Application Owner: Marika Garcia
Applicant Organization: YOUNG AUDIENCES OF NORTHERN CALIFORNIA

Grant Activity Period: July 01, 2020 to June 30, 2021.

Applicant Information

INSTRUCTIONS:

Please review current year **Arts Integration Training Guidelines** at _blank"> CAC Grant Programs for complete program information and submission requirements.

For questions regarding this application, contact the Arts Program Specialist below:

Name: **Sarah García**
Email: **sarah.garcia@arts.ca.gov**
Contact: **(916) 324-0075**

Application Deadline: November 15, 2019, 11:59 PM. Exceptions will not be made for any submission attempts after the stated grant deadline.

Total Operating Revenue from last completed fiscal year

This amount must match the figure reported in either the submitted Budget Snapshot or DataArts' CAC Funder Report, Total Operating Revenue field, as applicable to this grant application.

$753,279

Grant Requests cannot exceed 50% of an organization's total operating revenue from its last completed fiscal year as reported in the Budget Snapshot or SMU DataArts Funder Report.

Organizations may request $5,000.

Grant Request Amount

$5,000

Provide a brief summary of your proposal indicating how CAC grant funds would be used. This description will be used to introduce your proposal to the review panel. If funded, this description may be used as the Scope of Work in your grant contract and will be binding. It may also be edited by CAC and used to summarize your proposal in public documents.

Please begin your summary with the following: "With support from the California Arts Council, YOUNG AUDIENCES OF NORTHERN CALIFORNIA will..."

With support from the California Arts Council, Young Audiences of Northern California will partner with the San Leandro Unified School district to provide arts integration training to classroom teachers from 12 different school sites. Three teaching artists and 2 arts integration coaches will implement the training over the course of 4 different workshops, covering 4 arts disciplines.

Is your organization applying to this grant in partnership with a Fiscal Sponsor?

No

National Endowment for the Arts (NEA) Accessibility Checklist

The NEA Office of Accessibility https://arts.gov/accessibility/accessibility-resources/nea-office-accessibility provides information and support to make the arts accessible for people with disabilities, older adults, veterans, and people living in institutions.

CAC encourages your organization to review the NEA Office of Accessibility website. Please verify that you have downloaded and reviewed their Brief Accessibility Checklist https://www.arts.gov/sites/default/files/BriefChecklist-February2020.pdf, an instructive tool created as a guide to ensure physical and communication access to organizations and projects.

Our organization has downloaded and reviewed the NEA Office of Accessibility Brief Accessibility Checklist.

Organization Details

The following information is repeated from your Organization Profile. Review for accuracy and completion. If necessary, modifications may be made by accessing the Organization Profile from the Dashboard of the Applicant Organization's Primary Contact (see below).

Organization Name: YOUNG AUDIENCES OF NORTHERN CALIFORNIA
Primary Contact Name: Marika Garcia
Primary Contact Email: marika@ya-nc.org
Business Address: 57 POST ST STE 907, SAN FRANCISCO, CA 94104-5028
Mailing Address: , ,
County: San Francisco
Region: Bay Area – San Francisco

Executive Leader Name: John Alecca
Executive Leader Phone: (415) 974-5554 **Phone Ext (if applicable):** 7260
Executive Leader Contact Email: john@ya-nc.org

Year organization began arts programs and/or services: 1958

Organization's Mission Statement: Young Audiences of Northern California's mission is to create arts experiences that inspire young people, expand learning, and enliven communities.

Summary of core organizational programs and services: Young Audiences of Northern California (YANC) partners with our network of teaching artists to deliver arts education to schools and community centers through our Signature Core Programs: assembly performances, artist residencies, artist workshops, and professional development for classroom teachers. We work in four arts disciplines: visual art, music, theater, and dance. We provide maximum impact on student learning by ensuring that all of our programs are arts-focused, child-centered, outcomes-driven, and measurably effective. To achieve these qualities, all programs offer students the opportunity to: experience the art form demonstrated by a professional artist; understand the art form and its history and culture; create the art form; and connect their learning to other areas of study, and to their lives and world.

Narrative Questions

Provide a detailed description of your proposed project, including the artistic activities that will occur.

The San Leandro Unified School District (SLUSD) has a long history of participating in arts integration efforts with the Alameda County Office of Education (ACOE). Beginning with the TARI project that helped with Lois Hetland's research into the Studio Habits of Mind, and continued with supporting teachers in attending Integrated Learning Specialist Program (ILSP) courses and two site principals attending the Principal Leadership Network through the Integrated Learning Department at ACOE.
Authentic arts integration requires a deep understanding of the arts disciplines in addition to the principles and frameworks guiding arts integration. This has been one of the main challenges for teachers passionate about integrating the arts and the ILSP program requires the completion of six-hour arts electives to develop those skills, they don't actually provide those courses. The proposed project would begin to fill that need by offering four, six-hour Saturday courses open to TK-12 teachers. Each course would focus on one arts modality and be taught by a teaching artist from Young Audiences of Northern California (YANC) that has experience with integration into the classroom in collaboration with an arts-integration coach (ILSP faculty member provided by the school district). The role of arts-integration coach would be to ensure the workshop are authentically aligned to CA State Standards and SLUSD initiatives.

YANC curated teaching artists from our roster to participate in this program based on the following criteria: experience with arts integration and curriculum design in collaboration with classroom teachers; representing cultural diversity within their art forms and personal identity; representing 4 arts disciplines; and their expertise with different age groups:
Manolo Davila is a musician specializing in Latin American and Caribbean music. Manolo's residencies explore specific rhythms and more complex ideas such as syncopation and poly rhythms. Manolo is an expert in teaching to 3rd-8th grades.
Kirah Caminos is a dancer specializing in Latin American dances. Kirah's residencies foster a sense of community, encouraging students to deepen their relationship with one another through a positive shared experience of Latin social dance and music. Kirah is an expert in teaching TK-2nd grades.
Shannon Gerrity is a visual artist and storyteller. Shannon is experienced in arts integration and teaching middle and high school youth.

Timeline:

All activities to be funded by this CAC grant must occur within the stated Grant Activity Period of July 01, 2020 to June 30, 2021. Please indicate the start and end dates for your project in the fields below.

Project Start Date: 07/01/2020

Project End Date: 05/31/2021

Provide a detailed timeline of all key arts programming and/or services that will occur within the Grant Activity Period.

July 2020: Contract with artists
August 2020: Reserve the Barbara Lee Center for 4 Saturdays (dates below)
August - October 2020: Advertise to all San Leandro Teachers (digitally, through mailbox flyers, and staff meeting announcements). Collect registration through a Google Form.
October 2020: Collaboration meetings between Arts Integration Coaches & YANC artists to plan the workshops.
November 7, 2020: Workshop 1
January 16, 2021: Workshop 2
February 2021: Workshop 3
April 2021: Workshop 4
November 2020 - May 2021: Evaluation of program through analysis of feedback from each workshop as well as followup with participants to study impact on their teaching.

How does this project align with the school district and/or county's Strategic Arts Plan? Please describe how the outcomes of this Arts Integration Training project will complement other arts education opportunities offered in the district(s).

For data on course offerings and enrollment by school site in grades 7-12, please see the California Arts Education Data Project: www.createca.dreamhosters.com/artsed-dataproject/

In addition to sending any interested teachers to the Integrated Learning Specialist Program (ILSP) courses, the district professional learning days (held twice yearly) consistently offer arts integration workshops such as thinking walls, book making, artful thinking routines, hip hop dance, making learning visible and others. Presently all elementary students participate in visual arts and music classes, and in Middle and High School all students may choose from a variety of visual and musical arts offerings as well as drama and digital or industrial arts. Additionally, all SLUSD teachers and administrators receive ongoing training and support in implementing Project Based Learning (PBL) and Culturally Responsive Pedagogy. Through these initiatives, much interest has been sparked in arts integration. Of the four instructional coaches in the district, two are ILSP faculty and continue to support teachers in arts integration.

How will teachers and staff be recruited and encouraged to participate in the professional development activities?

District instructional coaches (Alane Paul Castro and Gaia Pine) will create a flyer for the program which will be sent electronically, included in the bimonthly newsletter, and be placed in teacher and administrator mail boxes. Additionally, they will ensure that all schools announce the program at one or more staff meetings prior to registration. Lastly, they will personally recruit teachers who have expressed interest in strengthening their arts competencies. All teachers attending courses will be offered Professional Growth Units which they can use to advance on the pay scale. For those wishing to complete the Integrated Learning Specialist Program (ILSP) certification, they may submit completion certificates as part of their 30 hours of electives required.

What are the specific outcomes for teachers and staff? How will the success of these outcomes be measured?

Participation in this program should yield a cadre of teachers with a deeper understanding of the four specific arts disciplines (music, dance, storytelling/theatre, and visual arts) and an increased confidence in implementing integrated lessons using those skills. Success will be measured by the number of teachers attending the Saturday workshops and whether there is an increase in arts integrated lessons in the classrooms of the teachers attending. Students surveys will inform analysis of the impact of this program on their learning, enjoyment of school and interest in the arts.
Data will be collected through Google Forms as well as interviews and documentation of integrated lessons. Additionally, data will be collected to see if there is an increase in the number of teachers registering for the ILSP core courses.

Quantitative Questions

Figures entered below should encompass anticipated activities and individuals to be directly affected by or involved in programs and services if funded by this CAC grant, and occurring within the grant period. Enter "0" for any items that are not applicable or for which you do not have supportable estimates.

Artistic disciplines to be taught

Music, Dance, Visual Arts, Storytelling/Theatre

Number of sites served

12

Number of total individuals to benefit directly (individuals participating in the core program activities)

45

Number of individuals to benefit indirectly (audience members, beneficiaries of public art installations, etc.)

2000

Key Personnel Bios

Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities.

Administrative Key Individuals

Iyari Arteaga, Arts Education Program Administrator (to be supported by CAC funds)
Throughout her work in non-profits and museums in San Diego, Iyari has witnessed the powerful impact that the arts have upon empowering students, and communities, by being an outlet for self expression, healing, and building solidarity. As a poet, theater artist, educator, and current graduate student of Museum Studies at the University of San Francisco, she has been continually reminded of the beauty and power of the arts. Her passion in life is ensuring that the arts are accessible for all and for this reason has joined the Young Audiences team as the Arts Education Program Administrator to continue to serve as an advocate for arts education.

Alane Paul Castro, Arts-Integration Coach (not supported by CAC funds)
Alane currently is an Instructional Coach from TK to 12th grade in San Leandro supporting classroom teachers in implementation of Common Core State Standards, blended learning, arts integration and Project-Based Learning. She has taught elementary school for the past 24 years in San Leandro, San Francisco and Costa Rica. Alane received her M.Ed in International Education from the University of Massachusetts, BA in language development from Hampshire College and teacher credential from San Francisco State. She is also a National Board Certified teacher and has the Integrated Learning Specialist

certification.

Gaia Pine, Arts-Integration Coach (not supported by CAC funds)
Gaia is currently a TK-12 Instructional Coach in San Leandro with a focus on Visual & Performing Arts and Science classes. She has taught science and math for 16 years in San Leandro, Oakland, San Francisco and Philadelphia. Gaia holds a BS in Natural Resources and Appropriate Technology, a teaching credential from Mills College, and a M.Ed in Integrated Teaching Through the Arts from Lesley University.

Artistic Key Individuals - all to be supported by CAC funds

Kirah J. Caminos, Teaching Artist (Dance)
Kirah is a dancer and teacher with over fifteen years of experience working with young people in arts education, and community and counseling services. With a strong background in Latin dance, music, music theory, theater arts and performance, Kirah is proficient in piano, guitar, and hand percussion.
Kirah is the Director of Salsa 4 Kids, her own bilingual (Spanish) family daycare in Oakland. She has acted as Director of a First Five Center in Contra Costa and served as program director for multiple youth and family service agencies throughout the Bay Area and New York. As a former Peace Corps volunteer overseas, she has also enjoyed engaging in community service projects and activities abroad. Growing up in the lower east side of Manhattan, raised by a musical family and being surrounded by some of the Salsa greats encouraged a lifelong love and passion for Salsa. She has studied under some of the best instructors in salsa in the Bay Area for over 12 years.

Manolo Davila, Teaching Artist (Music)
Manolo has been brought up by the Mission District and has been an arts educator, performer and organizer for the past 12 years. Always surrounded by art because of his environment in the fertile grounds of the Mission, he feels blessed to have been exposed to music and art at a young age. Although he was already Breakdancing, playing Congas, and Rapping with some of his best friends, it wasn't until when he turned 19 that he decided to pick up his father's classical guitar, which sparked an artistic revolution in his life. He started to play drums and guitar for Carnaval Contingents such as Mara Reggae, Loco Bloco and SambaAxe. He was dancing in Afro-Brazilian, Haitian, Cuban, West African and Congolese classes, and doing performances with those groups. He teaches Guitar at the Mission Cultural Center for Latino Arts and plays a wealth of styles and instruments. He and his brother have a music group called The Next Level, which is a progressive rock band. Manolo has also worked extensively with children starting at Buena Vista Childcare, as Drum instructor for Loco Bloco and Tradicion Peruana, as Summer Camp Counselor at Project Avery and currently with the YMCA at G.W Carver Elementary School, and as a Teaching Artist with Young Audiences of Northern California and Performing Arts Workshop. He loves working with youth because it provides a chance to give back to the community and continue to receive that same feeling of wonder he was given early on. He believes in the power of music, dance and art to aid people in living harmoniously with themselves, their community, and their environment.

Shannon Gerrity, Teaching Artist (Visual Arts & Theatre)
Shanon has fifteen years of national and international experience facilitating creativity, community, and connection for children and adults. She is a California licensed educator, a public school art teacher, and a 200-hour Kripalu yoga certified instructor. Shannon is an active artist represented at City Art Gallery in San Francisco.

If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.

Are therapeutic outcomes proposed for this project?

No

Equity

Describe how your project design and implementation reflects a commitment to include and represent the communities to be served.

SLUSD is a diverse district economically and ethnically with a commitment to honoring our students' multilingual and multicultural identities. The artists have been chosen intentionally to reflect some of that diversity. Additionally, district coaches will collaborate with the artists to ensure culturally and linguistically responsive strategies are used, attention to diversity of student physical needs is addressed and language inclusive to diverse gender identities is used.

YANC intentionally maintains a roster of culturally and ethnically diverse artists and art forms, including artists with varying physical abilities, in an attempt to ensure inclusion and accessibility and to reflect the ethnic diversity of the students with which we work. Many of our programs celebrate and illuminate the cultural traditions of school communities, including the artists chosen for this project. Planning meetings will cover a checklist of needs that may arise from participants to arts education programs.

Accessibility

The CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible.

Describe your approach to ensuring the physical accessibility of programs and services for this project, as well as the accessibility of print and online materials. Consider personnel of the applicant organization and any partnering organizations, as well as program participants, and potential audience members in your response.

As with all of YANC's programs and curriculum development, special attention is paid to ensure all student, teacher, and artist participants can access programs regardless of physical abilities, disabilities, and/or special needs. This process happens first with a check-in with our partnering artist, reviewing curriculum design and supplemental materials to insure physical accessibility; each artist is asked for a checklist of special needs/provisions that we must provide in order to ensure a safe environment for all artists involved at participating venues; schools supply us with a list of special needs that we and/or the artist(s) must account for to ensure all students will be accommodated for, including students with varying mental and physical abilities. Performance sites must be ADA compliant, and special attention will be made to ensure students that want to participate in workshops and performances are given a safe space, and safe access to the stage, to do so. With ADC as one of our partnering performing arts groups, we pay attention to barriers that limit people with physical disabilities from moving freely and/or participating in movement-based activities.

Accessibility Contact Details

Identify the primary individual who will be responsible for managing aspects of accessibility as it relates to this proposal. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization.

Contact First Name: Iyari

Contact Last Name: Arteaga

Contact Phone Number: (415) 974-5554

Contact Phone Ext: 7265

Contact Email: iyari@ya-nc.org

Budget

Personnel Expenses

Personnel Expense	Job Title	# of Staff	Rate of Pay	CAC Request Amount	Applicant Matching Funds
Artistic	Teaching Artist	3	$75/hour	$2,625.00	$0.00
Administrative	Arts integration coach	2	$100/hour	$0.00	$5,000.00
Administrative	Arts Education Program Administrator	1	$25/hour	$500.00	$0.00
				$3,125.00	**$5,000.00**

Operating/Production Expenses

Expense	CAC Request Amount	Applicant Matching Funds
Artist Travel	$1,400.00	$0.00
Artist supplies	$475.00	$0.00
	$1,875.00	**$0.00**

Total Expenses

Total CAC Budget Request	Total Applicant Matching Funds
$5,000.00	$5,000.00

Entire Project Cost

	Total Cost
If your CAC Request plus Match represents one part of a larger project, indicate the total cost of the entire project.	$0

Budget Notes

You may use this space to provide additional budget details, as necessary.

Match Source

Source of Match	Identify source (name of contributor, donation, etc.)	Applicant Matching Funds	Status
Earned Income	San Leandro Unified School District	$5,000.00	Committed
		$5,000.00	

In-Kind

Identify source (name of contributor, donation, etc.)	Applicant Matching Funds	Status

Total

Total Matching Funds	$5,000.00

Budget Notes

If utilizing in-kind donated services to support the match requirement, please describe your method for determining the fair market value of these services. You may also use this space to provide additional details for matching sources, as necessary.

Budget Snapshot (3 Years)

3-Years' Statement of Financial Activities

Applicant Organization Fiscal Year End Date

Click on the Calendar icon. First select Month and Year, then select Day.

Income

2016-17 (optional)	2017-18 (required)	2018-19 (required)

Earned	$140,052.00	$144,319.00	$371,813.00
Contributed	$219,154.00	$412,929.00	$381,466.00
Total Revenue	$359,206.00	$557,248.00	$753,279.00

Expense

	2016-17 (optional)	2017-18 (required)	2018-19 (required)
Personnel	$201,731.00	$242,522.00	$359,743.00
Operating/Production	$257,543.00	$252,158.00	$368,459.00
Total Expense	$459,274.00	$494,680.00	$728,202.00
Surplus (Deficit)	($100,068.00)	$62,568.00	$25,077.00

Budget Notes

Address significant changes in line items from one year to the next and explain anticipated surpluses or deficits in the Budget Snapshot Notes. Once Budget Snapshot Notes have been provided, select “Save” and then "Close" to return to the application Budget tab.	2016-17 does not include investment income, which decreased our deficit to $83,155. It's also worth noting this fiscal year started with an extensive leadership transition, which affected both earned and contributed revenue goals. 2017-18 surplus includes a 3-year grant temporarily restricted contributed revenue item. Our 2018-19 surplus is due to an unanticipated earned revenue contract with a school district. Our deficit from 2016-17 depleted our 2-month operating reserve we had accumulated since 2013-14, but we had no issues with cashflow nor debt within the time period reflected in our snapshot. We are on the way towards replenishing our operating reserve.

Payee Data Record

Download the Payee Data Record form (STD 204) and verify that the pre-filled organizational information is correct. Please fill in the information in section 5 and sign. Scan and upload the completed form below.
Please Note: If applying with a Fiscal Sponsor, be sure to Save Draft prior to downloading the Payee Data Record in order to reflect accurate information. Not providing a signed copy of the Payee Data Record form (STD 204) will delay payments if grant is awarded.

Upload signed and scanned copy of the Payee Data Record form (STD 204).

Payee_Data_Record_STD-204_10_23_19.pdf
231.4 KB - 11/13/2019 2:17pm

Total Files: 1

Support Materials

Instructions
Use file names that are brief but specific to the provided content and to your organization. Panelists will be advised to spend approximately 10 minutes reviewing artistic work samples prior to the panel meeting. Any uploaded materials exceeding the maximum permitted for each field will not be reviewed nor considered in the adjudication of your proposal. For video and audio, provide start and end times for the portion you would like the panel to review in the Support Materials Notes at the bottom of this page.

Accepted File Types:

Documents
Upload MS Word (.doc) or Adobe PDF (.pdf) file formats only.

Images
Option 1: Upload images as individual JPGs. Recommended resolution: 300 dpi. Recommended image size: 800 x 600 pixels. If scanning images, please scan at a resolution of 300 dpi and save/upload as individual JPGs.
Option 2: Combine images within one PDF.

Video (links)
Video files are not accepted - do not upload video files for review. Video work samples may be provided as online links (URLs) below applicable Support Materials. Non-password protected videos are preferred; if protected, passwords must be provided in the available field. Video links plus other file uploads may not exceed the indicated maximum number of materials requested, per material type.

Audio
Audio selections may be provided as online links (URLs) on a single-page PDF, or uploaded in MP3 format.

Letter of Support or Testimonial

Provide a signed statement from a key stakeholder, partner, or community member. Statement should substantiate the quality of the organization, and affirm the organization's impact on its constituents. This should not be from staff or board of the applicant organization.

BACR_Young_Audience_letter_of_support_letterhead-signed.pdf
300.7 KB - 11/13/2019 2:19pm

Total Files: 1

Letter of Agreement

Please provide a joint Letter of Agreement signed by both the Applicant Organization and the Partnering Organization. This letter should indicate mutual commitment to the project, and mutual understanding of the roles and responsibilities of each party.

SLUSD_letter-of-agreement_YANC.pdf
284.2 KB - 11/13/2019 2:18pm

Total Files: 1

List of Participating Schools

Provide a list of schools whose participation in the program is anticipated (final list will be submitted along with Final Report). Include full address information, as well as contact information for key partner at each school.

List-of-participating-schools_CAC_AIT_FY21.pdf
13.4 KB - 11/15/2019 5:06pm

Total Files: 1

Teaching Artist Work Samples

Include up to three samples of Teaching Artist work providing evidence of talent and capacity both as artist(s) and as instructor(s).

Artist_Residency_Planning_Tool_SSAE.pdf
334.6 KB - 11/15/2019 5:59pm

Total Files: 1

Are you providing video links in support of Teaching Artist work?

Yes

Video 1 URL: https://youtu.be/eb4dVY9ad1c

Video 1 Password:

Click to view

Video 2 URL: https://youtu.be/5AUcyzVWanA

Video 2 Password:

Click to view

Video 3 URL:

Video 3 Password:

Support Materials Notes

Provide brief descriptions of artistic work samples and other support materials. For video or audio samples, provide specific start and end times for the portion you would like the panel to review. Be sure to clearly indicate which specific files your notes are referencing.

Teaching Artist work samples:
PDF file (Artist_Residency_Planning_Tool_SSAE.pdf): This document shows the planning tool for STEAM curriculum designed by teaching artist Manolo Davila in collaboration with classroom teacher Jordan Yost this past summer.

Video 1: Manolo Davila developed arts-integrated curriculum alongside Mr. Z, 6th grade classroom teacher at Paul Revere Elementary School, for his 6th grade Spanish Language Arts elective class.
Video 2: This video showcased Kirah Caminos' work with students in a 2nd grade class at Tenderloin Community School. Kirah developed arts-integrated learning alongside Barbara Sizelove, Kindergarten teacher and Arts Coordinator for Tenderloin Community School. Curriculum focused on social emotional learning and behavioral goals and concepts developed specifically for the Tenderloin Community School student population.

Certification & Release

This Certification and Release must be signed by an authorized board member or designated organizational representative with the knowledge of the matters contained herein, and holds the legal authority to obligate the applicant organization, with the approval of the applicant organization's board of directors or other governing body.

The undersigned certifies the following:

California Secretary of State Certificate of Status

The represented organization has "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application.

Yes, I certify

The undersigned certifies the following:

The represented organization has valid proof of tax-exempt status under sec.501(c)(3) of the Internal Revenue Code, or under sec. 23701d of the California Revenue and Taxation Code, or is a unit of government; or for grant programs allowing Fiscal Sponsors, is applying in partnership with a Fiscal Sponsor entity meeting all Fiscal Sponsor eligibility requirements as indicated in CAC Fiscal Sponsor Policy; that the applicant organization has been consistently engaged in arts programming for a specific number of years prior to time of application; has its principal place of business in California; and has completed prior contract requirements, if applicable; and has approval of the organization's board of directors or other governing body; and that the applicant organization and Fiscal Sponsor, if applicable, both comply with the Civil Rights Act of 1964, as amended; sec 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; observes provisions of the Drug Free Workplace Act of 1988; and California Government Code secs.11135-11139.5 (barring discrimination); complies with the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990; and the Fair Employment and Housing Act; that all information contained herein is accurate or represents a reasonable estimate of operations based on data available at the time of submission; and that there are no misstatements or misrepresentations contained herein or in any attachments; and is aware that modification of the proposal at any point may require a contract amendment, rescinding of a grant award or cancellation of contract.

The undersigned hereby releases the California Arts Council (CAC) and the State of California, their employees and agents, from any liability and/or responsibility concerning damage to or loss of materials submitted to the CAC and the State of California, whether or not such damage of loss is caused by the negligence of the CAC, the State of California, their employees and agents.

Yes, I certify