicant’s artistic practice is compelling

Project Narrative (30%)

- Project goals, plan, timeline, and how funds will be spent demonstrate clarity and feasibility
- Project processes demonstrate originality, skill, and depth of concepts
- Proposed final work is impactful for the artist and City of Berkeley

Cultural Equity (30%)

- Applicant clearly conveys how their personal experiences and/or identities are rooted in and reflective of historically marginalized communities
- Applicant demonstrates an appropriate relationship between their creative practice and a historically marginalized community(ies)

Community Impact (10%)

- A venue for the required public presentation is identified; feasibility of using identified venue is articulated
- Proposed public presentation is appropriate to the project goals and engages a defined Berkeley audience/community in a meaningful way

3.2 Scoring Scale

Grant Review Panelists use the following scale to assess how well the application meets the review criteria. Numerical values are calculated to the appropriate weight for each criterion.

| | | |
|----------|-----------------------|--|
| 5 | Exceptional | meets review criteria to the highest degree |
| 4 | Strong | strongly meets review criteria |
| 3 | Good | adequately meets review criteria; average |
| 2 | Fair | moderately meets some of the review criteria; needs some improvement |
| 1 | Underdeveloped | minimally meets the review criteria; greatly needs improvement |
| 0 | Weak | does not meet any elements of the review criteria |

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff reviews each application submitted before the deadline for eligibility. Eligible applications are evaluated by a Grant Review Panel in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of individuals that can be selected to serve as a panelist.

Any Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). **A ‘conflict of interest’ is defined as a situation in which a Panelist has a competing professional, financial, or personal interest that could impair their ability to perform their evaluation responsibilities objectively.**

The Grant Review Panel meeting is public and facilitated through a Zoom Webinar. All applicants receive information regarding the panel meeting’s date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel’s discussion of their application to clarify any aspects that may have been misunderstood by the panelists. The allotted three minutes may not be used to communicate additional information not included in the application.

Applicants may request their panel comments after they receive official notice of award or decline.

4.3 Civic Arts Commission Approval

After the Grant Review Panel meets to review all applications, the Civic Arts Commission’s Grants Subcommittee meets to develop funding recommendations based on scores and availability of funds. The Subcommittee ensures proposed grant awards are aligned with granting policies and guidelines before sending the recommendations to the full Civic Arts Commission.

Funding recommendations by the Grants Subcommittee are sent directly to applicants and are made public at least five (5) days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee’s proposed funding scenario by completing an appeal form. Appeal forms must be received at least 10 days in advance of the June 25, 2025 Civic Arts Commission meeting. Applicants can email appeal forms to civicarts@berkeleyca.gov.

Once an appeal form is received, Civic Arts staff reviews the appeal form for evidence of misconduct or technical error. If misconduct or technical error is evident, the appeal is reviewed by the Grants Subcommittee, and forwarded to the Civic Arts Commission for final appeal decision.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

Page 52 of 99

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographics Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget and after July 1.

Please note: Grantees should be aware of the tax implications for awarded funds and maintain documents required for state and federal income taxes.

5.2 Final Report

All grantees must submit a completed Final Report form within 30 days after the Grant Activity Period ends. **Final Reports are due by July 30** unless otherwise noted. The Final Report demonstrates how the grant-funded project was developed and implemented. The Final Report also includes quantitative questions and space to make suggestions for improving the program. Grantees who do not submit a Final Report are ineligible from applying for any future Civic Arts grants.

5.3 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from completing their project before the end of the Grant Activity Period (June 30) may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. **Extension requests must be received before June 30 and approved by Civic Arts staff.**

5.4 Artist Showcase

Individual Artist Project grantees are required to participate in an Artist Showcase to present their final project processes and products as a cohort. The Artist Showcase is an opportunity to see other grantees' work and share their work with the Civic Arts community. The Artist Showcase may be recorded and used for Civic Arts promotional purposes.

5.5 Acknowledging City Support

Grant recipients must acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.6 City Permits and Permissions

Receiving a grant does not imply that Civic Arts or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for project elements such as publicly installed art, street closures, sound amplification in public space, or murals. Planning for this should be reflected in the application narrative.

Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

Page 53 of 99

5.7 Incomplete Projects

Failure to complete the grant-funded project, required public presentation, Final Report, or participate in the Artist Showcase will result in a forfeiture of grant funds. Grantees with incomplete projects must return their awarded funds to the City of Berkeley.

APPLY HERE

Important Dates (Subject to change)

| | |
|---|------------------------------------|
| Applications Open | January 6, 2025 |
| Application Deadline | February 26, 2025, 11:59 pm |
| Grant Review Panel Meeting | May 2025 |
| Grants Subcommittee Meeting – Funding Recommendations | June 6, 2025 |
| Civic Arts Commission Meeting – Grant Awards Approval | June 25, 2025, 6:00 pm |
| Grant Activity Period | July 1, 2025 – June 30, 2026 |
| Final Report Due | July 30, 2026 |

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The purpose of the Arts Programs grant is to support arts and cultural programming in the City of Berkeley that falls within one of two categories:

- **Non-arts nonprofit organizations located in the City of Berkeley** producing arts/cultural programming in the City of Berkeley led by a partnering arts organization or teaching artist
- **Arts nonprofit organizations located in the Greater Bay Area (outside of Berkeley)** producing arts/cultural programming in the City of Berkeley

This funding opportunity aims to (1) allow cross-sector collaborations and opportunities for non-arts organizations to hire arts and cultural workers or partner with Berkeley-based arts organizations, and (2) allow Berkeley residents to engage in Greater Bay Area programming offered by non-Berkeley arts organizations.

Please note: This grant is funded in part with a grant from the National Endowment for the Arts and is not guaranteed to be offered in future Civic Arts grant cycles.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley’s incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay

communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Definitions

Artistic Excellence and Artistic Merit: A review criterion required for grant awards using National Endowment for the Arts funds. For this grant program, this can mean a mastery of skills and techniques; communication of a unique vision or perspective; professional approaches to process and presentation; the artistic work(s)' contribution to the development of the community members involved, the art form, and the arts generally; or, the artistic services' contribution to developing a vibrant arts and cultural community. Artistic Excellence and Artistic Merit is considered within the context of the arts program and any community identities associated with the program.

Arts Organization: A nonprofit 501(c)3 organization with a primary purpose of providing arts, creative, or cultural programming/services. The organization's purpose is assessed and verified by staff using the organization's website, mission, core activities, and IRS National Taxonomy of Exempt Entities (NTEE) codes.

Greater Bay Area: The geographic area comprised of Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, or Sonoma counties.

Non-arts Organization: A nonprofit 501(c)3 with a primary purpose *other* than providing arts, creative, or cultural programming/services. For example: environmental, health, or human service organizations.

1.5 Eligibility – Who can apply?

Applicants must meet one of the following eligibility requirements:

- Nonprofit 501(c)(3) *non-arts* organization with its official business address in the City of Berkeley
- Nonprofit 501(c)(3) arts organization with its official business address in the Greater Bay Area but outside of Berkeley city limits

1.6 Eligibility – Who can't apply?

- Applicants seeking or receiving Civic Arts funding in other grant categories
- City of Berkeley government departments or units
- For-profit businesses or sole proprietorships
- Individual artists
- Public or private school districts
- Non-arts nonprofit organizations located outside of the City of Berkeley

- Organizations disbarred, suspended, or have any other exclusions or disqualifications from receiving federal funds

1.7 Who is encouraged to apply?

Organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount and Investment

All applicants may request up to **\$5,000** for eligible program-related expenses.

Sixteen (16) awards will be given in this grant category, totaling an \$80,000 allocation for arts programming. Half of this total comes from the City of Berkeley and half comes from the National Endowment for the Arts.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2026 budget and Civic Arts Grants allocation; amounts are subject to change.

1.9 Funding Use – You can use the grant money for these things.

A program budget is required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Administrative costs related to the program
- Artist and performer stipends
- Equipment rentals
- Production or technical staff contractors
- Supplies and materials needed for the program
- Venue and permit fees
- Up to 10% of award for indirect costs

1.10 Funding Use Restrictions – You can't use the grant money for these things.

Grant funds may not be used for:

- Activities occurring outside the City of Berkeley
- Administrative or other organizational costs unrelated to the program
- Capital improvement projects
- Festivals
- Fundraising
- Political advocacy or lobbying
- Programs in schools during school hours
- Programs on university campuses that are primarily for enrolled students
- Programs with religious or evangelical purposes

1.11 Program Requirements

- Program must have a free component
- Program must take place in the City of Berkeley

- Program must take place within the Grant Activity Period
- Program must follow the National Endowment for the Arts [sub-awardee regulations](#)

1.12 Fiscal Sponsors

The use of Fiscal Sponsors is not permitted for this grant program.

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The Arts Programs grant application consists of the following components:

- Proof of nonprofit status for applicant
- Narrative questions
- Key program staff, teaching artist(s), or partnering organization qualifications
- Program budget form and budget notes
- Work samples and support materials

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email, phone or virtual appointment. Technical assistance can provide guidance around eligibility, application requirements, or review criteria.

Application resources available on the [Civic Arts website](#) are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar.

Staff contact: Hilary Amnah, Grants Program Lead

hamnah@berkeleyca.gov

510-981-7539

[Schedule a virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to apply should make their requests to the Civic Arts staff at civicarts@berkeleyca.gov. Staff works with the Disability Compliance Program (ada@berkeleyca.gov) to review and fulfill the request. **Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.** TTY users can dial 7-1-1 to be connected to a specially trained communications assistant from a [state relay provider](#).

2.5 Translation Services

Translation services for the grant guidelines are available upon request. Requests can be emailed to Civic Arts staff at civicarts@berkeleyca.gov. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated by Grant Review Panelists using the following criteria:

Program Narrative and Timeline (25%)

- Clearly defined goals and/or proposed outcomes and an appropriate plan to determine if those goals and/or outcomes are met
- Ability to carry out the program based on such factors as the appropriateness of the budget, clarity of the project activities, resources involved, and the qualifications of the program's personnel and/or partnerships

Artistic Excellence and Artistic Merit (25%)

- Quality of the artists and other key individuals, creative process, works of art, organizations, arts education providers, artistic partners, and/or services involved in the program and their relevance to the audience/communities the project aims to serve
- Value and appropriateness of the program to the organization's mission, artistic field, artists, audience, community, and/or constituency

Community Engagement and Impact (25%)

- Extent to which community members, local businesses, and local nonprofit organizations in the neighborhood are involved in the planning and implementation of the program
- Community and/or neighborhood benefit is clearly demonstrated
- Extent to which the program activities are free
- Extent to which the program activities are accessible to people with physical disabilities

Cultural Equity (25%)

- Extent to which the program supports diverse personnel, teaching artists, and/or cultural workers through paid opportunities
- Extent to which the program's content is rooted in institutionally underserved communities and geographically underserved areas of the city
- Extent to which the program engages economically-disadvantaged individuals

3.2 Scoring Scale

Grant Review Panelists use the following scale to assess how well the application meets the review criteria. Numerical values are calculated to the appropriate weight for each criterion.

| | | |
|----------|-----------------------|--|
| 5 | Exceptional | meets review criteria to the highest degree |
| 4 | Strong | strongly meets review criteria |
| 3 | Good | adequately meets review criteria; average |
| 2 | Fair | moderately meets some of the review criteria; needs some improvement |
| 1 | Underdeveloped | minimally meets the review criteria; greatly needs improvement |
| 0 | Weak | does not meet any elements of the review criteria |

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff reviews each application submitted before the deadline for eligibility. Eligible applications are evaluated by a Grant Review Panel in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of individuals that can be selected to serve as a panelist.

Any Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). **A ‘conflict of interest’ is defined as a situation in which a Panelist has a competing professional, financial, or personal interest that could impair their ability to perform their evaluation responsibilities objectively.**

The Grant Review Panel meeting is public and facilitated through a Zoom Webinar. All applicants receive information regarding the panel meeting’s date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel’s discussion of their application to clarify any aspects that may have been misunderstood by the panelists. The allotted three minutes may not be used to communicate additional information not included in the application.

Applicants may request their panel comments after they receive official notice of award or decline.

4.3 Civic Arts Commission Approval

After the Grant Review Panel meets to review all applications, the Civic Arts Commission’s Grants Subcommittee meets to develop funding recommendations based on scores, number of applications, and availability of funds. The Subcommittee ensures proposed grant awards are aligned with granting policies and guidelines before sending the recommendations to the full Civic Arts Commission.

Funding recommendations by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee’s proposed funding scenario by completing an appeal form. Appeal forms must be received at least 10 days in advance of the June 26, 2024 Civic Arts Commission meeting. Applicants can email appeal forms to civicarts@berkeleyca.gov.

Once an appeal form is received, Civic Arts staff reviews the appeal form for evidence of misconduct or technical error. If misconduct or technical error is evident, the appeal is reviewed by the Grants Subcommittee, and forwarded to the Civic Arts Commission for final appeal decision.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Federal Requirement for Unique Entity Identifier (UEI)

All grantees must have a Unique Entity Identifier (UEI). Grantees can request a UEI in [SAM.gov](https://sam.gov). Grantees are NOT required to have a full registration in SAM.gov. A UEI must be provided to Civic Arts before payment can be issued.

5.2 Invoicing

Grantees must complete a Demographic Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget and after July 1.

5.3 Final Report

All grantees must submit a completed Final Report form within 30 days after the Grant Activity Period ends. **Final Reports are due by July 30** unless otherwise noted. The Final Report should demonstrate how the grant-funded project was developed and implemented. The Final Report also includes evaluation questions for self-reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Final Report are ineligible from applying for any future Civic Arts grants.

5.4 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from completing their program before the end of the Grant Activity Period (June 30) may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to six (6) months beyond the original end-date. **Extension requests must be received before June 30 and approved by Civic Arts staff.**

5.5 Business License

Awarded organizations must have a current [City of Berkeley Business License](#).

5.6 Acknowledging City Support

Grant recipients must acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.7 Acknowledging National Endowment for the Arts (NEA) Support

For print and online program materials, the basic requirement is a phrase acknowledging support from the National Endowment for the Arts using the following language: "This program is supported in part by the National Endowment for the Arts."

- We encourage you to include "To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov."
- In addition, we encourage you to use the [National Endowment for the Arts current logo](#) whenever possible to accurately indicate that your program has been supported by the National Endowment for the Arts.
- You may also use social media to indicate National Endowment for the Arts support of your program, such as "This program is supported in part by the National Endowment for the Arts." It is also acceptable to include the agency in a list among other program supporters. (On Twitter and Instagram, you may use @NEAarts instead of spelling out the full name of the agency.)

5.8 City Permits and Permissions

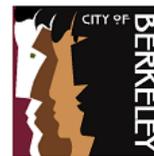
Receiving a grant does not imply that Civic Arts or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for project elements such as publicly installed art, street closures, sound amplification in public space, or murals. Planning for this should be reflected in the application narrative.

Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.9 Incomplete Programs

Failure to complete the grant-funded program or Final Report will result in a forfeiture of grant funds. Grantees with incomplete programs must return their award funds to the City of Berkeley.



FY26 Community Festivals Grant

City of Berkeley | Civic Arts Grant Guidelines

APPLY HERE

Important Dates (Subject to change)

| | |
|---|--------------------------------|
| Applications Open | January 6, 2025 |
| Application Deadline | March 5, 2025, 11:59 pm |
| Grant Review Panel Meeting | May 2025 |
| Grants Subcommittee Meeting – Funding Recommendations | June 6, 2025 |
| Civic Arts Commission Meeting – Grant Awards Approval | June 25, 2025, 6:00 pm |
| Grant Activity Period | July 1, 2025 – June 30, 2026 |
| Final Report Due | July 30, 2026 |

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The Civic Arts program supports a culturally vibrant and diverse arts ecosystem within the City of Berkeley by funding grants to artists, arts organizations, and festivals.

Community Festival grants fund community festivals and special events that:

- celebrate and preserve a rich variety of cultural opportunities for Berkeley’s residents;
- bolster Berkeley’s vitality;
- increase Berkeley’s reputation as a vibrant destination for visitors;
- create meaningful experiences that build community.

Community Festival grants support a range of events throughout the City, from small-scale and first-time events to large-scale and established festivals. Funded events must be open to the entire public and have a free component.

Please note: This grant is for festivals that are one- or multi-day events, but generally events that occur one time per year. This grant is not intended to fund ongoing programming.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley’s incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay

Page 64 of 99

communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Festival Definition

A festival is defined as a public event that celebrates a community, neighborhood, historically significant day, or shared cultural interest. These may include arts fairs, celebrations of cultural heritage, and other events that occur over a limited time period.

1.5 Eligibility – Who can apply?

Applicants must meet one of the following eligibility requirements:

- Nonprofit 501(c)(3), 501(c)(4), or 501(c)(6) organization
- Applicant is an organizational entity that is nonprofit in nature (for example, artist collectives and guilds) and using a Fiscal Sponsor to apply. Fiscal Sponsors must be a nonprofit 501(c)(3) organization.
 - See additional requirements regarding the use of Fiscal Sponsors in section 1.12 Fiscal Sponsors

1.6 Eligibility – Who can't apply?

- City of Berkeley government departments or units
- For-profit businesses
- Individual artists

1.7 Who is encouraged to apply?

Organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount

All applicants may request up to **\$7,000** for festival-related expenses.

A projected total of \$200,000 is allocated for this grant category. Award amounts and the number of awards be determined by the amount of applications received, request amounts, and final scores.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2026 budget and Civic Arts Grants allocation; amounts are subject to change.

1.9 Funding Use – Grant money can be used for these things.

A project budget is required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Artist and performer stipends
- Equipment rentals
- Production or technical staff contractors
- Supplies and materials needed for the festival
- Venue and permit fees

1.10 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for the items or events in the following list. Applications that include expenses related to the following will be deemed ineligible.

- Activities not available to the general public
- Activities occurring outside the City of Berkeley
- Administrative or other organizational costs unrelated to production of the event
- Capital improvement projects
- Events in schools during school hours
- Events on university campuses that are primarily for enrolled students
- Events where fundraising is the primary purpose
- Events where sporting is the primary purpose (for example, tournaments, marathons, etc.)
- Ongoing programming (for example, regular programs or events that occur throughout the year and would not be considered a festival or special event)
- Political advocacy or lobbying

1.11 Festival Requirements

- Festival must have a free component
- Festival must be open and accessible to the public
- Festival must take place in the City of Berkeley
- Festival must take place within the Grant Activity Period

1.12 Fiscal Sponsors

For the purposes of Civic Arts grants, a Fiscal Sponsor is a 501(c)(3) tax-exempt, nonprofit organization that receives awarded funds on behalf of an organizational entity that does not have Federal Tax-Exempt status. Fiscal sponsorship is unique to each circumstance and may take the form of processing a single check, providing complex accounting services, and/or project oversight. Fiscal Sponsors may have an official business address anywhere in the United States.

Organizational entities applying with a Fiscal Sponsor must be nonprofit in nature and have their own accounting documentation. These organizational entities must also be comprised of more than one staff member or volunteer.

Fiscally sponsored applicants and Fiscal Sponsors should note the following:

- Proof of the Fiscal Sponsor's nonprofit status is due at the time of application
- A Letter of Agreement between the applicant organization and the Fiscal Sponsor outlining the

Page 66 of 99

conditions of the fiscal sponsorship is due at the time of application

- The Letter of Agreement must be valid through the end of the Grant Activity Period
- Grant application questions and materials—including all budget information—apply to the applicant organization, not the Fiscal Sponsor
- The primary point of contact between Civic Arts and the fiscal sponsorship is the applicant organization, not the Fiscal Sponsor
- Fiscal Sponsors are responsible for all fiscal obligations of the applicant's awarded funds

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The Community Festivals grant application consists of the following components:

- Proof of nonprofit status for applicant or Fiscal Sponsor
- Narrative questions
- Key staff and/or event personnel qualifications
- Board of directors or festival committee biographies
- Event budget form and budget notes
- Work samples and support materials
- If fiscally sponsored: Letter of Agreement between the applicant and Fiscal Sponsor

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email, phone or virtual appointment. Technical assistance can provide guidance around eligibility, application requirements, or review criteria.

Application resources available on the [Civic Arts website](#) are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar.

Staff contact: Hilary Amnah, Grants Program Lead

hamnah@berkeleyca.gov

510-981-7539

[Schedule a virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to apply should make their requests to the Civic Arts staff at civicarts@berkeleyca.gov. Staff works with the Disability Compliance Program (ada@berkeleyca.gov) to review and fulfill the request. **Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.** TTY users can dial 7-1-1 to be connected to a specially trained communications assistant from a [state relay provider](#).

2.5 Translation Services

Translation services for the grant guidelines are available upon request. Requests can be emailed to Civic Arts staff at civicarts@berkeleyca.gov. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated by Grant Review Panelists using the following criteria:

Festival Narrative and Community Significance (25%)

- Festival celebrates Berkeley’s cultural richness, historical significance, or community/neighborhood identity
- Festival goals are clearly defined
- Festival planning and activity timeline demonstrate clarity and feasibility
- Festival activities and programming are clear and directly relate to the defined goals

Festival Management and Production (30%)

- Key personnel have a history of producing similar festivals or events to the one proposed
- Applicant demonstrates ability to acquire necessary permits and insurance
- Applicant demonstrates financial responsibility through receiving diversified sources of funding relative to the budget-size and expenses
- Effectiveness of marketing and outreach strategies
- Effectiveness of festival’s evaluation strategies

Community Engagement and Impact (25%)

- Extent to which community members, local businesses, and local nonprofit organizations in the neighborhood are involved in the planning and implementation of the festival
- Community and/or neighborhood benefit is clearly demonstrated
- Extent to which the festival and festival activities are accessible to people with physical disabilities
- Extent to which the festival and festival activities are free

Cultural Equity (20%)

- Extent to which the festival supports diverse event personnel and performers through paid opportunities
- Extent to which the festival’s content is rooted in historically marginalized communities and geographically underserved areas of the city
- Extent to which the festival engages economically-disadvantaged individuals

3.2 Scoring Scale

Grant Review Panelists use the following scale to assess how well the application meets the review criteria. Numerical values are calculated to the appropriate weight for each criterion.

| | | |
|----------|-----------------------|--|
| 5 | Exceptional | meets review criteria to the highest degree |
| 4 | Strong | strongly meets review criteria |
| 3 | Good | adequately meets review criteria; average |
| 2 | Fair | moderately meets some of the review criteria; needs some improvement |
| 1 | Underdeveloped | minimally meets the review criteria; greatly needs improvement |
| 0 | Weak | does not meet any elements of the review criteria |

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff reviews each application submitted before the deadline for eligibility. Eligible applications are evaluated by a Grant Review Panel in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of individuals that can be selected to serve as a panelist.

Any Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). **A ‘conflict of interest’ is defined as a situation in which a Panelist has a competing professional, financial, or personal interest that could impair their ability to perform their evaluation responsibilities objectively.**

The Grant Review Panel meeting is public and facilitated through a Zoom Webinar. All applicants receive information regarding the panel meeting’s date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel’s discussion of their application to clarify any aspects that may have been misunderstood by the panelists. The allotted three minutes may not be used to communicate additional information not included in the application.

Applicants may request their panel comments after they receive official notice of award or decline.

4.3 Civic Arts Commission Approval

After the Grant Review Panel meets to review all applications, the Civic Arts Commission’s Grants Subcommittee meets to develop funding recommendations based on scores, number of applications, and availability of funds. The Subcommittee ensures proposed grant awards are aligned with granting policies and guidelines before sending the recommendations to the full Civic Arts Commission.

Funding recommendations by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee’s proposed funding scenario by completing an appeal form. Appeal forms must be received at least 10 days in advance of the June 26, 2025 Civic Arts Commission meeting. Applicants can email appeal forms to civicarts@berkeleyca.gov.

Once an appeal form is received, Civic Arts staff reviews the appeal form for evidence of misconduct or technical error. If misconduct or technical error is evident, the appeal is reviewed by the Grants Subcommittee, and forwarded to the Civic Arts Commission for final appeal decision.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographics Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget and after July 1.

5.2 Final Report

All grantees must submit a completed Final Report form within 30 days after the Grant Activity Period ends. **Final Reports are due by July 30** unless otherwise noted. The Final Report should demonstrate how the grant-funded project was developed and implemented. The Final Report also includes evaluation questions for self-reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Final Report are ineligible from applying for any future Civic Arts grants.

5.3 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from producing their festival before the end of the Grant Activity Period (June 30) may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. **Extension requests must be received before June 30 and approved by Civic Arts staff.**

5.4 Business License

Awarded organizations or Fiscal Sponsors must have a current [City of Berkeley Business License](#).

5.5 Acknowledging City Support

Grant recipients must acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.6 City Permits and Permissions

Receiving a grant does not imply that Civic Arts or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for project elements such as publicly installed art, street closures, sound amplification in public space, or murals. Planning for this should be reflected in the application narrative.

Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.7 Incomplete Projects

Failure to complete the grant-funded festival or Final Report will result in a forfeiture of grant funds. Grantees with incomplete projects must return their awarded funds to the City of Berkeley.

FY26/27 General Operating Support Grant

City of Berkeley | Civic Arts Grant Guidelines



[APPLY HERE](#)

Important Dates (Subject to change)

| | |
|---|---------------------------------|
| Applications Open | January 6, 2025 |
| Application Deadline | March 12, 2025, 11:59 pm |
| Grant Review Panel Meeting | May 2025 |
| Grants Subcommittee Meeting – Funding Recommendations | June 6, 2025 |
| Civic Arts Commission Meeting – Grant Awards Approval | June 25, 2025, 6:00 pm |
| Grant Activity Period | July 1, 2025 – June 30, 2027 |
| Progress Report Due | July 30, 2026 |
| Final Report Due | July 30, 2027 |

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The Civic Arts program supports a culturally vibrant and diverse arts ecosystem within the City of Berkeley by funding grants to artists, arts organizations, and festivals.

General Operating Support grants support the growth and stability of Berkeley’s arts community through funding the operational expenses of nonprofit arts organizations. This funding is intended to empower and promote equitable representation of organizations that have been historically and systemically marginalized.

This grant program operates and is open on a two (2) year cycle. If awarded, grantees receive their award amount for Fiscal Year 2026, and will receive the same award amount for Fiscal Year 2027. A two-year cycle is used to reduce the amount of administrative time and effort required to apply for City funding.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley’s incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

Page 72 of 99

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Arts Organization Definition

An arts organization is defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. The organization's purpose is assessed and verified by staff using the organization's website, mission, core activities, and IRS National Taxonomy of Exempt Entities (NTEE) codes.

1.5 Eligibility – Who can apply?

Applicants must meet all of the following eligibility requirements:

- Official business address is located in the City of Berkeley
- Applicant is an arts organization as described in section 1.4 Arts Organization Definition

Applicants must also meet one of the following eligibility requirements:

- Nonprofit 501(c)(3) organization
- Applicant is an organizational entity that is nonprofit in nature (for example, artist collectives and guilds) and using a Fiscal Sponsor to apply. Fiscal Sponsors must be a nonprofit 501(c)(3) organization.
 - See additional requirements regarding the use of Fiscal Sponsors in section 1.12 Fiscal Sponsors

1.6 Eligibility – Who can't apply?

- City of Berkeley government departments or units
- For-profit businesses or sole proprietorships
- Individual artists
- Nonprofit organizations that are not arts/cultural organizations (for example, social service nonprofits, religious institutions, etc.)
- Public or private school districts

1.7 Who is encouraged to apply?

Organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount and Investment

All applicants may request up to **\$10,000** for operating-related expenses for each year of the Grant Activity Period. (\$20,000 over two years.)

Awarded organizations will receive two payments, one in Fiscal Year 2026 and one in Fiscal Year 2027. Awards will be the same amount for each of the two fiscal years in the Grant Activity Period.

A projected total of \$450,000 is allocated for this grant category in FY26 and \$450,000 in FY27. Award amounts and the number of awards will be determined by the amount of applications received, request amounts, and final scores.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2026 budget, Fiscal Year 2027 budget, and Civic Arts Grants allocations for each of those years; amounts are subject to change.

1.9 Funding Use – Grant money can be used for these things.

Although a two-year organizational budget form is required, a project budget outlining how the grant funds would be used is not required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Artist and contractor stipends
- Equipment rentals
- Professional development and training
- Program supplies and materials
- Staff salaries
- Rent and utilities
- Venue and permit fees

1.10 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for:

- Activities in schools during in-school hours
- Activities that are primarily for university- or college-enrolled students
- Capital improvement projects
- Deficit or debt reduction
- Equipment purchases
- Expenses incurred outside of the Grant Activity Period
- Fundraising
- Political advocacy or lobbying
- Projects with religious or evangelical purposes
- Start-up costs for new organizations or businesses
- Trusts, endowments, or cash reserves

1.11 Funding Requirements

Funds must be used for operating and programming expenses within the Grant Activity Period.

1.12 Fiscal Sponsors

For the purposes of Civic Arts grants, a Fiscal Sponsor is a 501(c)(3) tax-exempt, nonprofit organization that receives awarded funds on behalf of an organizational entity that does not have Federal Tax-

Page 74 of 99

Exempt status. Fiscal sponsorship is unique to each circumstance and may take the form of processing a single check, providing complex accounting services, and/or project oversight. Fiscals Sponsors may have an official business address anywhere in the United States.

Organizational entities applying with a Fiscal Sponsor must be nonprofit in nature and have their own accounting documentation. These organizational entities must also be comprised of more than one staff member or volunteer.

NEW: Applicants using a Fiscal Sponsor must be registered with the [California Secretary of State](#) as a Nonprofit Corporation.

Fiscally sponsored applicants and Fiscal Sponsors should note the following:

- Proof of the Fiscal Sponsor’s nonprofit status is due at the time of application
- Proof of the applicant organization’s nonprofit registration with the Secretary of State is due at the time of application
- A Letter of Agreement between the applicant organization and the Fiscal Sponsor outlining the conditions of the fiscal sponsorship is due at the time of application
 - The Letter of Agreement must be valid through the end of the Grant Activity Period
- Grant application questions and materials—including all budget information—apply to the applicant organization, not the Fiscal Sponsor
- The primary point of contact between Civic Arts and the fiscal sponsorship is the applicant organization, not the Fiscal Sponsor
- Fiscal Sponsors are responsible for all fiscal obligations of the applicant’s awarded funds

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The General Operating Support grant application consists of the following components:

- Proof of Berkeley business address
- Proof of nonprofit status for applicant or Fiscal Sponsor
- Narrative questions
- Work samples and support materials
- Board of directors' biographies, including city of residence
- Key personnel biographies/qualifications
- Budget form and budget notes
- If fiscally sponsored: Letter of Agreement between the applicant and Fiscal Sponsor
- If fiscally sponsored: Proof of registration as a nonprofit with the California Secretary of State

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email, phone or virtual appointment. Technical assistance can provide guidance around eligibility, application requirements, or review criteria.

Application resources available on the [Civic Arts website](#) are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar.

Staff contact: Hilary Amnah, Grants Program Lead
hamnah@berkeleyca.gov
510-981-7539
[Schedule a virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to apply should make their requests to the Civic Arts staff at civicarts@berkeleyca.gov. Staff works with the Disability Compliance Program (ada@berkeleyca.gov) to review and fulfill the request. **Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.** TTY users can dial 7-1-1 to be connected to a specially trained communications assistant from a [state relay provider](#).

2.5 Translation Services

Translation services for the grant guidelines are available upon request. Requests can be emailed to Civic Arts staff at civicarts@berkeleyca.gov. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

Page 76 of 99

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated by Grant Review Panelists using the following criteria:

Arts and Cultural Programming (25%)

- Organization provides high-quality programming and services that contribute to Berkeley’s cultural ecosystem
- Organization articulates clear goals for the next two years related to its mission
- Effectiveness of organizational and programmatic evaluation strategies

Organizational Leadership (25%)

- Key personnel demonstrate the ability to reach programmatic and operational goals through qualifications and/or past experience
- Board of directors demonstrate relevant skills/experience in governing organization
- Applicant demonstrates financial health through diversified funding sources and a balanced budget (relative to budget size)

Community Engagement and Impact (25%)

- Effectiveness of organizational outreach and engagement strategies appropriate to identified audience(s)
- Extent to which input and feedback is collected from community members and/or organizational partners about programming and services
- Extent to which programming and services are accessible to people with physical disabilities
- Community benefit to Berkeley residents is clearly articulated through Berkeley-based programming and services

Cultural Equity (25%)

- Extent to which the organization employs diverse personnel and is governed by a diverse board of directors
- Extent to which the organization’s programming and services are rooted in institutionally underserved communities and geographically underserved areas of the city
- Extent to which the organization meaningfully engages economically-disadvantaged individuals
- Applicant shows organizational growth through changes made directly related to cultural equity in the past two years

3.2 Scoring Scale

Grant Review Panelists use the following scale to assess how well the application meets the review criteria. Numerical values are calculated to the appropriate weight for each criterion.

| | | |
|---|-----------------------|--|
| 5 | Exceptional | meets review criteria to the highest degree |
| 4 | Strong | strongly meets review criteria |
| 3 | Good | adequately meets review criteria; average |
| 2 | Fair | moderately meets some of the review criteria; needs some improvement |
| 1 | Underdeveloped | minimally meets the review criteria; greatly needs improvement |
| 0 | Weak | does not meet any elements of the review criteria |

Page 77 of 99

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff reviews each application submitted before the deadline for eligibility. Eligible applications are evaluated by a Grant Review Panel in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of individuals that can be selected to serve as a panelist.

Any Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). **A ‘conflict of interest’ is defined as a situation in which a Panelist has a competing professional, financial, or personal interest that could impair their ability to perform their evaluation responsibilities objectively.**

The Grant Review Panel meeting is public and facilitated through a Zoom Webinar. All applicants receive information regarding the panel meeting’s date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel’s discussion of their application to clarify any aspects that may have been misunderstood by the panelists. The allotted three minutes may not be used to communicate additional information not included in the application.

Applicants may request their panel comments after they receive official notice of award or decline.

4.3 Civic Arts Commission Approval

After the Grant Review Panel meets to review all applications, the Civic Arts Commission’s Grants Subcommittee meets to develop funding recommendations based on scores, number of applications, and availability of funds. The Subcommittee ensures proposed grant awards are aligned with granting policies and guidelines before sending the recommendations to the full Civic Arts Commission.

Funding recommendations by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee’s proposed funding scenario by completing an appeal form. Appeal forms must be received at least 10 days in advance of the June 26, 2025 Civic Arts Commission meeting. Applicants can email appeal forms to civicarts@berkeleyca.gov.

Once an appeal form is received, Civic Arts staff reviews the appeal form for evidence of misconduct or technical error. If misconduct or technical error is evident, the appeal is reviewed by the Grants Subcommittee, and forwarded to the Civic Arts Commission for final appeal decision.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographics Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget and after July 1.

5.1 Progress Report and Final Report

All grantees must submit a completed Progress Report form within 30 days after the midpoint of the two-year Grant Activity Period. Progress Reports are usually due by July 30 unless otherwise noted.

Grantees must also submit a completed Final Report form within 30 days after the end of the Grant Activity Period. Final Reports are usually due by July 30 unless otherwise noted.

The Reports should demonstrate progress toward goals and how the grant funds were used. The Final Report also includes evaluation questions for reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Progress Report or Final Report are ineligible from applying for any future Civic Arts grants.

5.2 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from spending grant funds before the end of the Grant Activity Period (June 30) may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. **Extension requests must be received before June 30 and approved by Civic Arts staff.**

5.3 Business License

Awarded organizations must have a current [City of Berkeley Business License](#).

5.4 Acknowledging City Support

Grant recipients must acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.5 City Permits and Permissions

Receiving a grant does not imply that Civic Arts or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for project elements such as publicly installed art, street closures, sound amplification in public space, or murals. Planning for this should be reflected in the application narrative.

Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.6 Unused Grant Funds

Failure to use grant funds for operational purposes within the Grant Activity Period will result in a forfeiture of the award. Grantees must return unused funds to the City of Berkeley. Failure to complete the Progress Report or Final Report will also result in forfeiture of the award.

2025 - 2026 Civic Arts Grant Panelist Pool

| Name | City | Organization | Artistic Discipline(s) | Biography |
|---------------------------------|-------------|------------------------------|--|--|
| Abigail Gryder (she/they) | San Leandro | Awesöme Orchestra Collective | Music Theater | AJ is a passionate supporter of Bay Area arts and social justice. They have worked as a grant writer, development director, and performer for several Bay Area nonprofit organizations including Lamplighters Music Theatre, Awesöme Orchestra Collective, and Oberlin Dance Collective over the past 5 years. AJ grew up in Oakland, CA in a family of musicians and is committed to empowering local artists, building community, and advancing equity, inclusivity, and accessibility within the arts. |
| Aireene Espiritu (she/her/hers) | Oakland | N/A | Music | Aireene Espiritu's songs are a mix of stompin', swayin', timeless and soulful Americana reminiscent of front porch storytelling, of ghosts and the living, times of laughter and tears. Aireene was a soloist with the Glide Ensemble in San Francisco, toured nationwide and internationally, and in 2016, was added to the roster of artists under non-profit label, Little Village. She created A Color-Coded Symphony project, a musical experience connecting the audience's ethnic origins to rhythms of the world and whose aim is to nurture curiosity and openness towards other cultures through music. Her latest project is, The Sampaguitas, singing Filipino folk songs and originals in three-part harmonies. |
| Beth Fein (she/her/hers) | Berkeley | artist in residence at KALA | Visual Arts Multidisciplinary / Interdisciplinary Dance | Beth Fein is an interdisciplinary artist who lives in Berkeley, CA. She works in her Oakland studio and as an AIR at KALA Art Institute in Berkeley. Her art practice includes installation, sculpture, printmaking, video, and performance. Fein's artistic journey began with clay, photography and dance. Each of these disciplines still reside within her work. From 2005-2016 Fein created and directed an annual conceptual, participatory, public art performance that took place simultaneously around the world (danceanywhere.org) This new genre public art reclaimed public space, inspired creativity and removed barriers; making art accessible to all. Fein incorporates the elements of chance and choice while referencing social justice to locate her work within our chaotic world. Fein served as Vice President of the Board of Directors of Shawl-Anderson Dance Center from September 2006 – March 2010. She has exhibited nationally and internationally. Her work is in the collections of: Yale University Library, Oakland Museum of California, UC Berkeley's Graphic Arts, Bradbury Art Museum, Bancroft Library, Zuckerman Art Museum, Nevada Museum of Art, Taller Grafica Experimental Havana, and San Francisco Art Commission. She has been awarded artist residencies in Cuba, Spain, Argentina, Basel, Switzerland, New York, Vermont and California. |
| Bhumi Patel (she/they) | Oakland | pateldanceworks | Dance Multidisciplinary / Interdisciplinary | Movement artist and writer Bhumi B Patel directs pateldanceworks and is a queer, desi, home-seeker, and science fiction choreographer (she/they). In its purest form, she creates performance works as a love letter to her ancestors. Patel is a member of Dancing Around Race, founded by Gerald Casel, and engages with curatorial practices for both performances and written publications. Patel's work has been presented at Movement Research (NY), The Asia Pacific Dance Festival (Manoa, Hawai'i), Human Resources (LA), CounterPulse (SF), among others. Her research has been presented at the Dance Studies Association annual conference, Performance Studies international, the Asia Pacific Dance Festival Conference, the National Women's Studies Association annual conference, the Popular Culture Association annual conference, the International Conference on Movement and Computing and other symposia. Patel been published in Performance Research Journal, the San Francisco Chronicle, Life as a Modern Dancer, Contact Quarterly, and InDance. She serves as Editorial Assistant for Choreographic Practices. Bhumi was a Women of Color in the Arts Leadership Fellow, a 2022-2023 Dance/USA Fellow, and a 2023 YBCA 100 Honoree. Making art is her way of tracing the deeply woven connections in which we live—past, present, future—as a way to build communities of nourishment and care. |

| | | | | |
|--|---------------|--------------------------------------|--|--|
| Christine Lau (she/her) | San Francisco | Young's People Symphony Orchestra | Music | Christine is a life-long music lover. She started playing the piano at the age of 6 and continued until 20. While attending university as an undergraduate at University of Wisconsin - Madison as an Economic and International Relation majors, she audited into the Music Department to further her piano studies. After working in the management consulting sector for most of her career, she decided to volunteer on a nonprofit Board to give back to the community outside of work. In 2017, Christine started volunteering on the Board of Young's People Symphony Orchestra (YPSO) after meeting the YPSO Board President and Treasurer. She was impressed with YPSO and also wanted to fulfill one of her childhood dreams - to be part of a youth orchestra. Christine continues to enjoy being on the YPSO Board and providing leadership to this sought-after non-profit organization. |
| Cristina Cabrera (they/them/theirs) | Emeryville | David Brower Center | Visual Arts | Cristina Cabrera holds BA degrees in Art Practice and Political Economy from UC Berkeley, where they began a rigorous investigation of diverse visual arts modes including painting, drawing, digital projection, and installation. As the Communications and Exhibitions Coordinator at the David Brower Center, they bring their experience as an artist and a strong attention to social and economic issues to the Center's environmentally-focused gallery programming. Cristina was a UC Berkeley Art Practice Honors Studio Awardee and has participated in various exhibitions at the Worth Ryder Art Gallery. |
| Cristina Edwards (she/her) | Oakland | N/A | Folk / Traditional Arts Multidisciplinary / Interdisciplinary Visual Arts | Cristina Edwards is a visual artist, writer, educator and musician based in Oakland, CA. Born in England, Cristina is the eldest daughter of a Filipina Immigrant and an officer in the US Navy. Her work explores identity, belonging, non-duality, and the inherent life force all beings possess. She practices as a teaching artist, and also works on public art projects and mural restoration. She has created intentional creative courses in a variety of media and focus areas for both youth and adults. Cristina has trained and worked in the environmental nonprofit sector for 14 years, and has expertise in grantmaking from a variety of perspectives. She led the regranting of a variety of NSF grants to environmental education providers in her work at UC Berkeley. She also most recently served as the Director of Strategic Partnerships at the Environmental Grantmakers Association, where she cultivated relationships within the grantmaking community. |
| Eric Avery (they/he) | Berkeley | N/A | Multidisciplinary / Interdisciplinary Theater Social Practice | Eric Avery is an interdisciplinary artist with over fifteen years of professional experience in theatre, interactive performance, and community-based projects. This wide-ranging creative practice has utilized puppets, buildings, food, improvisation, song, installation, participation, travel, humor, text, time, imagination, algorithms, honesty, facilitation, and tape; lots of tape. Since 2018, they have focused on applying a reparatoinist framework to their creative practice, cultural organizing projects, and life. This dedication to relationship-centered process has put Avery in collaboration with partners at non-profit organizations, municipalities, social service agencies, universities, farms, community centers, prisons, art galleries, and private homes. In addition to collaborations, Avery has independently created over 25 original productions. They earned a Bachelor's in Theatre & Film from the University of Kansas and an MFA in Theatre Arts from Towson University. Honors/Awards: Bessie Award (Outstanding Visual Design), Lavender Magazine Best of List (Outstanding Performance), Elliot Norton Award (Outstanding Design), 2024 MAP Grant, Zellerbach: Community Arts, East Bay Fund for Artists, Dresher Ensemble Artist Residency, and more. |

| | | | | |
|-----------------------------------|---------------|------------------------------|---|---|
| Eric Siegel (he/him/his) | Oakland | California Jazz Conservatory | Music Multidisciplinary / Interdisciplinary Visual Arts | For nearly 40 years, Eric has been in leadership roles in art and science museums and botanical gardens. He was honored with the Roy L. Shafer Leading Edge Award for Exceptional Leadership in the Field by the Association of Science and Technology Centers (2014); and his museum, the New York Hall of Science, was recognized with the National Leadership Award by the Institute of Museum and Library Services (2015). The exhibitions and programs he has developed have also won both awards and major national funding. Eric has taught, consulted, and published extensively in the museum field. He has been President of the National Association for Museum Exhibitions; on the graduate faculty at New York University; and Chairman of the Museums Council of New York City. Eric has consulted with groups as diverse as They Might Be Giants and the NASA Jet Propulsion Lab. He has served as a grant review panelist for the Institute of Museum and Library Services, New York State Council on the Arts, National Science Foundation, and National Endowment for the Humanities. |
| Hanne Williams-Baron (she/her) | Berkeley | N/A | Social Practice Literary Arts Visual Arts | Hanne Williams-Baron is a queer poet and comics artist born and raised in the Bay Area. Based in Berkeley, she facilitates a bi-weekly South Berkeley poetry workshop, and co-organizes the East Bay Alternative Book and Zine Fest. Hanne has facilitated accessible, engaging arts programs for organizations including the Berkeley Public Library, Radical Monarchs, Chicago Food Justice Summit, and Liyang Indigenous Women's Network. She is a member of the California Coalition for Women Prisoners' Writing Warriors program, and co-created the Heartwood Workshop for activist-artists who are committed to systems change work and community building. Hanne is a 2024 graduate of the Sequential Artists Workshop Comics Certificate Program and received her BA in Comparative American Studies from Oberlin College. |
| Jeffrey Gan (he/him/his) | San Francisco | Playwrights Foundation | Theater Dance Music | Jeffrey Gan is a performance maker, arts researcher, and cultural advocate. He holds a doctorate in Performance Studies from the University of Texas at Austin, where his dissertation project compared how Indonesian diaspora communities in the Netherlands and California use cultural performance to contest and evade anti-immigrant bias. As an artist, Jeff has dramaturged projects for Marin Shakespeare Company, Charles O. Anderson/Dance Theatre X, and Benjamin Akio Kimitich; his collaboration with Kimitich won a 2023 Bessie Award for Outstanding Choreographer/Maker. Jeff is a dancer and musician specializing in Indonesian classical and experimental forms. He is a company member at Gamelan Sekar Jaya, a renowned Balinese performance ensemble in Berkeley, where he has studied with Balinese culture bearers including Cokorda Istri Putri Rukmini, and I Made Suteja. Jeff has also supported Sekar Jaya's mission of bringing Balinese arts to the Bay Area by serving as grants fellow in 2024 and facilitating arts education programs for students at Title 1 Oakland schools. Jeff is currently the literary manger at the Playwrights Foundation, where he oversees the application process for the Bay Area Playwrights Festival and the Resident Playwrights Program. He has also served as a reviewer for the California Arts Council. |
| Judit Navratil (she/her/huhu) | Albany | N/A | Multidisciplinary / Interdisciplinary Visual Arts Social Practice Film / Media Arts | Judit Navratil is a transdisciplinary artist working with social VR and extended reality in balance with her embodied practices like somersaulting and tent flying. As an immigrant in various cultures, she explores the potential of phygital care and belonging in compossible spaces. Navratil earned an MFA in Painting at the Hungarian University of Fine Arts in 2008 and an MFA at the California College of the Arts in San Francisco in 2019. She has been exhibiting in Hungary, Canada, France, Korea, and the Bay Area. Her work has been recognized through awards including the Cadogan Art Award, a residency at Cité Internationale des Arts (Paris), and the Parent Award of Kala Art Institute. She is currently a PhD Candidate at the University of Applied Arts, Vienna, and an affiliate artist at the Headlands Center for the Arts. |

| | | | | |
|--|---------------|---------------------------------|----------------------------------|--|
| Meg Hamill (she/her) | Sebastopol | California Poets in the Schools | Literary Arts | MEG HAMILL is the Executive Director of California Poets in the Schools. She holds a BA in Languages and Literature from Bard College and an MFA in poetry from Mills College. She has 25 years of experience in program implementation and management at regional, statewide and national nonprofits including California Poets in the Schools, Save the Bay, and Teach for America. She has published two volumes of poetry. Meg has achieved hundreds of grants over the course of her career and has served as a grants panelist for the California Arts Council. She is a current board member of the Village Charter School in Santa Rosa. |
| Meg Pohlod (no pronouns) | Oakland | Black Rock Press | Visual Arts | Meg Pohlod is a print artist based in Reno, Nevada and the Bay Area. Currently Meg is the Managing Director and Instructor of Record at Black Rock Press located at the University of Nevada Reno. Pohlod's visual research offers a unique and personal lens from which to view theories of memory and contemporary discourses of disability - trauma - family, what is remembered and how it is manifested. Pohlod has received awards from the California Society of Printmaking, Robert Rauschenberg Foundation and been a recipient of the Redfield Fellowship. Meg has exhibited work and been a visiting artist nationally and internationally. |
| Melissa Wang (she/her/hers) | Orinda | N/A | Visual Arts | Melissa Wang received her B.A. in Literature/Writing from the University of California, San Diego and her M.A. in English from the University of California, Davis. She worked in healthcare and academia before segueing to tech. Disillusioned by the industry's response to climate change, she began a professional art practice in 2019, and has since exhibited at Opalka Gallery (in partnership with Collar Works) in Albany, NY; the Arrowmont School of Arts and Crafts in Gatlinburg, TN; Torrance Art Museum in Los Angeles, CA; and the de Young Museum in San Francisco, CA with a solo exhibition at Root Division (Frank-Ratchye space) in SF, CA. Her work can be found in public spaces including Brown University in Providence, RI and Meta HQ in Menlo Park, CA. In 2021, she received an Individual Emerging Artist Fellowship from the California Arts Council. She is represented by Wavelength Space in Chattanooga, TN in their flat file collection. In 2020, she also founded her design studio, leveraging 12+ years of experience (including at Meta and Google) to launch artist initiatives. She has led workshops at Meta and Sony and served as a panelist for the California Arts Council, reviewing grants of up to \$1 million. |
| Michal Jones (they/them and he/him) | Oakland | N/A | Literary Arts Social Practice | Michal 'MJ' Jones (they/he) is an award-winning poet, parent, and editor living in Oakland, CA. Their poetry has appeared in the American Academy of Poets, Obsidian, Split This Rock, Muzzle Magazine, TriQuarterly Review, ANMLY, & elsewhere. Their debut collection of poetry, HOOD VACATIONS, won the 2024 Lambda Literary Award for Transgender Poetry. They are also the author of a chapbook, SOFT ARMOR (2023), from Black Lawrence Press. Often addressing the troubling and haunting aspects of life, violence, and identity, MJ's poetry blends lyrical, documentary, and confessional modes. From 2022-2024, MJ served as the Editor-In-Chief of Foglifter Journal & Press, an award-winning literary journal publishing radical work by LGBTQIA2-S writers. They have been awarded fellowships from Lambda Literary, Hurston/Wright Foundation, VONA/Voices, & Kearny Street Workshop. They received their MFA in Creative Writing from Mills College in 2021, where they also received the distinguished Community Engagement Fellowship. An engaged literary citizen, they have repeatedly served on individual artist review panels for the cities of Berkeley and San Francisco, and as both assistant and final judge of the Tom Howard/Margaret Reid Poetry Contest for Winning Writers. |
| Michelle Fleck (she/her) | San Francisco | N/A | Visual Arts | Michelle Fleck is an artist, muralist, educator and parent. She was born in Whittier, CA and has lived and worked in San Francisco, CA since 2009. Michelle studied fine arts at San Francisco State University and graduated in 2009, and continues to show work in galleries across the US and in print internationally. Michelle expanded her practice to include public murals, such as with the San Francisco Arts Commission and during her residency at the Facebook AIR Program. Outside the studio, Michelle is also an educator and runs a summer arts camp program for elementary-aged girls and gender expansive youth, focused on building confidence, community and joy through the arts. |

| | | | | |
|-----------------------------------|----------|--|---|--|
| MK Chavez (she/they) | Oakland | Ouroboros Writing Lab & Berkeley Poetry Festival | Literary Arts | MK Chavez is a mixed-race writer, educator, writing coach, and editor living in Oakland, the unceded land of the Chochoyeno-speaking Ohlone people. She is the author of Mothermorphosis and Dear Animal (Nomadic Press), as well as several chapbooks, including the lyric essay chapbook A Brief History of the Selfie. Chavez's writing explores mixed-race identity, social justice, environmental resilience, horror cinema, magic, ritual, and creative process. As the co-director of the Berkeley Poetry Festival and curator of Lyrics & Dirges, Chavez creates spaces where the voices of BIPOC and LGBTQI+ communities are celebrated. Chavez has taught at local institutions, including Stanford University, San Francisco State University, San Jose State University, and Mills College. She currently teaches in the University of San Francisco's Creative Writing Program. She is executive director of Ouroboros Writing Lab, where she leads writing workshops that support writers and artists in developing their craft. The Lab provides a space for creative exploration and offers Diversity, Equity, Inclusion, and Accessibility (DEIA) consulting services to arts organizations. Chavez's contributions to the arts have been recognized with the Alameda County Arts Leadership Award, the San Francisco Foundation/Nomadic Press Award, the Ruth Weiss Maverick Award, and the PEN Oakland Josephine Miles Award. |
| Molly Rose-Williams (they/she) | Berkeley | N/A | Dance Theater Other | Molly Rose-Williams is a Bay Area-based performer, writer, educator, and audio producer. Their performance work melds dance, physical theater, spoken word, and circus, and draws heavily on a childhood spent playing sports and practicing Chinese acrobatics. They have presented on stages throughout California, the Northeast US, Canada, Belgium, and Mexico. When they're not dancing, they work as a creative producer for medical storytelling organization, The Nocturnists, develop food-based curriculum for kids, and write about dance. |
| Ruby Ferguson (she/her) | Oakland | East Bay Community Law Center | Social Practice Visual Arts | Ruby was born and raised in the Bay Area and is always looking for new ways to invest in her community. Through her various community driven roles, she has grown a profound understanding of the importance of equity in finding liberation and building communities that thrive. In her current role as the Executive Project Manager at the East Bay Community Law Center, one of her main responsibilities is to execute impactful, community events for Berkeley residents to access free legal services. Through this work, she has first hand experience, and has worked through, the nuances that come with event planning in a non profit landscape. One of her favorite parts about creating these accessible spaces for her community, are the partnerships she gets to build with local artists and businesses. A personal goal of hers is to ensure that all of her event partners, vendors, or contractors are locally owned and run by people of color. |
| sarah (she/her) | Berkeley | Sarah Deeds Architect | Architecture / Design | Sarah Deeds has a degree in visual arts and biology from Brown University and a Masters in Architecture from UC Berkeley. She has taught art and also been a practicing artist her entire life. She is a self-employed architect here in Berkeley focusing on green building and also just careful & thoughtful design. She has worked as a cabinetmaker, carpenter, and furniture builder before starting her architecture practice. |
| Sarah Lefton (she/her) | Berkeley | N/A | Film / Media Arts Multidisciplinary / Interdisciplinary | Sarah is a digital media leader with special expertise in education and children's animation. She is an educator/producer who coaches impact-centric creators including artists, science educators and clergy on how to shine and raise funds. She has produced hundreds of nonprofit animated videos and currently consults with a media literacy nonprofit and a philanthropy investing in Jewish arts and culture. Sarah ran a pair of Jewish cultural Youtube channels for 11 years which have received millions of views, many awards and places in thousands of classrooms. She has created two children's animated series, one for YouTube about Jewish values and one for the Lawrence Hall of Science about global STEM issues like cybersecurity. She loves working with subject matter experts from linguists to astrophysicists. |

| | | | | |
|--|----------|---|---|--|
| Sarah Travis (she/her/hers) | Berkeley | Ashkenaz Music & Dance Community Center | Folk / Traditional Arts Music Multidisciplinary / Interdisciplinary Dance | As the Executive Director of Ashkenaz, former President of the Board of The SONA Foundation, and a Founder of The Songwriter Fund, Sarah Travis has an extensive background involving nonprofits and development. Starting with learning the fiddle at age 4 and later playing professionally by age 16, Sarah's passion for both music and societal reform became the catalyst for her to career, leading her to become the current Executive Director of Ashkenaz, a historic non-profit music venue located in Berkeley, CA. Sarah also established The SONA Foundation, an international non-profit aimed to educate creators, offer funding opportunities, and provide financial programming and mental health resources to artists. This foundation was initially recognized for dispersing half a million dollars to music creators suffering from closures in the music industry due to COVID. The foundation, along with Sarah herself, has been featured in Billboard Magazine and Variety for their impact on the music industry during the pandemic. Her motivational energy and reputation for ethical leadership are what shaped Sarah into a fast-rising industry professional – one who is dedicated to instilling positive impacts that society today and future generations of artists can benefit from. |
| Sean Vaughn Scott (he) | Berkeley | Black Repertory Group | Theater | I was born into Theatre family. We run Black Repertory Group theater. I've run youth programs. I have directed hundreds of adults and thousands of kids and hundreds of Productions. I have written grants to find the multiplicity of projects all theatrical. I've done theatrical projects for violence prevention health education through Theatre, traditional Broadway, musicals, and African-American theater mainstream. |
| Sima Belmar (she/her/hers) | Richmond | N/A | Dance | Sima Belmar, PhD, is a Lecturer in the Department of Theater, Dance, & Performance Studies at UC Berkeley. She has been a member of the Bay Area dance community since the early 1990s as a dance critic, columnist, podcaster, educator, choreographer, and dancer. From 2019-2022, Sima was writer-in-residence at ODC where she created and hosted the ODC podcast Dance Cast. Her writing has been featured in a variety of local, national, and international newspapers, magazines, and academic journals. She currently dances for Andrew Merrell's Slack Dance and acts as an editor and writing coach for students and artists. |
| Stephanie Anne Johnson (she/her/hers) | Berkeley | N/A | Multidisciplinary / Interdisciplinary Theater | Stephanie Anne Johnson is an African American educator, theatre worker, and practicing artist. Her panel experience has been with: Berkeley Civic Arts Commission, SF Arts Commission, California Arts Counsel, Bayer Pharmaceuticals, and other organizations. She is a founding faculty member of the Visual and Public Art department - CSU, Monterey Bay. Johnson teaches public art, art and ethics, regional art history, and VPA core courses. Her service to the City of Berkeley includes being on the Civic Arts, and Landmark Preservation commissions. Stephanie Anne Johnson is deeply committed to the well being of our communities here particularly the marginalized, vulnerable, and under resourced people among us. |
| Susan F Charlip (she/her) | Berkeley | self employed | Film / Media Arts Folk / Traditional Arts Literary Arts Multidisciplinary / Interdisciplinary Theater Visual Arts | Susan Charlip has considerable experience writing arts grants, administering the programs which ensue and supporting artist grantees. With more than 30 years as a teacher and administrator in local public high schools and universities, Charlip has served in arts education in Alameda and Contra Costa County Offices of Ed, developing Graphic Arts curriculum through their high school Regional Occupational Program (ROP), training teachers in credential programs, as well as new and veteran teachers in arts and tech integration, curriculum development, state standards, etc. She was a classroom teacher in English, arts and technology, applying for and overseeing arts grants from the State as well as federal arts programs. She participated in a focus grant committee to decide National Endowment for the Humanities grant recipients in Washington, DC., a project which resulted in social activism through the arts. Charlip has extensive experience collaborating with faculty, staff, community members in building a specialized secondary academy through a grant from the State Department of Education, serving on multiple WASC school accreditation reviews in districts around California. She looks forward to bringing her many years of arts administration experience to the Berkeley arts scene where she has called home since the 80s. |

| | | | | |
|---------------------------------|----------|------------------------------|--|---|
| Tara Baghdassarian (she/her) | Oakland | Mother Armenia Collective | Film / Media Arts Multidisciplinary / Interdisciplinary Music | Tara Ani Baghdassarian is a Bay Area-based filmmaker, educator, and artist who works in mediums ranging from music to stained glass to shadow puppetry. She graduated from UC Berkeley's Art Practice program in 2016, and shortly after moved to her homeland, Armenia, for 5+ years, where she resided during the 2020 Artsakh (Nagorno Karabakh) War. Since returning to the United States in 2022 and leaving the tech sphere, Tara's work consistently centers cultural preservation and education through collaborative storytelling and community building. In November 2023, she co-founded a Bay Area-based collective, Mother Armenia, with two other diaspora women. Their mission is to build community, highlight Armenian and SWANA cultures, and bring awareness to the oppression and struggles they face. through events spanning educational lectures, film screenings, and concerts, the growing community has collectively raised \$15K in humanitarian aid to Palestinian, Armenian, and Lebanese refugees. Mother Armenia has partnered with many local institutions, including Arab Film & Media Institute and AGBU Arts, and continues to build bridges between cultural spheres. |
| Will Hammond Jr. (he/him) | Berkeley | N/A | Film / Media Arts Music Theater | I have over 20 years of experience in the music industry, media arts and entertainment; including radio, television and journalism. Additionally, I have significant experience in developing digital storytelling and project-based media with corporations and in the schools all over the San Francisco/Bay Area. I have published songs for various recording artists and production companies in Los Angeles and the Bay Area. Essentially, I love to create; be it in the studio or in the classroom. I am endlessly passionate about the entire creative process and have tremendous experience managing it from conceptualization to execution. |

2025 Commission Meeting Dates

Please complete this form and email it to the
[Commission Inbox](#) by:

Name of Commission: **Civic Arts Commission**

Commission Secretary: **Jennifer Lovvorn**

Please Note the Commission Meeting Dates for 2025 Below

2025 Meeting Dates

| Month | Meeting Day and Date | Time |
|----------------------|----------------------|---------|
| January 2025 | Wednesday 1/22/25 | 6:00 pm |
| | | |
| February 2025 | Wednesday 2/26/25 | 6:00 pm |
| | | |
| March 2025 | Wednesday 3/26/25 | 6:00 pm |
| | | |
| April 2025 | Wednesday 04/23/25 | 6:00 pm |
| | | |
| May 2025 | Wednesday 5/28/25 | 6:00 pm |
| | | |
| June 2025 | Wednesday 6/25/25 | 6:00 pm |
| | | |

| Month | Meeting Day and Date | Time |
|-----------------------|--|---------|
| July 2025 | Wednesday 7/23/25 | 6:00 pm |
| | | |
| August 2025 | No Meeting | |
| | | |
| September 2025 | Wednesday 9/17/25* (Note, 3rd Wednesday) | 6:00 pm |
| | | |
| October 2025 | Wednesday 10/29/25* (Note, 5th Wednesday) | 6:00 pm |
| | | |
| November 2025 | No Meeting | 6:00 pm |
| | | |
| December 2025 | Wednesday 12/3/25* (Note, 1st Wednesday) | 6:00 pm |
| | | |

commission@cityofberkeley.info

City Clerk Department

Please contact our office at (510) 981-6908 with any questions.

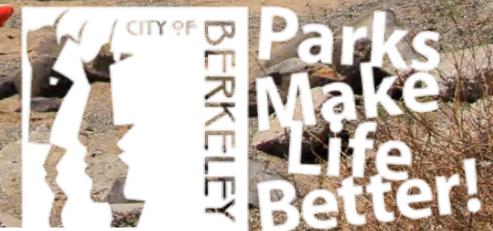
Waterfront Specific Plan

for the City of Berkeley Public Tidelands Area



PUBLIC DRAFT November 8, 2024

Page 89 of 99



2.5.5 Public Art & Cultural Programming

Key Goals

1. Utilize public art and cultural programming to bolster the goals of the Waterfront Specific Plan



Public Art at the Waterfront



Current public art at the Waterfront includes Kati Casida's *Sky Window*, located on the western edge of Cesar E. Chavez Park.

The Waterfront Specific Plan provides an opportunity to think about how arts experiences can enhance Berkeley's waterfront spaces to better serve our community and help meet the many goals articulated in this plan. Public art contributes to a community's identity, fosters a sense of belonging, and celebrates an area's unique history and environment. Public art in a waterfront setting can be a catalyst for sustainable community connection, health, and well-being. Cultural events can help connect diverse communities with place, provide opportunities for local artistic talent, and add value to the economic vitality of a location. Permanent and temporary public art, community festivals, performances and other arts programming can enhance waterfront spaces. Artwork can activate open spaces. It can also be evocative, unique, and spark interest in the history and ecology of the waterfront and natural environment. Art can enhance the waterfront experience by expanding a park visitor's understanding and enjoyment of the Bay and encourage pedestrians to interact more extensively with the park's trails and pathways.

In Berkeley, the process of incorporating public art into parks and open spaces, is established by the City's Visual Art Ordinance, the Public Art Program, as administered by the Civic Arts Program with oversight by the Civic Arts Commission. The City has a policy to set aside a percentage of eligible City-funded capital improvement projects for the creation of public art for civic spaces, parks and municipal buildings. The incorporation of

art in private development is guided by the Public Art in Private Development Program, which provides developers the option to include on-site publicly accessible artwork and/or pay an in-lieu fee to the Private Percent Art Fund. Public Art can also be installed in public space using funding through grants and other means. The Civic Arts Program also provides grants funding for community festivals taking place throughout Berkeley.

Like the Adeline Specific Plan art can be integrated into the plan such that the plan becomes the City's main tool for guiding both public and private development in the future. For art and cultural programming at the waterfront, artists should be encouraged to design artworks that respond to the ecology of the waterfront. Art opportunities should include interpretive exhibits and the development of information in a variety of ways to enhance the pedestrian waterfront experience and the park user's interaction with open spaces. The City should develop a waterfront public art plan that identifies locations for significant public art installations and provides guidelines for the design and placement of art to promote an enhanced visitor experience, complement the waterfront's ecological and historic character, and provide features that are durable, functional, maintainable, and constructed with environmentally sustainable methods. It should also identify opportunities for cultural programming to help activate spaces and draw diverse communities to engage in the waterfront's open and public spaces.

Public Art

Integration of Public Art and Cultural Programming into the Guiding Principles

The following Specific Plan Guiding Principles (SPGP) are further enhanced by the integration of public art and cultural programming:

SP Guiding Principal 1: Support and Enhance Existing Resources.

- Specifically, art can help meet the key objectives of this principle by helping to enhance recreation, parks and open space and by helping to increase programming at the waterfront.

SP Guiding Principal 2: Reinforce the identity and character of the Berkeley Waterfront.

- Specifically, art can help emphasize ecological characteristics creatively.
- Public art can interpret the unique history of Berkeley's waterfront.
- It can reinforce the identity and character of the unique landscape of the Berkeley Waterfront for the recreational, environmental, social and economic values it provides to the surrounding community.
- Art can also uniquely aide with placemaking initiatives.
- Utilize functional art approaches in the creation of amenities for open spaces (such as sculptural benches, artistic signage, creative lighting, decorative refuse receptacles) and for other built spaces (such as artistic gates, street murals for traffic calming, artistic screening of equipment storage areas). Such art elements should connect thematically to and support the aesthetic vision of the Berkeley Waterfront.



Landscape / Site Specific

↑ *The Path Untraveled* by Joshua Wiener at the T. Tyler Potterfield Memorial Bridge in Richmond, VA. This site specific sculpture, consisting of eight 17-foot rings of corten steel that explore movement through the park, suggesting new visual corridors. While the material used evokes the industrial past of the surrounding neighborhood and of Richmond.

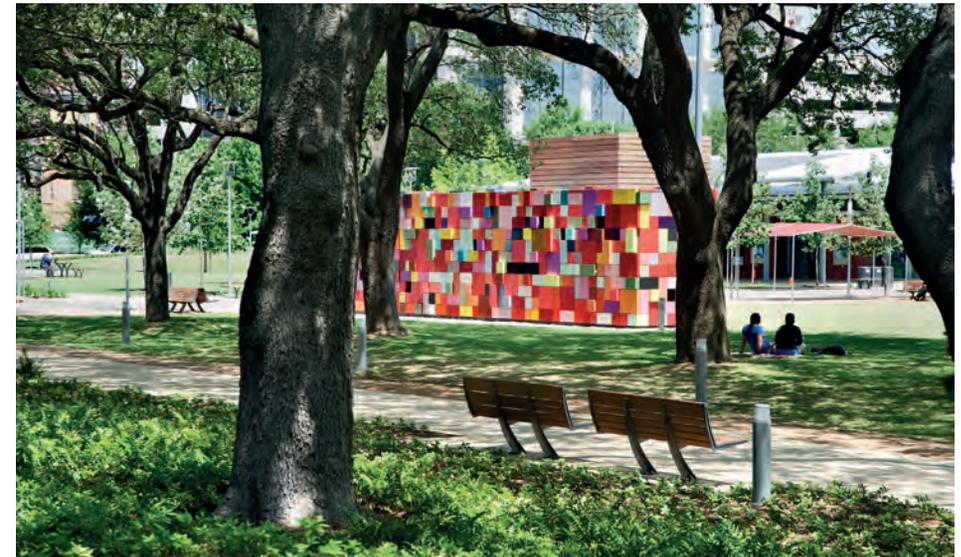
SP Guiding Principal 3: Promote equitable access.

- Art and cultural events can draw Berkeley's diverse populations into waterfront spaces with culturally reflective and sensitive projects and programs.
- Arts & Culture Programming, like festivals and classes can support and promote unique and culturally relevant opportunities for all Berkeley residents and visitors to access and experience the Waterfront, including its remarkable natural environment, diverse waterfront recreation, and community resources.

Opportunities for Integration of Public Art and Cultural Programming into the Berkeley Waterfront Vision.

Berkeley Waterfront North

- Integrate public art in this area to enhance and expand prime waterfront public space.
- Utilize art to creatively optimize access to scenic views and connections to surrounding open space.
- The Marina Pathway Bayfront is an ideal location for serial artwork to enhance the pedestrian experience along this pathway and a way to encourage people to more fully utilize pathways.
- Public Art can be used for placemaking and to accentuate vista points.



Integrate with Infrastructure

Synchronicity of Color: Red & Blue by Margo Sawyer at Discovery Green in Houston, TX. These two hybrid pieces are both popular art destinations and functional above ground emergency exits for the underground parking garage. The quilt-like pattern has become an icon for the park. →

Page 92 of 99

Berkeley Waterfront South

- A series of public artworks can enhance the perimeter trail and pathway in this area for increased access to the natural scenery and views by pedestrians.
- Public art can be used to enhance landscaping where feasible throughout Berkeley Waterfront South, including Shorebird Park, Shorebird Beach, University Ave Shoreline, and Seawall Drive.
- Art should be integrated into redesigned open spaces such as the Gateway Green, rebuilt Ferry Dock, restoration of South Cove Beach, improvements to South Marina Green and the South Point Event Plaza.

The Berkeley Marina

- Public art in this area can function to celebrate the unique character of the Berkeley Marina or highlight public entry points, such as entry to the public slip.
- To maximize planning efforts, public art should be planned for and integrated into future master planning.

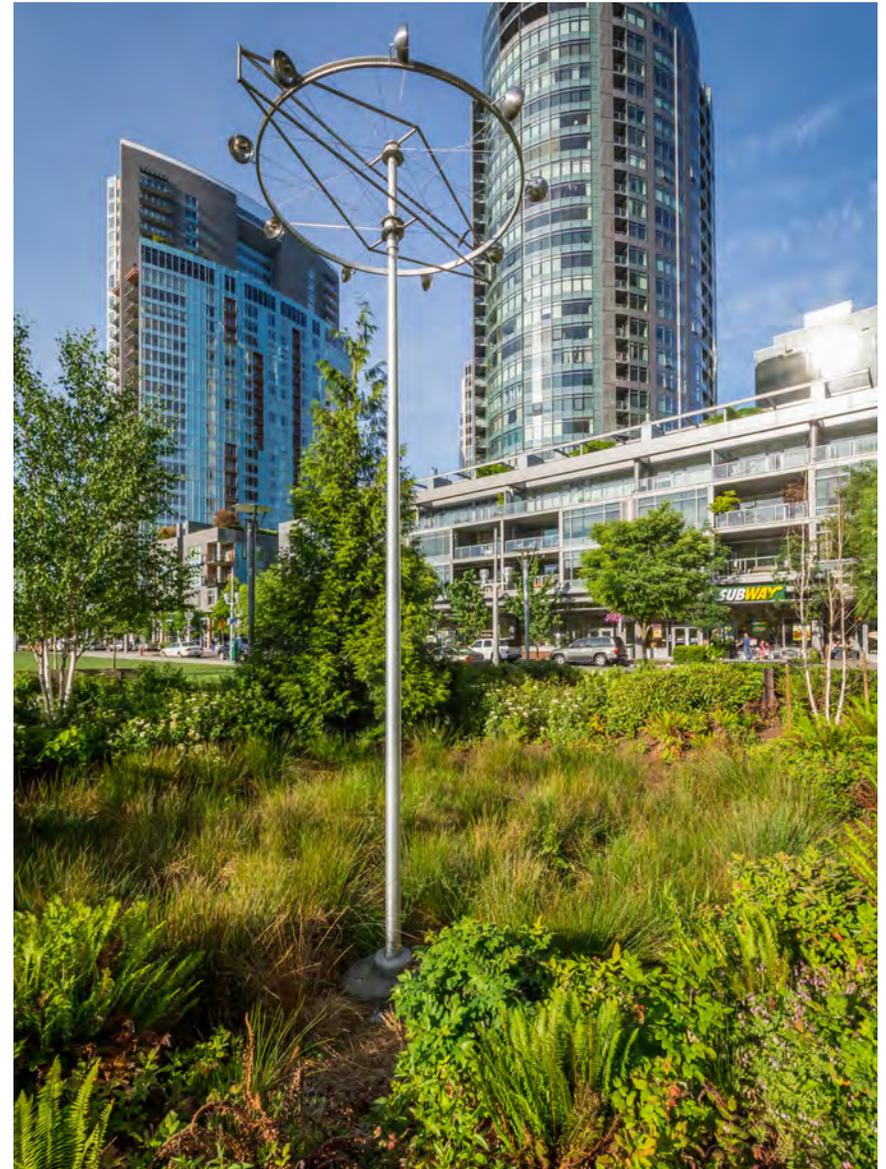
César Chávez Park

- Park spaces could be enhanced with public art that serves as park wayfinding and interpretive signage.
- Public art should be planned for and integrated into park improvement planning for future projects such as:
 - The renovation of existing paths and cohesive site furniture that best complement the natural character of the park.
 - Plans for the perimeter path
 - To maximize planning efforts, public art should be planned for and integrated into future master planning.

Kinetic / Interactive

Song Cycles by Doug Hollis at the Elizabeth Caruthers Park in Portland, OR. This kinetic sound sculpture celebrates Portland's long commitment to bicycles as a form of green transportation and to sustainable sources of energy. As the wind turns the 27-foot sculpture it strums the seven harp strings creating a set of orchestral chords in the breeze.

Page 93 of 99



Parks, Playgrounds & Public Realm

- The creation of continuous, connected public paths around all edges of the Waterfront and Berkeley Marina creates an excellent opportunity to use art for placemaking, vista enhancement and to draw park user to more fully utilize the public paths.
- Integrate art into the cohesive design standards for site materials, furniture, planting, lighting, and wayfinding.
- Community festivals and cultural events can support activation goals. These can be added as formal and informal programming.
- There is an excellent opportunity to integrate art and programming into the 199 Seawall Peninsula at the event plaza.
- Integrate public art into the restoration of the Berkeley Pier to provide enhanced public recreation as well as public ferry service.
- There is an excellent opportunity for a landmark or placemaking artwork at a future ferry terminal.

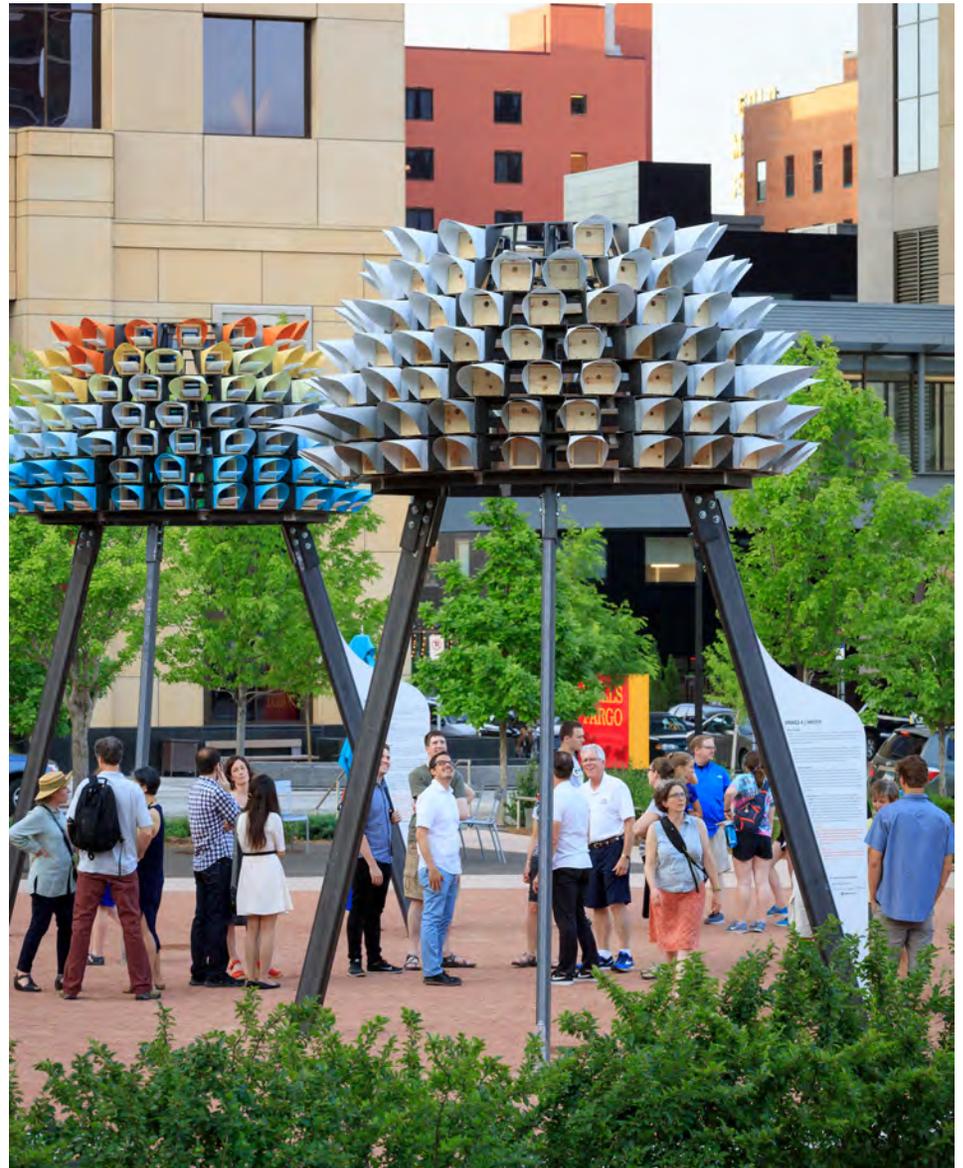
Special Events & Programming

- Cultural programming and community art events can enhance the current schedule of events that occur at the Berkeley Waterfront, both large and small.
- By creating flexible gathering and event space, cultural programming and community art events can be used to increase the number of events at the Berkeley Waterfront.
- Cultural programming and community art events can help increase the diversity of event types offered in order to cater to a diverse audience and attract more visitors, local and otherwise, to the Berkeley Waterfront.

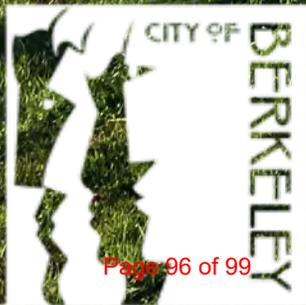
Integrate with Infrastructure

Orbacles by MINN_LAB at The Commons in Minneapolis, MN. These spherical sculptures represent the current and anticipated shift of bird species in Minneapolis due to species loss and changes in migration patterns affected by climate change. The shape and size of each module represents different characteristics (such as wingspan) of the 147 bird species in the Climate Change Bird Atlas. →

Page 94 of 99







**Parks
Make
Life
Better!**



Draft Minutes
Civic Arts Commission Meeting
Wednesday, October 30, 2024
6:00 PM

Meeting Location: Tarea Hall Pittman South Branch Library
1901 Russell St, Berkeley, CA 94703

1. CALL TO ORDER 6:04 PM

2. ROLL CALL

Commissioners Present: Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo

Commissioners Absent: Crandall

Staff Present: Hilary Amnah, Grants Program Lead; Jennifer Lovvorn, Commission Secretary/Chief Cultural Affairs Officer; Mark Salinas, Public Art Program Lead

Members of the public present: 6

3. LAND ACKNOWLEDGEMENT

4. PUBLIC COMMENT (for items not on the agenda): 1

5. CHAIR'S REPORT

- a) Reminder about social gathering in December

6. PRESENTATIONS, DISCUSSION & ACTION ITEMS

- a) **Presentation:** Homelessness Socially Engaged Projects Update
Introduced by Mark Salinas, Public Art Program Lead and Presented by Daniel Freeman, sue mark, and Deirdre Weinberg (Attachment 1)

Public Comment: 0

- b) **Action Item:** Proposal for Cube Space Exhibition, December 2024 – February 2025
M/S/C (Woo/Pineda) to approve of December 2024 – February 2025 Cube Space
Artist Anamaya Farthing-Kohl

Vote: Ayes — Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo; Nays — None; Abstain — None; Absent — Crandall.

Public Comment: None

- c) **Action Item:** Framed Artwork Purchases from Kala Art Institute for Public Spaces at 2180 Milvia and 1947 Center

M/S/C (Bullwinkel/Anno) to approve framed artwork purchases from Kala Art Institute for public spaces at 2180 Milvia St and 1947 Center St.

Vote: Ayes — Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo; Nays — None; Abstain — None; Absent — Crandall.

Public Comment: None

- d) **Action Item:** Martin Luther King Jr. Youth Services Center/Young Adult Project (Y.A.P.) Public Art Project Plan

M/S/C (Ibarra/Kim) to approve Martin Luther King Jr. Youth Services Center/Young Adult Project (Y.A.P.) Public Art Project Plan

Vote: Ayes — Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo; Nays — None; Abstain — None; Absent — Crandall.

Public Comment: None

- e) **Report:** Civic Arts Grants-funded Community Festivals Quarterly Report Presented by Hilary Amnah, Grants Program Lead

Public Comment: None

- f) **Report:** Public Art on Private Development Quarterly Report Introduced by Jennifer Lovvorn, Chief Cultural Affairs Officer

Public Comment: None

7. STAFF REPORT

- a) Civic Arts Program Updates, Jen Lovvorn
- b) Grants Program Updates, Hilary Amnah
- c) Public Art Program Updates, Mark Salinas

8. COMMITTEE REPORTS

- a) Grants – Meeting scheduled for 11/04/2024
- b) Public Art – Met 10/15/2024 and next meeting 11/18/2024
- c) Policy Subcommittee – Did not meet

- d) Joint Subcommittee with Housing Advisory Commission – Did not meet
- e) Representative on Design Review Committee – Met 10/21/2024

9. COMMUNICATION (Received from the Public for Items not on the Agenda): None

10. APPROVAL OF MINUTES

- a) **Action:** M/S/C (Ibarra/Woo) to approve Draft Minutes of September 25, 2024 Commission Meeting
Vote: Ayes — Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo; Nays — None; Abstain — None; Absent — Crandall.

11. ADJOURNMENT 7:49 PM

- Action:** M/S/C (Covarrubias/Bullwinkel) to adjourn.
Vote: Ayes — Anno, Bachrach, Blecher, Bullwinkel, Covarrubias, Ibarra, Pineda, Woo; Nays — None; Abstain — None; Absent — Crandall.



Staff Contact: Jennifer Lovvorn
Secretary to the Civic Arts Commission
Berkeley, CA 94704
Telephone (510) 981-7533
jlovvorn@berkeleyca.gov