

Regular Subcommittee Meeting

May 13, 2026

Expanded Access to Arts and Culture Subcommittee

City of
FRESNO
Supplement Packet

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ITEM(S)

MAY 11 2026

10-B (ID 26-619)

Discussion- EAAC Cycle 3 Draft Grant Guideline Comment Review and Guideline Revision Review (PARCS)

Contents of Supplement: Cycle Three Guideline Comment Review Presentation, EAAC Draft Grant Guidelines Cycle Three- With Community Comments, EAAC Draft Grant Guidelines Cycle Three- Clean, and Cycle Three Grant Guideline Review Comments Update-5_6_2026 (comments found online at www.fresno.gov/eaac)

Supplemental Information:

Any agenda related public documents received and distributed to a majority of the City Council after the Agenda Packet is printed are included in Supplemental Packets. Supplemental Packets are produced as needed. The Supplemental Packet is available for public inspection in the City Clerk's Office, 2600 Fresno Street, during normal business hours (main location pursuant to the Brown Act, G.C. 54957.5(2)). In addition, Supplemental Packets are available for public review at the PRAC meeting in the City Council Chambers, 2600 Fresno Street. Supplemental Packets are also available on-line on the City Clerk's website.

Americans with Disabilities Act (ADA):

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Cycle Three Public Comment Review

May 13, 2026

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Subcommittee Formation & Purpose

As a reminder, this subcommittee was formed as a **standing subcommittee** and will adhere to all Brown Act requirements.

The purpose of the Subcommittee as outlined in the resolution is to: **“assist and provide input and recommendations to the Commission related to Expanded Access to Arts and Culture Fund (EAAC) grant guidelines.”**



Overview

The purpose of this presentation is to review proposed updates to the draft guidelines based on the public comments received.



General Notes

- Difference in opinion is an expected and a **welcome** part of the process and reflects an engaged and diverse community.
- Reminder that this is an annual **competitive process**. Funding is not automatically guaranteed for any applicant.
- Now is a good time to prepare to be eligible. Check “good standing” using links in the draft; resolve any issues.



Public Comment Incorporation into the Draft Guidelines



Review of the Revised Draft Guidelines

- See attached annotated revised draft guidelines.
- Summaries of the comments are provided within the revised draft guidelines attached to this item and will be reviewed, page-by-page.
- Public comments are also attached to this subcommittee agenda.





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Expanded Access to Arts and Culture (EAAC) Grant Program - Cycle Three

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DRAFT – REVISED WITH PUBLIC COMMENTS

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This draft is intended for discussion purposes. This draft is preliminary and subject to change following PRAC feedback, community feedback and final legal review.

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I. Overview and Background

1. Measure P and Expanded Access to Arts and Culture

The Fresno Clean and Safe Neighborhood Parks Transactions and Use Tax, commonly known as Measure P, went into effect in 2021. Measure P helps ensure Fresno’s neighborhoods receive funding to improve and maintain parks and facilities, create new parks and trails, and fund recreation, community, and arts and culture programs. Measure P also required the establishment of the Parks, Arts and Recreation Commission (Commission).

2. The Cultural Arts Plan

Measure P (Sec. 7-1506(b)(4)(C)) requires that prior to the implementation of the Expanded Access to Arts and Culture Grant Program, the Commission shall work in partnership with the Fresno Arts Council, and local arts and cultural stakeholders, to develop a Cultural Arts Plan for the City of Fresno that identifies needs in the arts and cultural community; prioritizes outcomes and investments; and develops a vision and goals for the future of Fresno arts and cultural programs that are reflective of the cultural, demographic, and geographic diversity of Fresno. The Cultural Arts Plan must be updated every five years.



Figure 1 - A photo of the Cultural Arts Plan

The development of the Cultural Arts Plan included a robust community engagement process, including multiple public meetings and over 4,000 public comments. The [Cultural Arts Plan](#) was adopted by the Fresno City Council in August 2023. Applicants are strongly encouraged to review the [Cultural Arts Plan](#) before applying for grant funding.

The [Cultural Arts Plan](#) includes a vision that:

“Cultural Arts in Fresno will be recognized, prioritized, inclusive, accessible and continue to reflect, celebrate and connect the community.”

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3. Cultural Arts Plan Goals, Recommendations and Strategies

To realize the vision of the [Cultural Arts Plan](#), six (6) goals were outlined. Each goal includes a set of **recommendations** and **strategies** for implementation. Grant applicants must indicate which of the **Cultural Arts Plan recommendations** and/or **strategies** will be implemented to support achievement of the [Cultural Arts Plan](#) goals and desired outcomes. Based on the nature of the recommendations and strategies included in the [Cultural Arts Plan](#), grant proposals are generally expected to implement recommendations and strategies that achieve Goals Two (2) through Five (5).



Figure 2 - A graphic which highlights the six (6) overarching goals outlined in the Cultural Arts Plan.

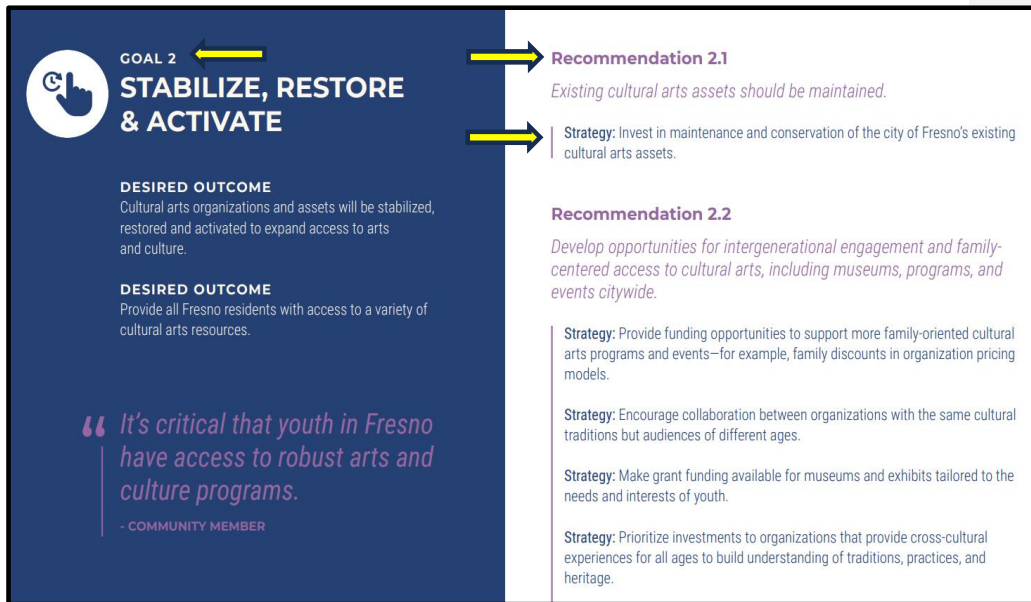


Figure 3 - An excerpt from the Cultural Arts Plan that highlights examples of where to find goals, recommendations and strategies within the plan document.



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4. Measure P Grant Requirements

In addition to outlining requirements for the Cultural Arts Plan, the Measure P Ordinance (Sec. 7-1506(b)(4)) outlines the following grant program requirements:

(A) Twelve percent (12%) percent of the funds made available from Section 7-1504 shall be made available on an annual basis to invest in competitive grants for nonprofit organizations that support and expand access to arts and cultural programming.

Commented [SM1]: Many comments have been made about funding artists directly. Measure P set the requirement that grants be made to nonprofit organizations. The grant guidelines must adhere to the legal requirements. Nonprofits may hire or contract the services of arts or culture practitioners for projects that expand access to arts and culture.

(B) Grants funded pursuant to this paragraph shall:

- Be implemented by the Commission in partnership with the Fresno Arts Council, or its successor local arts agency.
- Use multiple solicitations that allow for a diverse set of programs, with different program sizes and reach.
- Include core operating and project-support grants.
- The Commission shall ensure that grant applications are reviewed in a transparent, competitive process.

Commented [SM2]: The Fresno Arts Council's partnership in cycle three includes sharing information published by the City with their networks. For example, recent sharing of the dates for listening session workshops helped to spread the word about the workshops.

(D) Funding for operating support distributed pursuant to this paragraph shall:

- Support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno; and
- Reflect the proportion of each grantee's overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.

(E) Grants funded pursuant to subparagraph (B) shall prioritize organizations and programs that support and expand diverse public or youth engagement and equity.

5. Funding Priorities

Measure P (Sec. 7-1506(b)(4)(E)) identifies the following funding priorities:

1. Programs that support and expand diverse public engagement and equity.
2. Programs that support and expand youth engagement and equity.

Commented [SM3]: A few public comments requested the addition of priorities. Staff recommend keeping the language broad with a focus on Measure P and the Cultural Arts Plan to allow for the most flexibility for applicants.

Commented [SM4]: There were comments related to defining "diverse". Staff recommend keeping the language broad as applicants may wish to elaborate on what diverse means in the context of their proposal.

The Cultural Arts Plan identifies many additional grant funding priorities (see pages 48-52).

Commented [SM5]: Several comments requested a definition of youth. A definitions section was added to the guidelines. In practice, youth is typically defined as 0-17, and young adults as 18-30 (depending on the program).

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II. Available Funding and Funding Allocations

There is a total of \$6,498,200 available for Cycle Three grants.

Number of Applications

Nonprofit organizations may apply for General Operating Support or Project Support, but not both. To support access, applications are limited to one per organization with the exception of those serving as fiscal sponsors. Fiscal sponsors may submit an application for themselves and on behalf of their fiscally sponsored organization(s).

Commented [SM6]: When asked if applicants can apply for more than one type of funding or submit more than one application, public comment reflected mixed opinions. The general sentiment indicated that the community wanted to ensure more organizations had access to funding.

Multiple Solicitations

To allow for a diverse set of programs with different program sizes and reach, there will be multiple grant solicitations in Cycle Three; one solicitation for **Project Support Grants** and one solicitation for **General Operating Support** grants.

Commented [SM7]: Several comments indicated that fiscal sponsors should also be able to apply for their own applications in addition to the application(s) they are sponsoring.

Award Amounts

Awards will be made based on application scores. Awards will be made for between 75% to 100% of the amount requested.

Commented [SM8]: Public comment was mixed related to 100% funding. Many supported 100%, while others wished to see funding go further by making partial awards. Several comments thought partial awards of 30%-60% were too low and proposed 75% or 80% for consideration.

Partial awards of less than 75% may be made when funding is exhausted. For example, applications scoring the highest will be funded in score order until funding runs out. This process will continue down the ranked applications until funding is fully allocated. The last organization to receive funding may be offered less than 75% of their request. Matching funds are not required.

Staff updated the guidelines to allow for partial awards of a higher percentage than last cycle.

Project Support

50% of funding (\$3,249,100) will be set aside for project support grants.

Commented [SM9]: Public comments indicated a desire to see a 50/50 split.

The minimum funding request is \$1,000.

Commented [SM10]: Public comment suggested \$1,000.

The maximum funding request is between \$50,000 to \$150,000 based on the organization's annual total revenue for 2025.

Project Support Maximum Request Table

<u>Annual Total Revenue 2025</u>	<u>Maximum Funding Request</u>
<u>>\$1,000,000</u>	<u>\$150,000</u>
<u>\$500,001 - \$999,999</u>	<u>\$125,000</u>
<u>\$200,001 - \$500,000</u>	<u>\$100,000</u>
<u>\$50,001 - \$200,000</u>	<u>\$75,000</u>
<u><\$50,000</u>	<u>\$50,000</u>

Commented [SM11]: Commenters expressed a desire to have a category for emerging organizations/artists. Some expressed challenges competing with organizations with annual revenue >\$1 million. A suggestion to create tracks for different sized organizations was offered. Staff recommend for PRAC's consideration various award sizes for various organization sizes.



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General Operating Support

50% of funding (\$3,249,100) will be set aside for general operating support grants.

The minimum funding request is \$1,000.

The maximum funding request is between \$50,000 to \$150,000 based on the organization's annual total revenue for 2025 and proportionate share requirements.

Commented [SM12]: Comments related to the amount of funding that an Organization can seek for General Operating Support ranged from a cap of \$100K to \$500k. Suggestions also included limiting the award to 5% of total available funding, or no more than 30% of an organization's annual budget.

General Operating Support - Maximum Request Table and Proportionate Share
Per Measure P (Sec. 7-1506(b)(4)(D)), General Operating Support grant funding must "reflect the proportion of each grantee's overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence."

There was no clear consensus. To form a recommendation, staff reviewed other guidelines to gauge a standard of practice - results also varied.

1. If an organization's overall operations only serve residents within, or visitors to, Fresno's sphere of influence, the applicant may seek up to the maximum funding request.
2. If any percentage of the overall operations of an organization includes operations outside of the sphere of influence, the maximum funding request for general operating support cannot exceed a proportionate share of the overall operations that serve residents within, or visitors to, the City of Fresno sphere of influence.
3. Proportionate Share Calculation: annual total operating budget minus (-) operating budget allocated to operations outside of Fresno's sphere of influence = maximum general operating request

The CA Arts Council includes a cap of \$30,000 for general operating support. Funding is also limited to organizations with total revenue of less than \$1.5M, or \$5M depending on the type of organization.

San Diego awards operating support based on the Organization's total annual operating income with organizations receiving a % share of their annual operating income ranging from approximately \$10,000 to \$400,000.

Staff also reviewed publicly available 990's using propublica.org which indicated there were 202 nonprofits in Fresno that are designated as arts, culture or humanities. Of that 202, 6% (12 organizations) reported annual revenue greater than \$1M with the vast majority of organizations reporting less than \$100k in revenue.

Example:

If an organization has an annual total operating budget of \$100,000 and \$45,000 of that budget is used for implementing programs outside of Fresno's sphere of influence, the maximum general operating support request would be calculated as follows:

Staff recommend for PRAC's consideration a tiered funding system based on organizational size. This will ensure awards of various sizes are made (as required by Measure P) while maximizing the number of awards than can be made.

$\$100,000 - \$45,000 = \$55,000$ maximum funding request

Even though the table below indicates the organization would be eligible for up to \$75,000, the proportionate maximum request would be \$55,000 because that is a proportionate share of the overall operation that serves residents within, or visitors to, the City of Fresno sphere of influence.

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<u>Annual Total Revenue in Fiscal Year 2025</u>	<u>Maximum Funding Request*</u>
<u>>\$1,000,000</u>	<u>\$150,000</u>
<u>\$500,001 - \$999,999</u>	<u>\$125,000</u>
<u>\$200,001 - \$500,000</u>	<u>\$100,000</u>
<u>\$50,001 - \$200,000</u>	<u>\$75,000</u>
<u><\$50,000</u>	<u>\$50,000</u>

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* May be less, based on proportionate share of grantee's overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.

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III. Timeline

Although every effort will be made to adhere to the timeline below and complete all milestones expeditiously, **adjustments may be necessary**. Any changes made to the timeline will be communicated in writing to all applicants and posted to the City of Fresno website to ensure transparency.

Commented [SM13]: Additional milestones were added based on public comments requesting a more detailed timeline for each step in the process. As noted, adjustments may be necessary.

Many requests sought a standard schedule for each cycle of funding. Staff ultimately would recommend a standard schedule/annual routine. All efforts are currently focused on resolving cycle two and implementing cycle three. Feedback will be considered for future planning purposes.

Date	Milestones
June 25, 2026	Final Grant Guidelines Adopted by the Fresno City Council.
<u>June 30, 2026</u>	Release Notice of Funding Availability (NOFA) via two Grant Solicitations: <ul style="list-style-type: none"> • Project Support • Operating Support
July 2026 – <u>September 2026</u>	Applicant technical assistance workshop(s) <u>begin</u> . <u>Fiscal Sponsor meet & greet.</u>
<u>July 2026 – August 2026</u>	<u>ARC Scoring Member Application Released;</u> <u>Outreach to promote ARC application.</u>
<u>August 15, 2026</u>	<u>Eligibility Screening Form due by 3:00 p.m.</u>
<u>September 21, 2026</u>	<u>Eligibility Appeal Hearing - PRAC</u>
<u>September 2026</u>	<u>ARC Scoring Member Interviews/Selection process begins</u>
September 30th, 2026	<u>Grant Applications are due by 3:00 p.m.</u>
<u>October 1, 2026</u>	<u>Technical review of grant applications begins</u>
<u>October 12, 2026</u>	<u>ARC Scoring Member Appeal Hearing - PRAC</u>
<u>October 2026 - November 2026</u>	<u>ARC Scoring Member Required Training</u>

Commented [SM14]: Several questions were received asking how the June 30, 2026 deadline was determined. The deadline was determined based on an interpretation of the Measure P ordinance which states that funds shall be "made available on an annual basis."

Commented [SM15]: Many comments related to matching fiscal sponsors to artists seeking sponsorship. Staff propose scheduling opportunities for this as part of technical assistance.

Commented [SM16]: PRAC expressed interest in participating in selection during the April 29th subcommittee meeting. Staff have asked for a legal opinion.

Commented [SM17]: Comments related to the deadline to submit the application were mixed; applicants would like plenty of time to apply but also would like funding awarded as soon as possible. Additional time was added to the application deadline based on comments requesting at least 3 months/ 90 days to apply.



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November 2026	Preliminary Scoring Period Begins
December 2026	Preliminary Scoring Period Ends; Preliminary scores due
January 2027	Public Scoring Meetings held
September 2026—October 2026	Scoring
October 2026 Estimated January 2027	Notice of Intent to Award and Appeal Notices Published (10-day)
Estimated October 2026 Estimated January-February 2027	Award recommendations and Appeals presented to PRAC
Winter 2026 Estimated early 2027	Award recommendations and appeals presented to Council
Estimated early 2027 Winter 2026	Begin executing grant phase
13 months	Grant Term: Begins following Grant Agreement twelve execution: twelve months (12) project delivery, one (1) month for final reporting

IV. Eligibility

1. Eligible Applicants

To be eligible for grant funding, all applicants must meet all criteria below:

1. Be an active nonprofit charitable organization as described in section 501(c)3 of the Internal Revenue Code of 1986 (as amended) that supports and expands access to arts and cultural programming (Sec. 7-1506(b)(4)(A)). An Employer Identification Number (EIN) will be required.
2. Be in "good standing" with:
 - [Internal Revenue Service \(IRS\):](#)
 - [Provide Letter of Determination](#)
 - [Demonstrate Active Exemption \(not in revocation status\).](#)
 - [California Franchise Tax Board:](#)

Commented [SM18]: Comments requested further clarification regarding what "good standing" means. Additional clarifying language was added. Links are included for the IRS, CA Franchise Tax Board and Secretary of State within the guidelines. These tools provide applicants with a way to check their standing.

Commented [SM19R18]: Comments also asked that eligibility be determined prior to contract and not at the time of application. Staff recommend keeping eligibility at the time of application to avoid scoring, recommending and approving applications that may ultimately not be eligible.

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- Provide self-serve entity status letter demonstrating good standing and exemption status.
 - California Secretary of State:
 - Provide a certificate which demonstrates “active” status and “good standing”.
 - City of Fresno:
 - Debarment status
3. Primary place of business is physically located within the City of Fresno limits (A P.O. box does not meet this requirement).
4. Serve City of Fresno residents or visitors.
- 4.5. Organizations that have not completed reporting for funding cycle one must submit a written justification and/or corrective action plan to resolve unresolved reporting to be considered eligible for cycle three. A template will be provided.

Additionally, in accordance with Measure P, applicants seeking funding for **General Operating Support** must be an **arts or cultural organization** as demonstrated by National Taxonomy of Exempt Entities (NTEE) code assigned by the IRS, organizational articles of incorporation, or another state or federal designation. NTEE code(s) can be verified using the IRS search tool located at: <https://apps.irs.gov/app/eos/>.

Eligibility Screening Form

The eligibility screening form will collect basic information using a checklist format. The information will be reviewed by PARCS staff to confirm eligibility and issue an application link.

2. Eligible Expenses

Examples of eligible expenses include:

1. Direct costs for personnel, supplies, services, permits, artists’ fees, license fees for copyrighted material, marketing, contractors, rentals and/or equipment necessary to complete the proposed scope of work.
2. Core-operating expenses, including but not limited to; utilities, maintenance, repairs, rent, marketing, insurance, etc.
3. Core operating expenses for project specific-support grants are capped at 10% of the total project cost. Insurance expenses directly associated with the coverage required by the City of Fresno Grant Agreement will be considered a direct expense required for the project and will not count toward the 10% cap.
- 3.4. Expenses for food and non-alcoholic beverages may be allowable if shown to be reasonable and necessary to expanding access to arts and culture.
- 4.5. Construction / facility improvement expenses to update existing facilities for the purposes of expanding access to arts and culture. Examples of facility

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Commented [SM20]: Several comments indicated that cycle two grantees that have not yet completed reporting should not be required to do so to be eligible for cycle three. Staff agree. Language was updated to focus on cycle one missing reports and provide a options for resolution.

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Commented [SM21]: Added to increase flexibility per public comment.

Commented [SM22]: Feedback indicated preference for a simple screening tool.

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Commented [SM23]: Comments indicate that insurance costs have increased. Removing insurance expenses from the 10% cap was recommended.

Commented [SM24]: Clarifying language was added. Examples will be provided during technical assistance meetings and trainings.

improvements requested by the community are provided in the Cultural Arts Plan.

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5-6. Costs associated with providing technical assistance for emerging organizations to establish an arts and/or culture non-profit. Technical assistance generally includes providing training, mentoring or consulting services. Training may include but is not limited to: board development, strategic planning, fundraising, grant writing, budgeting, financial controls, program evaluation, compliance with regulations, marketing, and volunteer development.

Commented [SM25]: There was no consensus as to whether or not construction expenses should be allowable. Some comments indicate they would be a welcome addition, while others express concern for the costs and management required. Staff recommend revising the language to clarify construction refers to existing facility improvements and reference examples from the Cultural Arts Plan.

6-7. Equipment exceeding \$5,000 in purchase price requires three quotes prior to purchase (not at the time of application) and must be listed as an individual line-item in the budget. Examples of equipment include electronics such sound systems or -computers, machinery or other durable goods generally expected to have a useful life of five (5) or more years.

Commented [SM26]: Clarification was requested, clarifying language has been added. A request to cover legal fees, accounting and filing fees was received - staff will confirm whether this would be eligible and incorporate if so.

8. Travel expenses are subject to IRS standard mileage reimbursement rates and Federal General Service Administration per diem rates.

9. Fiscal sponsor fees are an eligible expense based on actual costs incurred. Fiscal sponsor fees generally include, but are not limited to: reimbursement for personnel time spent training, overseeing and reporting, audit and other financial services or software or equipment necessary for oversight. Fiscal sponsor fees shall not exceed 10% of the overall grant budget.

10. Projects in schools during school hours.

11. Projects on university campuses that are open to the general public.

Commented [SM27]: Added as eligible based on public comments.

3. Ineligible Applicants

1. Nonprofit organizations that are religious, political or private foundations.
2. For-profit businesses or sole proprietorships.
3. Organizations that do not serve the public or provide public programming.
4. K-12 Schools; County Offices of Education; Public and Private Colleges and Universities.
5. Organizations whose primary mission is to raise funds.
6. Organizations whose primary mission is regranteeing.
7. Government agencies.
8. Any organization considered ineligible by Measure P (Fresno Municipal Code Chapter 7, Article 15, sections 7-1500 to 7-1519).

Commented [SM28]: Many comments were received requesting definitions of political organizations, and clarity regarding religious organization eligibility. A request for legal advisement has been submitted to further clarify nonprofit eligibility.

4. Ineligible Expenses

Examples of ineligible expenses include:

1. Activities, programming, operations or events occurring outside of the City of Fresno's sphere of influence.

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2. Expenses that do not reasonably expand access to arts or culture. For example, purchases that are unrelated to the proposed scope of work and do not demonstrate a clear tie to achieving the goals of the project.
3. Alcohol or other controlled substances.
4. Funds shall not be used to develop facilities on existing or former landfills or waste refuse facilities.
5. Any expenses considered ineligible by Measure P (Fresno Municipal Code Chapter 7, Article 15, sections 7-1500 to 7-1519).
6. Cash prizes and scholarships.
7. Political advocacy or lobbying.
8. Fundraising
- ~~9. Projects in schools during school hours.~~
- ~~10. Projects on university campuses that are primarily for enrolled students.~~
- ~~11.9.~~ Projects with religious or evangelical purposes.
- ~~10.~~ Costs of goods for resale.
- ~~12.11.~~ No costs shall be incurred prior to execution of the Grant Agreement.

V. Fiscal Sponsorship

Measure P requires investment in competitive grants for **nonprofit organizations** that support and expand access to arts and cultural programming. Fiscal sponsorship is a short-term solution intended to reduce barriers to accessing funding while emerging arts or cultural practitioners build capacity. Fiscal sponsors must demonstrate at least two years of consecutive experience in nonprofit operations, must be a nonprofit organization in good standing with the IRS and State of California, must demonstrate experience with financial management, and must agree to assume financial responsibility for the grant award.

The role of the fiscal sponsor can include performing many different administrative functions, including but not limited to; financial oversight, compliance, human resources, legal support, marketing, data collection, staffing, space, advisory services and insurance coverage. Fiscal sponsors are ultimately responsible for ensuring compliance with the terms of the Grant Agreement.

Examples of Fiscal Sponsor Responsibilities

- Enter into a Grant Agreement with the City of Fresno and assume all responsibilities therein.
- Enter into an agreement between the fiscal sponsor and sponsored organizations/individuals clearly denoting the roles and responsibilities for each party, payment terms, insurance requirements, etc.
- Receive all grant disbursements from the City of Fresno and distribute funds to sponsored parties.
- Purchase and maintain all required insurance as outlined in the Grant Agreement.
- Assume fiduciary responsibility including accountability and oversight of all expenditures.

Commented [SM29]: Many comments requested clarification on the roles and responsibilities of fiscal sponsors.

- Ensure all financial expenditures are documented and expenditure reports with backup documentation (receipts, invoices, etc.) are completed by required deadlines.
- Provide training and technical assistance to ensure progress and final reports are completed accurately and by required deadlines.

To expand access to arts and culture with greater sustainability, fiscally sponsored groups are strongly encouraged to take steps to establish a nonprofit organization. The Cultural Arts Plan recommends: “Make funding available through an established grant program for emerging organizations and local artists to learn more about marketing, self-promotion, establishing a nonprofit, alternate funding sources and organizational best practices.”

To support the aim of capacity building, fiscal sponsors may sponsor a maximum of # five (5) grantees representing no more than a combined total of \$150,000 in grant funding under fiscal –sponsorship. If a fiscal sponsor applies for grant funding for their own organization, that amount will not count toward the \$150,000 sponsorship cap.

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Commented [SM30]: There are several comments opposed to putting a cap on fiscal sponsorship, while others recommend it. Several current fiscal sponsors have indicated that there is a lot of responsibility that comes with sponsoring. Public comments include recommendations for a maximum of between 3 to 10. Fiscal sponsorship contractually includes assumption of fiduciary and programmatic responsibilities and other liabilities. For these reasons, Staff recommend including a cap.

Public comment asked for a determination whether a more broad range of nonprofits could be eligible for project funding. If so, those nonprofits could sponsor or hire emerging artists/organizations for projects that expand access to arts and culture. Staff have submitted a request for a legal opinion related to nonprofit organizations that are eligible for project funding.

VI. Application Questions

The application questions will vary by solicitation (Project Support vs. General Operating Support) but will generally ask questions related to:

1. Applicant contact information
2. Organization information and experience
3. A description of the scope of work, location of work, and proposed schedule
4. Proposed budget
5. Alignment with Cultural Arts Plan goals and priorities.
6. Alignment with Measure P funding priorities.
7. Desired outcomes and evaluation plans.

Translation Services

Grant guidelines are available in English, Hmong, Spanish, and Punjabi. Requests can be emailed to expandedarts@fresno.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.

Owner Permissions/Preliminary Approval

Projects which propose installations on property not owned by the applicant must submit a letter of preliminary approval at the time of application. The letter shall state that the owner generally approves of the proposed project in concept and shall be signed by the



owner or other authorized party. Official permissions will be required if awarded funding (see post award requirements).

Maintenance Plans

For any projects that will be permanently installed in a public or private space, a maintenance plan will be required. Grant applicants are advised to consider and adhere to site control requirements for both public and private facilities not under their ownership and obtain preliminary approval or permits from the City of Fresno for projects or programs conducted within the City of Fresno’s Right of Way.

Artists’ Commitment

All artists specifically named in project applications must provide a letter stating that they are available and willing to participate, and that a fee has been agreed upon. If an artist or artist(s) have not yet been selected at the time of application, an artist commitment letter will not be required at the time of application.

Use of Artificial Intelligence (AI) in the Application Process

As AI tools become widely available, grant application responses have become more similar and non-specific. While AI can be a helpful tool, please keep in mind that applications will be scored based on relevant details that are unique to each proposal and align with the priorities in the scoring rubrics provided. Applicants are encouraged to use plain language and include relevant examples and details in their proposals.

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Commented [SM31]: Public comment indicated clarification was needed. This language is intended to ensure that artists whose names are used in the application have consented to be included in the grant.

VII. Application Review and Scoring Process

The Commission shall ensure that grant applications are reviewed in a transparent, competitive process by the **Application Review Committee (ARC)**. This section outlines the tools and methods that will be used to facilitate a transparent and competitive application review and scoring process.

1. The Application Review Committee (ARC)

The composition of the ARC shall be diverse and representative of Fresno’s demographics, people groups, and reflective of a wide range of artistic and cultural experience. Approximately 20-2530 ARC members will be needed to review and score applications.

The PARCS Department shall not be a scoring member of the ARC.

Representation will be sought from each of the experience areas outlined below:

- ~~#~~ Members with experience in aArts; this may include formal education in the arts or lived experience in artistic practice such as experience gained by working artists.-
- ~~#~~ Members with experience as cCultural pPractitioners and/or cultural bearers reflective of the demographic diversity in Fresno.

Commented [SM32]: Minimum # were removed based on public comments.

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- ~~#~~ Members with experience in aArts or cCultural eEducation/hHigher eEducation such as university professors or technical instructors.
- ~~#~~ Members reflecting a wide range of generational perspectives, including representation from youth or and seniors perspectives.
- ~~#~~ Members with experience in accessibility which may include experience working with individuals who are disabled, lived experience with a disability, or familiarity with facility or program improvements that can increase accessibility to expand access to arts and culture, etc. .-
- ~~#~~ Members residing in diverse neighborhoods identified asthroughout the City, including but not limited to -Highest-Needs neighborhoods-
- ~~2~~ Members residing outside of the City of Fresno (to support conflict/recusal process)
- Members with experience in nonprofit management, nonprofit formation, financial literacy, etc.

Outreach efforts to attract a diverse panel shall include, but are not limited to:

1. Emails (15,000+ distribution list)
2. Media Release(s)
3. Printed flyers at all City of Fresno community centers
4. Promotion/canvassing at Art Hop and other large events occurring citywide
5. Social Media
6. Outreach to PARCS program participants (ex. Senior program, movie night attendees)
7. Sharing flyers with nonprofit organizations, elected officials, the City of Fresno Office of Community Affairs, and via PeachJar
8. Sharing flyers with the Parks, Recreation and Arts Commission
9. Distribution to local universities (email and posted on message boards)

2. Application Review and Scoring Handbook

The Review and Scoring Handbook outlines the processes, procedures and training materials to be utilized by the ARC to ensure a transparent and competitive process. The handbook is available here: [\[website link\]](#).

3. Training and Compensation

ARC members will receive compensation totaling \$500 for the time spent training, reviewing, and scoring grant applications. Prior to initiating scoring, all ARC members will be required to complete:

1. Conflict of interest disclosures.
2. Training on unconscious/~~implicit~~ bias and ethics in public service.
3. An orientation on fair and impartial grant application review. This training will include a review of the rubrics with examples and hands-on practice to build comfort with the review process.

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Commented [SM33]: Additional clarification was requested. The Cultural Arts Plan includes the need for accessibility improvements to expand access to arts and culture.

Commented [SM34]: There were many comments which did not want members from outside of the City of Fresno to be selected. Other comments felt outside perspective could help with recusal and objectivity. Some comments recommended members from Fresno County. Staff are recommending the option remain to support the recusal process. The total number was removed but could be re-added to ensure that outside perspectives represent a small share of total panelists.

Commented [SM35]: @Sarah Gaytan



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3.4. Training on the ARC Handbook.

4. Conflict of Interest Disclosure Requirements

ARC members, [PRAC members and City of Fresno staff](#) shall be required to complete conflict of interest disclosures and remain engaged to identify any potential conflicts of interest throughout the process. If at any point during the review process a conflict of interest or potential perception of a conflict arises, scoring committee members must notify PARCS staff immediately so a determination may be made regarding recusal and reassignment of the review to an alternate ARC member in accordance with the Application Review and Scoring Handbook.



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VIII. Scoring Rubrics

1. Project Support Scoring Rubric (40-43 points possible)

This rubric will be used to review and score project support applications.

Project Support Grants Scoring Rubric					
Scoring Criteria Points	Incomplete 0-1 point	Fair 2 points	Good 3 points	Great 4 points	Excellent 5 points
Cultural Arts Plan Goals (Up to 5 points)	The proposal does not demonstrate achievement of any goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal partially demonstrates achievement of goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal demonstrates that one goal, strategy and/or recommendation in the Cultural Arts Plan will be clearly achieved by this project. The specific goal, strategy, and/or recommendation the project is proposing to achieve must be named in the proposal and the proposal must clearly demonstrate how the project activities, deliverables, and/or outcomes will fulfill the chosen goal, strategy, and/or recommendation.	The proposal demonstrates that two goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.	The proposal demonstrates that three or more goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.
Cultural Arts Plan Grant Funding Priorities (up to 5 points)	Does not include any grant funding priorities identified in the Cultural Arts Plan.	This project partially includes at least one grant funding priority identified in the Cultural Arts Plan.	One funding priority identified in the Cultural Arts Plan is achieved by this project.	Two funding priorities identified in the Cultural Arts plan are achieved by this project.	Three or more funding priorities identified in the Cultural Arts Plan are achieved by this project.
Measure P Funding Priorities (up to 5 points)	The proposal does not include any of the funding priorities outlined in Measure P.	The proposal partially includes one of the funding priorities outlined in Measure P.	One Measure P funding priority is included in the proposal, with an example of how it will be achieved.	Both Measure P funding priorities are included , with an example of how they'll be achieved.	Both Measure P funding priorities are included with multiple examples of how they'll be achieved.
Scope of Work (up to 4 points)	The scope of work lacks detail, is unclear or incomplete and/or includes errors .	The scope of work is partially complete and/or lacks detail about how the project's tasks, deliverables, and steps required to complete the project.	The scope of work clearly identifies the steps, tasks, and deliverables to be achieved. The scope appears reasonable and achievable .	The scope of work is well defined and clearly identifies the steps, tasks, and deliverables to be achieved. The scope identifies necessary approvals, potential risks, and/or other considerations that instill confidence that the project is feasible.	



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Budget (up to 4 points)	The proposed budget appears incomplete , includes limited detail , and/or includes ineligible expenses and/or errors .	The proposed budget is unclear , and does not clearly tie to the proposed scope of work. The detail provided is limited.	The proposed budget is clearly explained with relevant details and clearly ties to the project's proposed scope of work.	The proposed budget is clearly explained with relevant details and clearly ties to the project's proposed scope of work. The applicant has identified in-kind or matching funds that will contribute to the project's success.	
Evaluation Plan (up to 4 points)	The evaluation plan is incomplete and/or does not include requested information	The evaluation plan is partially complete , lacks detail and/or contains errors.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture. Examples about how the evaluation data will inform future efforts are included.	
Schedule (up to 3 points)	The schedule is incomplete and/or does not include requested information.	The schedule is partially complete , lacks detail and/or contains errors.	The schedule appears reasonable for industry standards, fits within the grant term , and clearly ties to the proposed scope of work.		
<u>Support for Fresno's Artists and Cultural Practitioners (up to 3 points)</u>	<u>Organization does not employ or contract the services of emerging artists or culture practitioners that live within the City of Fresno.</u>	<u>Organization employs or contracts the services of at least one emerging artist OR culture practitioner that lives within the City of Fresno.</u>	<u>Organization employs or contracts the services of at least one emerging artist AND culture practitioner that lives within the City of Fresno.</u>		
Scoring Criteria Points	Incomplete 0-1 point	Fair 2 points	Good 4 points	Great 6 points	Excellent 10 points
Expanded Access to Arts and Culture (up to 10 points)	There is no clear example of how the project expands access to arts and culture.	The proposal partially demonstrates how the project expands access to arts and culture.	The proposal clearly identifies how the project expands access to arts and culture using at least one example .	The proposal clearly identifies how the project expands access to arts and culture using at least two examples .	The proposal clearly identifies how the project expands access to arts and culture using more than two examples .

Commented [SM36]: Adds points for hiring or contracting with local arts/cultural practitioners. Staff recommend inclusion to address public comments seeking funding for artists.

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2. Core Operating Support Scoring Rubric (4043) points possible

This rubric will be used to review and score core operating support applications.

Core Operating Support Grants Scoring Rubric					
Scoring Criteria Points	Incomplete 0-1 point	Fair 2 points	Good 3 points	Great 4 points	Excellent 5 points
Cultural Arts Plan Goals (Up to 5 points)	The project does not demonstrate achievement of any goals, strategies and/or recommendations in the Cultural Arts Plan.	The project partially demonstrates achievement of goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal demonstrates that one goal, strategy and/or recommendation in the Cultural Arts Plan will be clearly achieved by this project. The specific goal, strategy, and/or recommendation the project is proposing to achieve must be named in the proposal and the proposal must clearly demonstrate how the project activities, deliverables, and/or outcomes will fulfill the chosen goal, strategy, and/or recommendation.	The proposal demonstrates that two goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.	The proposal demonstrates that three or more goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.
Cultural Arts Plan Grant Funding Priorities (up to 5 points)	Does not include any grant funding priorities identified in the Cultural Arts Plan.	This project partially includes a grant funding priority identified in the Cultural Arts Plan.	One funding priority identified in the Cultural Arts Plan is achieved by this project.	Two funding priorities identified in the Cultural Arts plan are achieved by this project.	Three or more funding priorities identified in the Cultural Arts Plan are achieved by this project.
Measure P Funding Priorities (up to 5 points)	The proposal does not include any of the funding priorities outlined in Measure P.	The proposal partially includes one of the funding priorities outlined in Measure P.	One Measure P funding priority is included in the proposal, with an example of how it will be achieved.	Both Measure P funding priorities are included , with an example of how they'll be achieved.	Both Measure P funding priorities are included with multiple examples of how they'll be achieved.
Organizational Stability (up to 5 points)	The proposal does not identify how the grant will support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno.	The proposal partially identifies how the grant will support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno.	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno and includes at least one example. The proposal clearly identifies how the grant will support organizational stability and includes at least one example.	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno, including at least two examples . The proposal clearly identifies how the grant will support organizational	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno using more than two examples . The proposal clearly identifies how the grant will support organizational stability using more



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				stability and includes at least two examples .	than two examples. The proposal clearly identifies the anticipated community benefits resulting from increased organizational stability.
Expanded Access to Arts and Culture (up to 5 points)	There is no clear example of how the project expands access to arts and culture.	The proposal partially demonstrates how the project expands access to arts and culture.	The proposal clearly identifies how the project expands access to arts and culture using at least one example.	The proposal clearly identifies how the project expands access to arts and culture using two examples . Plans to evaluate whether the project was successful in expanding access are included.	The proposal clearly identifies how the project expands access to arts and culture using more than two examples . Detailed plans to evaluate whether the project was successful in expanding access are included.
Scope of Work (up to 4 points)	The scope of work lacks detail, is unclear or incomplete and/or includes errors .	The scope of work is partially complete and/or lacks detail about how the projects tasks, deliverables, and steps required to complete the project.	The scope of work clearly identifies the steps, tasks, and deliverables to be achieved. The scope appears reasonable and achievable .	The scope of work is well defined and clearly identifies the steps, tasks, and deliverables to be achieved. The scope identifies necessary approvals, potential risks, and/or other considerations that instill confidence that the project will be successfully completed.	
Budget (up to 4 points)	The proposed budget is unclear or includes ineligible expenses .	The proposed budget is unclear , and does not clearly tie to the proposed scope of work.	The proposed budget is clearly explained and clearly ties to the project's scope of work . The budget reflects the proportion of each grantee's overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.	The proposed budget is clearly explained with relevant details and clearly ties to the project's proposed scope of work. The applicant has identified in-kind or matching funds that will contribute to the project's success.	
Evaluation Plan (up to 4 points)	The evaluation plan is incomplete and/or does not include requested information	The evaluation plan is partially complete , lacks detail and/or contains errors.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture. Examples about how the evaluation data will inform future efforts are included.	
Schedule (up to 3 points)	The schedule is incomplete and/or does not	The schedule is partially complete , lacks	The schedule appears reasonable for industry standards, fits within the		



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	include requested information.	detail and/or contains errors.	grant term and clearly ties to the proposed scope of work.		
Support for Fresno’s Artists and Cultural Practitioners (up to 3 points)	Organization does not employ or contract the services of emerging artists or culture practitioners that live within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist OR culture practitioner that lives within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist AND culture practitioner that lives within the City of Fresno.		

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- Commented [SM37]: Adds points for hiring or contracting with local arts/cultural practitioners. Staff recommend inclusion to address public comments seeking funding for artists.
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IX. How to Apply

1. Eligible applicants are required to submit an **eligibility screening form** for each proposal by **Date & Time** using a template available **here**.
2. A link to the EAAC Grant Portal will be provided to all eligible applicants on **Date & Time**.
3. Applicants may submit no more than **# proposal(s)** for Project Support and **# proposal(s)** for General Operating Support Applications.
4. Applicants must submit all grant applications in the EAAC Grant Portal by **Month, DD, 2026 by 3:00 p.m.**
5. A recent (2024 or newer) IRS Form 990 or IRS Letter of Determination certifying your organization’s nonprofit status will be due at the time of application.
6. Applicants must include the most recent board-approved financial statements—Balance Sheet and Statement of Activities with their application.
7. Applications must be submitted electronically. Hard copies and late applications **will not** be accepted.

X. Questions and Technical Assistance

Technical assistance workshops will be held in person with a virtual option available. [Workshops will review: how to apply, grant writing examples and tips, how to reference the Cultural Arts Plan, how to develop a budget, and other relevant topics.](#) -The workshops will be recorded and posted to the City of Fresno website for viewing. Any questions arising outside of the workshops must be submitted, in writing, via email at: Expandedarts@fresno.gov.

To ensure a competitive and transparent process, written responses will be published to the City of Fresno website. Written questions will be accepted, in writing, only up to ten (10) business days prior to the proposal deadline to allow the City, if necessary, to issue an addendum to all proposers stating revisions, deletions, or additions to be made to the Grant Solicitation.



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XI. Appeals

Any applicant that does not pass the eligibility screening process or is not recommended for an award may appeal either determination. The appeal must be submitted in writing and include applicant contact information, along with any grounds for a description of the reason for the appeal. Organizations will have ten (10) calendar days from the date they are notified that they do not meet eligibility to apply or from the date they are notified that they are not recommended for a grant award to appeal either decision. All written appeals will be presented to the Commission for review and consideration. Appeal decisions made by the Commission will be final.

Commented [SM38]: Comments requested clarification around what would be grounds for appeal. Staff edited the language to clarify that applicants can appeal for any reason at all.

XII. Regulated Communications

The Regulated Communications in City Procurement Process Ordinance (Article 6, Chapter 4 of the Fresno Municipal Code) became effective April 29, 2004. With certain specified exceptions, the Ordinance provides that no Respondent, Bidder, or Proposer shall initiate, engage in, or continue any communication to or with any City elected official concerning or touching upon any matter which is the subject of this competitive procurement process. Any Respondent, Bidder, Proposer, or elected official (as the case may be) who initiates, engages in, continues in, or receives any regulated communication shall file the written disclosure required by the Regulated Communications in City Procurement Process Ordinance. Any Respondent, Bidder, or Proposer violating the Regulated Communications in City Procurement Process Ordinance may be disqualified from participating in this procurement process and/or determined to be non-responsible. Additionally, the City may set aside the award of a contract, prior to its execution, to a party found to have violated the Ordinance. The full text of Fresno Municipal Code, Chapter 4, Article 6 may be viewed at: https://library.municode.com/ca/fresno/codes/code_of_ordinances

Commented [SM39]: Question regarding application of this language to PRAC Commissioners has been submitted for legal advisement.

XIII. Post-Award Requirements

This section outlines requirements following grant award. Additional details for each of the items below will be outlined in the grant agreement.

1. Entry into a Grant agreement with the City of Fresno.
2. Signature authority documents will be required, including a Statement of Information and other documents as required by City Administrative Order.
3. Vendor Update Authorization Form
4. Payment terms
5. Insurance will be required.
6. Projects involving construction may have additional requirements including but not limited to permits, prevailing wage, etc.
7. TB testing, mandated reporter training and fingerprint background checks may shall be required for projects involving youth.

Commented [SM40]: Public comments indicate 10% hold is challenging for some. Some comments requested 100% upfront for projects, 90/10 or quarterly payments for operating. No consensus identified. Staff are working to identify options that balance prompt payment with public accountability.



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8. Proof of right of way, owner permission or other related agreements may be required **post-award**, if applicable.
9. Itemized invoices will be required for payment requests. **Expenditure reports will be required.** Payments are intended for actual costs incurred **and must be substantiated.**
10. Copies of **P**aid receipts or paid invoices, timesheets, receipts and other backup documentation associated with all expenses must be submitted with reports and retained and available for inspection by the City for a minimum of three (3) fiscal years.
11. Quarterly progress reporting and a final report will be required.
12. Measure P acknowledgment requirements.
13. Completion of a risk assessment.
14. The Grantee must operate and offer its programs in a nondiscriminatory manner and in compliance with all applicable laws, including, without limitation, laws protecting persons with disabilities.
15. The Grantee must provide discounted admission to residents of the City of Fresno for any ticketed events or general admission to venues.
16. Projects proposing a scope of work which requires licensure (for example, Art Therapy) must include license numbers in application materials.
17. The Grantee must share information related to any Measure P funded events or programs with the City or designee so information can be placed on a centralized calendar. More information on this process will be provided to Grantees.
- ~~16-18.~~ Requirements related to disposition of equipment and/or resale of equipment purchased with grant funds will be outlined in the grant agreement.

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Commented [SM41]: Clarifying language added. A letter approving the application in concept would be due at the time of application. Official approvals, including permits, wouldn't be due until post-award phase.

Commented [SM42]: Several requests for mid-term and then final reporting (2 reports vs. 4 reports). Staff recommend quarterly to ensure transparency.

Commented [SM43]: Several comments requested funded projects/programs/organizations be highlighted in a central location to support expanded access. Staff incorporated this requirement.

XIV. Confidentiality And Non-Disclosure

The City of Fresno recognizes that the proposals may include proprietary or confidential information. The City will take every reasonable precaution in protecting such information if it is clearly identified as proprietary or confidential on the page on which it appears. However, the City is subject to the California Public Records Act and must disclose records as required by the Act.

XV. Debarment

A organization may be debarred from bidding or proposing upon or being awarded any contract with the City, or from being a subcontractor or supplier at any tier upon such contract, in accordance with the procedures in Fresno Municipal Code Section 4-104 adopted by Council on May 17, 2018. The initial period of any such debarment shall not be less than one year and may be permanent depending on the violation. A Bidder may request a hearing, in accordance with Fresno Municipal Code Section 4-104, upon receipt of a notice of proposed debarment from the City Manager or designee. A copy of the ordinance may be obtained from the City Clerk's Office, 2600 Fresno Street, Fresno, California 93721.

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XVI. Public Records

The proposals received shall become the property of the City of Fresno and are subject to public disclosure. Those parts of a proposal which are defined by the Proposer as business or trade secrets as that term is defined in California Civil Code, Section 3426.1, and are reasonably marked "Trade Secrets", "Confidential", or "Proprietary", and labeled as such within the application shall only be disclosed to the public if such disclosure is required or permitted under the California Public Records Act or otherwise by law. Proposers who indiscriminately and without justification identify most, or all, of their proposal as exempt from disclosure may not be considered for award. Proposals, excluding confidential information, will be available for review in accordance with Public Records act law after posting of staff recommendations.

XVII. Indemnification

To the furthest extent allowed by law, Proposer shall indemnify, hold harmless and defend the City and each of its officers, officials, employees, agents, and volunteers from any and all loss, liability, fines, penalties, forfeitures, costs and damages (whether in contract, tort or strict liability, including but not limited to personal injury, death at any time and property damage) incurred by the City, Proposer or any other person, and from any and all claims, demands and actions in law or equity (including reasonable attorney's fees, litigation expenses and cost to enforce this Agreement), arising or alleged to have arisen directly or indirectly out of performance of this Agreement. Proposer's obligations under the preceding sentence shall apply regardless of whether the City or any of its officers, officials, employees, agents, or volunteers are negligent, but shall not apply to any loss, liability, fines, penalties, forfeitures, costs or damages caused solely by the gross negligence, or caused by the willful misconduct, of the City or any of its officers, officials, employees, agents, or volunteers.

If Proposer should subcontract all or any portion of the work to be performed under this Agreement, Proposer shall require each subcontractor to indemnify, hold harmless and defend the City and each of its officers, officials, employees, agents, and volunteers in accordance with the terms of the preceding paragraph. This section shall survive termination or expiration of the NOFO solicitation and Agreement.

XVIII. Applicant Disclosure of Conflict of Interest

The Proposer may become involved in situations where conflict of interest could occur due to individual or organizational activities that occur within the City. The Proposer must provide a statement addressing the potential, if any, for conflict of interest and indicate plans, if applicable, to address potential conflict of interest. This section will be reviewed by City Counsel for compliance with conflict of interest as part of the review process. The Proposer shall comply with all federal, state and local conflict of interest laws, statutes and regulations.



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XIX. Accessibility and Non-Discrimination

The City of Fresno is committed to ensuring that no person is excluded from participation in, or denied the benefits of its programs, services or benefits on the basis of race, color, national origin, age, sex or disability as afforded by Title VI of the Civil Rights Act of 1964 as amended. Services of an interpreter and additional accommodations such as assistive listening devices can be made available. Requests for accommodations should be made more than five working days but no later than 48 hours prior to the scheduled meeting or deadline. Please contact (559) 621-7529 for accommodation requests.

XX. Definitions

Annual Total Revenue: refers to the annual total revenue as reported to the Internal Revenue Service (IRS) via form 990, 990-EZ, 990-N etc. for the 2025 tax year (January 2025 to December 2025).

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Culture: See the Cultural Arts Plan, page 12.

Reasonable and Necessary: Reasonable and necessary generally means that the proposed expense is directly tied to expanding access to arts and culture, consistent with market rates for the goods/services provided, appropriate for the number of people being served and necessary for completion of the proposed scope of work.

Commented [SM44]: Clarifying language was added. Examples will be provided during technical assistance meetings and trainings.

Sphere of Influence: Sphere of influence refers to a defined geographical boundary. The map that outlines the City of Fresno Sphere of Influence boundary is available here: [Sphere Of Influence GIS Hub](#)

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Youth: The City generally defines youth as ages 0 to -17 or ages 0 to -30 depending on the program. For example, after school programs may be limited to ages 17 and younger, while youth employment may include young adults ages 16 to 30.

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Expanded Access to Arts and Culture (EAAC) Grant Program - Cycle Three

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This draft is intended for discussion purposes. This draft is preliminary and subject to change following PRAC feedback, community feedback and final legal review.

I. Overview and Background

1. Measure P and Expanded Access to Arts and Culture

The Fresno Clean and Safe Neighborhood Parks Transactions and Use Tax, commonly known as Measure P, went into effect in 2021. Measure P helps ensure Fresno’s neighborhoods receive funding to improve and maintain parks and facilities, create new parks and trails, and fund recreation, community, and arts and culture programs. Measure P also required the establishment of the Parks, Arts and Recreation Commission (Commission).

2. The Cultural Arts Plan

Measure P (Sec. 7-1506(b)(4)(C)) requires that prior to the implementation of the Expanded Access to Arts and Culture Grant Program, the Commission shall work in partnership with the Fresno Arts Council, and local arts and cultural stakeholders, to develop a Cultural Arts Plan for the City of Fresno that identifies needs in the arts and cultural community; prioritizes outcomes and investments; and develops a vision and goals for the future of Fresno arts and cultural programs that are reflective of the cultural, demographic, and geographic diversity of Fresno. The Cultural Arts Plan must be updated every five years.



Figure 1 - A photo of the Cultural Arts Plan

The development of the Cultural Arts Plan included a robust community engagement process, including multiple public meetings and over 4,000 public comments. The [Cultural Arts Plan](#) was adopted by the Fresno City Council in August 2023. Applicants are strongly encouraged to review the [Cultural Arts Plan](#) before applying for grant funding.

The [Cultural Arts Plan](#) includes a vision that:

“Cultural Arts in Fresno will be recognized, prioritized, inclusive, accessible and continue to reflect, celebrate and connect the community.”

3. Cultural Arts Plan Goals, Recommendations and Strategies

To realize the vision of the [Cultural Arts Plan](#), six (6) goals were outlined. Each goal includes a set of **recommendations** and **strategies** for implementation. Grant applicants must indicate which of the **Cultural Arts Plan recommendations** and/or **strategies** will be implemented to support achievement of the [Cultural Arts Plan](#) goals and desired outcomes. Based on the nature of the recommendations and strategies included in the [Cultural Arts Plan](#), grant proposals are generally expected to implement recommendations and strategies that achieve Goals Two (2) through Five (5).



Figure 2 - A graphic which highlights the six (6) overarching goals outlined in the Cultural Arts Plan.

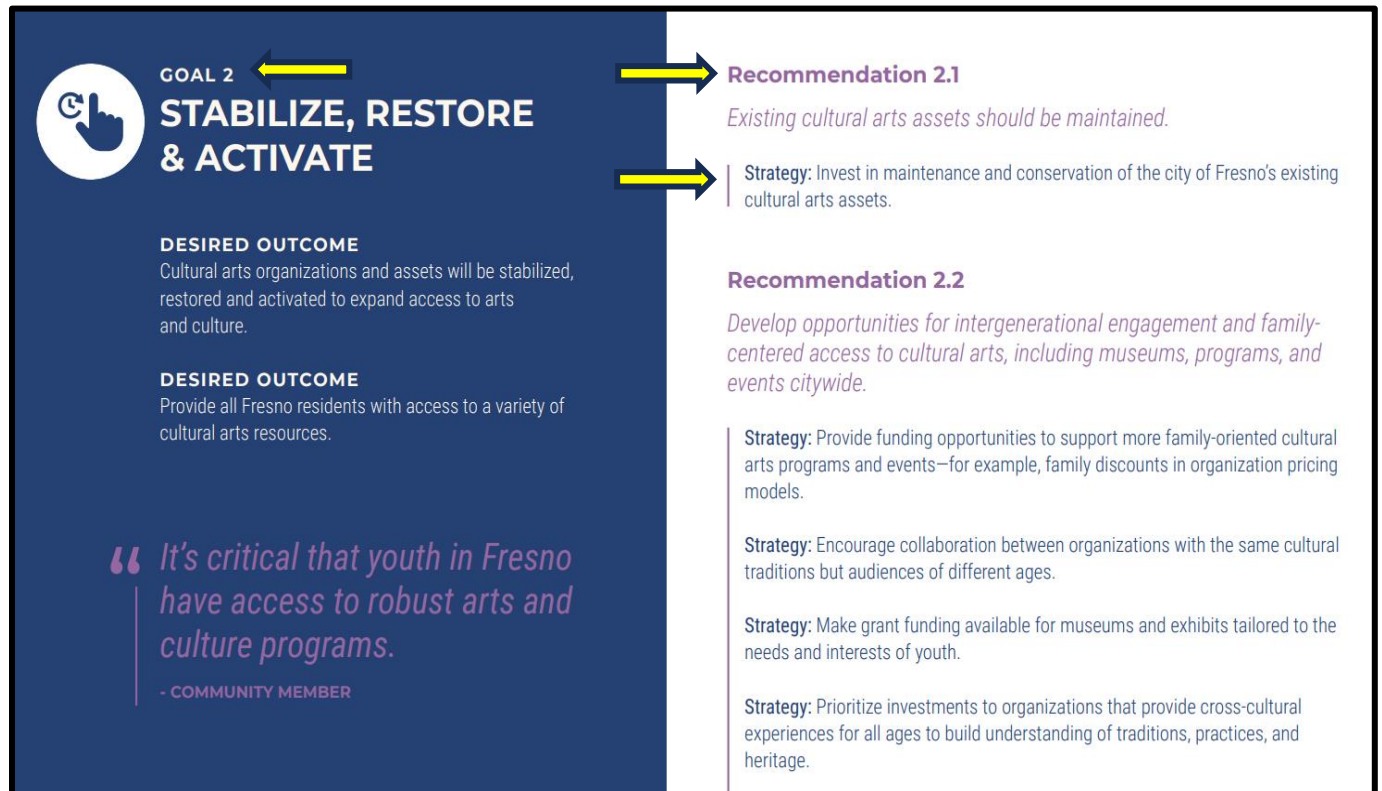


Figure 3 - An excerpt from the Cultural Arts Plan that highlights examples of where to find goals, recommendations and strategies within the plan document.

4. Measure P Grant Requirements

In addition to outlining requirements for the Cultural Arts Plan, the Measure P Ordinance (Sec. 7-1506(b)(4)) outlines the following grant program requirements:

(A) Twelve percent (12%) percent of the funds made available from Section 7-1504 shall be made available on an annual basis to invest in competitive grants for nonprofit organizations that support and expand access to arts and cultural programming.

(B) Grants funded pursuant to this paragraph shall:

- Be implemented by the Commission in partnership with the Fresno Arts Council, or its successor local arts agency.
- Use multiple solicitations that allow for a diverse set of programs, with different program sizes and reach.
- Include core operating and project-support grants.
- The Commission shall ensure that grant applications are reviewed in a transparent, competitive process.

(D) Funding for operating support distributed pursuant to this paragraph shall:

- Support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno; and
- Reflect the proportion of each grantee's overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.

(E) Grants funded pursuant to subparagraph (B) shall prioritize organizations and programs that support and expand diverse public or youth engagement and equity.

5. Funding Priorities

Measure P (Sec. 7-1506(b)(4)(E)) identifies the following funding priorities:

1. Programs that support and expand **diverse public engagement and equity**.
2. Programs that support and expand **youth engagement and equity**.

The [Cultural Arts Plan](#) identifies many additional grant funding priorities (see pages 48-52).

II. Available Funding and Funding Allocations

There is a total of \$6,498,200 available for Cycle Three grants.

Number of Applications

Nonprofit organizations may apply for General Operating Support **or** Project Support, but not both. To support access, applications are limited to one per organization with the exception of those serving as fiscal sponsors. Fiscal sponsors may submit an application for themselves and on behalf of their fiscally sponsored organization(s).

Multiple Solicitations

To allow for a diverse set of programs with different program sizes and reach, there will be multiple grant solicitations in Cycle Three; one solicitation for **Project Support Grants** and one solicitation for **General Operating Support** grants.

Award Amounts

Awards will be made based on application scores. Awards will be made for between 75% to 100% of the amount requested.

Partial awards of less than 75% may be made when funding is exhausted. For example, applications scoring the highest will be funded in score order until funding runs out. This process will continue down the ranked applications until funding is fully allocated. The last organization to receive funding may be offered less than 75% of their request. Matching funds are not required.

Project Support

50% of funding (\$3,249,100) will be set aside for project support grants. The minimum funding request is **\$1,000**.

The maximum funding request is between **\$50,000** to \$150,000 based on the organization’s annual total revenue for 2025.

Project Support Maximum Request Table

Annual Total Revenue 2025	Maximum Funding Request
>\$1,000,000	\$150,000
\$500,001 - \$999,999	\$125,000
\$200,001 - \$500,000	\$100,000
\$50,001 - \$200,000	\$75,000
<\$50,000	\$50,000

General Operating Support

50% of funding (\$3,249,100) will be set aside for general operating support grants. The minimum funding request is \$1,000.

The maximum funding request is between \$50,000 to \$150,000 based on the organization’s annual total revenue for 2025 and proportionate share requirements.

General Operating Support - Maximum Request Table and Proportionate Share

Per Measure P (Sec. 7-1506(b)(4)(D)), General Operating Support grant funding must **“reflect the proportion of each grantee’s overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.”**

1. If an organization’s overall operations only serve residents within, or visitors to, Fresno’s sphere of influence, the applicant may seek up to the maximum funding request.
2. If any percentage of the overall operations of an organization includes operations outside of the sphere of influence, the maximum funding request for general operating support cannot exceed a proportionate share of the overall operations that serve residents within, or visitors to, the City of Fresno sphere of influence.
3. Proportionate Share Calculation: annual total operating budget minus (-) operating budget allocated to operations outside of Fresno’s sphere of influence = maximum general operating request

Example:

If an organization has an annual total operating budget of \$100,000 and \$45,000 of that budget is used for implementing programs outside of Fresno’s sphere of influence, the maximum general operating support request would be calculated as follows:

$$\$100,000 - \$45,000 = \$55,000 \text{ maximum funding request}$$

Even though the table below indicates the organization would be eligible for up to \$75,000, the proportionate maximum request would be \$55,000 because that is a proportionate share of the overall operation that serves residents within, or visitors to, the City of Fresno sphere of influence.

Annual Total Revenue in Fiscal Year 2025	Maximum Funding Request*
>\$1,000,000	\$150,000
\$500,001 - \$999,999	\$125,000
\$200,001 - \$500,000	\$100,000
\$50,001 - \$200,000	\$75,000
<\$50,000	\$50,000
* May be less based on proportionate share of grantee’s overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.	

III. Timeline

Although every effort will be made to adhere to the timeline below and complete all milestones expeditiously, **adjustments may be necessary**. Any changes made to the timeline will be communicated in writing to all applicants and posted to the City of Fresno website to ensure transparency.

Date	Milestones
June 25, 2026	Final Grant Guidelines Adopted by the Fresno City Council.
June 30, 2026	Release Notice of Funding Availability (NOFA) via two Grant Solicitations: <ul style="list-style-type: none"> • Project Support • Operating Support
July 2026 – September 2026	Applicant technical assistance workshop(s).. Fiscal Sponsor meet & greet.
July 2026 – August 2026	ARC Scoring Member Application Released; Outreach to promote ARC application.
August 15, 2026	Eligibility Screening Form due by 3:00 p.m.
September 21, 2026	Eligibility Appeal Hearing - PRAC
September 2026	ARC Scoring Member Interviews/Selection process begins
September 30, 2026	Grant Applications are due by 3:00 p.m.
October 1, 2026	Technical review of grant applications begins
October 12, 2026	ARC Scoring Member Appeal Hearing - PRAC
October 2026 - November 2026	ARC Scoring Member Required Training
November 2026	Preliminary Scoring Period Begins

December 2026	Preliminary Scoring Period Ends; Preliminary scores due
January 2027	Public Scoring Meetings held
Estimated January 2027	Notice of Intent to Award and Appeal Notices Published (10-day)
Estimated January- February 2027	Award recommendations and Appeals presented to PRAC
Estimated early 2027	Award recommendations and appeals presented to Council
Estimated early 2027	Begin executing grant phase
13 months	Grant Term Begins following Grant Agreement execution; twelve months (12) project delivery, one (1) month for final reporting

IV. Eligibility

1. Eligible Applicants

To be eligible for grant funding, all applicants must meet all criteria below:

1. Be an active nonprofit charitable organization as described in section 501(c)3 of the Internal Revenue Code of 1986 (as amended) that supports and expands access to arts and cultural programming (Sec. 7-1506(b)(4)(A)). An Employer Identification Number (EIN) will be required.
2. Be in “good standing” with:
 - [Internal Revenue Service \(IRS\)](#):
 - Provide Letter of Determination
 - Demonstrate Active Exemption (not in revocation status).
 - [California Franchise Tax Board](#):
 - Provide self-serve entity status letter demonstrating good standing and exemption status.
 - [California Secretary of State](#):

- Provide a certificate which demonstrates “active” status and “good standing”.
- City of Fresno:
 - Debarment status
- 3. Primary place of business is physically located within the City of Fresno limits (A P.O. box does not meet this requirement).
- 4. Serve City of Fresno residents or visitors.
- 5. Organizations that have not completed reporting for funding **cycle one** must submit a written justification and/or corrective action plan to resolve unresolved reporting to be considered eligible for cycle three. A template will be provided.

Additionally, in accordance with Measure P, applicants seeking funding for **General Operating Support** must be an **arts or cultural organization** as demonstrated by [National Taxonomy of Exempt Entities \(NTEE\) code](#) assigned by the IRS, organizational articles of incorporation, or another state or federal designation. NTEE code(s) can be verified using the IRS search tool located at: <https://apps.irs.gov/app/eos/>.

Eligibility Screening Form

The eligibility screening form will collect basic information using a checklist format. The information will be reviewed by PARCS staff to confirm eligibility and issue an application link.

2. Eligible Expenses

Examples of eligible expenses include:

1. Direct costs for personnel, supplies, services, permits, artists’ fees, license fees for copyrighted material, marketing, contractors, rentals and/or equipment necessary to complete the proposed scope of work.
2. Core-operating expenses, including but not limited to; utilities, maintenance, repairs, rent, marketing, insurance, etc.
3. Core operating expenses for project support grants are capped at 10% of the total project cost. Insurance expenses directly associated with the coverage required by the City of Fresno Grant Agreement will be considered a direct expense required for the project and will not count toward the 10% cap.
4. Expenses for food and non-alcoholic beverages may be allowable if shown to be reasonable and necessary to expanding access to arts and culture.
5. Construction / facility improvement expenses to update existing facilities for the purposes of expanding access to arts and culture. Examples of facility improvements requested by the community are provided in the Cultural Arts Plan.
6. Costs associated with providing technical assistance for emerging organizations to establish an arts and/or culture non-profit. Technical

- assistance generally includes providing training, mentoring or consulting services. Training may include but is not limited to: board development, strategic planning, fundraising, grant writing, budgeting, financial controls, program evaluation, compliance with regulations, marketing, and volunteer development.
7. Equipment exceeding \$5,000 in purchase price requires three quotes prior to purchase (not at the time of application) and must be listed as an individual line-item in the budget. Examples of equipment include electronics such sound systems or computers, machinery or other durable goods generally expected to have a useful life of five (5) or more years.
 8. Travel expenses are subject to [IRS standard mileage reimbursement rates](#) and [Federal General Service Administration per diem rates](#).
 9. Fiscal sponsor fees are an eligible expense based on actual costs incurred. Fiscal sponsor fees generally include, but are not limited to: reimbursement for personnel time spent training, overseeing and reporting, audit and other financial services or software or equipment necessary for oversight. Fiscal sponsor fees shall not exceed 10% of the overall grant budget.
 10. Projects in schools during school hours.
 11. Projects on university campuses that are open to the general public.

3. Ineligible Applicants

1. Nonprofit organizations that are religious, political or private foundations.
2. For-profit businesses or sole proprietorships.
3. Organizations that do not serve the public or provide public programming.
4. K-12 Schools; County Offices of Education; Public and Private Colleges and Universities.
5. Organizations whose primary mission is to raise funds.
6. Organizations whose primary mission is regranting.
7. Government agencies.
8. Any organization considered ineligible by Measure P (Fresno Municipal Code Chapter 7, Article 15, sections 7-1500 to 7-1519).

4. Ineligible Expenses

Examples of ineligible expenses include:

1. Activities, programming, operations or events occurring outside of the City of Fresno's sphere of influence.
2. Expenses that do not reasonably expand access to arts or culture. For example, purchases that are unrelated to the proposed scope of work and do not demonstrate a clear tie to achieving the goals of the project.
3. Alcohol or other controlled substances.
4. Funds shall not be used to develop facilities on existing or former landfills or waste refuse facilities.

5. Any expenses considered ineligible by Measure P (Fresno Municipal Code Chapter 7, Article 15, sections 7-1500 to 7-1519).
6. Cash prizes and scholarships.
7. Political advocacy or lobbying.
8. Fundraising
9. Projects with religious or evangelical purposes.
10. Costs of goods for resale.
11. No costs shall be incurred prior to execution of the Grant Agreement.

V. Fiscal Sponsorship

Measure P requires investment in competitive grants for **nonprofit organizations** that support and expand access to arts and cultural programming. Fiscal sponsorship is a short-term solution intended to reduce barriers to accessing funding while emerging arts or cultural practitioners build capacity. Fiscal sponsors must demonstrate at least two years of consecutive experience in nonprofit operations, must be a nonprofit organization in good standing with the IRS and State of California, must demonstrate experience with financial management, and must agree to assume financial responsibility for the grant award.

The role of the fiscal sponsor can include performing many different administrative functions, including but not limited to; financial oversight, compliance, human resources, legal support, marketing, data collection, staffing, space, advisory services and insurance coverage. Fiscal sponsors are ultimately responsible for ensuring compliance with the terms of the Grant Agreement.

Examples of Fiscal Sponsor Responsibilities

- Enter into a Grant Agreement with the City of Fresno and assume all responsibilities therein.
- Enter into an agreement between the fiscal sponsor and sponsored organizations/individuals clearly denoting the roles and responsibilities for each party, payment terms, insurance requirements, etc.
- Receive all grant disbursements from the City of Fresno and distribute funds to sponsored parties.
- Purchase and maintain all required insurance as outlined in the Grant Agreement.
- Assume fiduciary responsibility including accountability and oversight of all expenditures.
- Ensure all financial expenditures are documented and expenditure reports with backup documentation (receipts, invoices, etc.) are completed by required deadlines.
- Provide training and technical assistance to ensure progress and final reports are completed accurately and by required deadlines.

To expand access to arts and culture with greater sustainability, fiscally sponsored groups are strongly encouraged to take steps to establish a nonprofit organization. The Cultural

Arts Plan recommends: “Make funding available through an established grant program for emerging organizations and local artists to learn more about marketing, self-promotion, establishing a nonprofit, alternate funding sources and organizational best practices.”

To support the aim of capacity building, fiscal sponsors may sponsor a maximum of five (5) grantees representing no more than a combined total of \$150,000 in grant funding under fiscal sponsorship. If a fiscal sponsor applies for grant funding for their own organization, that amount will not count toward the \$150,000 sponsorship cap.

VI. Application Questions

The application questions will vary by solicitation (Project Support vs. General Operating Support) but will generally ask questions related to:

1. Applicant contact information
2. Organization information and experience
3. A description of the scope of work, location of work, and proposed schedule
4. Proposed budget
5. Alignment with Cultural Arts Plan goals and priorities.
6. Alignment with Measure P funding priorities.
7. Desired outcomes and evaluation plans.

Translation Services

Grant guidelines are available in English, Hmong, Spanish, and Punjabi. Requests can be emailed to expandedarts@fresno.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.

Owner Permissions/Preliminary Approval

Projects which propose installations on property not owned by the applicant must submit a letter of preliminary approval at the time of application. The letter shall state that the owner generally approves of the proposed project in concept and shall be signed by the owner or other authorized party. Official permissions will be required if awarded funding (see post award requirements).

Maintenance Plans

For any projects that will be permanently installed in a public or private space, a maintenance plan will be required. Grant applicants are advised to consider and adhere to site control requirements for both public and private facilities not under their ownership and obtain preliminary approval or permits from the City of Fresno for projects or programs conducted within the City of Fresno’s Right of Way.

Artists' Commitment

All artists specifically named in project applications must provide a letter stating that they are available and willing to participate, and that a fee has been agreed upon. If an artist or artist(s) have not yet been selected at the time of application, an artist commitment letter will not be required at the time of application.

Use of Artificial Intelligence (AI) in the Application Process

As AI tools become widely available, grant application responses have become more similar and non-specific. While AI can be a helpful tool, please keep in mind that applications will be scored based on relevant details that are unique to each proposal and align with the priorities in the scoring rubrics provided. Applicants are encouraged to use plain language and include relevant examples and details in their proposals.

VII. Application Review and Scoring Process

The Commission shall ensure that grant applications are reviewed in a transparent, competitive process by the **Application Review Committee (ARC)**. This section outlines the tools and methods that will be used to facilitate a transparent and competitive application review and scoring process.

1. The Application Review Committee (ARC)

The composition of the ARC shall be diverse and representative of Fresno's demographics, people groups, and reflective of a wide range of artistic and cultural experience. Approximately 30 ARC members will be needed to review and score applications.

The PARCS Department shall not be a scoring member of the ARC.

Representation will be sought from each of the experience areas outlined below:

- Members with experience in arts; this may include formal education in the arts or lived experience in artistic practice such as experience gained by working artists.
- Members with experience as cultural practitioners and/or cultural bearers reflective of the demographic diversity in Fresno.
- Members with experience in arts or cultural education/higher education such as university professors or technical instructors. Members reflecting a wide range of generational perspectives, including representation from youth and seniors.
- Members with experience in accessibility which may include experience working with individuals who are disabled, lived experience with a disability, or familiarity with facility or program improvements that can increase accessibility to expand access to arts and culture, etc. .

- Members residing in diverse neighborhoods throughout the City, including but not limited to Highest-Needs neighborhoods
 - Members residing outside of the City of Fresno (to support conflict/recusal process)
 - Members with experience in nonprofit management, nonprofit formation, financial literacy, etc.
1. Outreach efforts to attract a diverse panel shall include, but are not limited to:
Emails (15,000+ distribution list)
 2. Media Release(s)
 3. Printed flyers at all City of Fresno community centers
 4. Promotion/canvassing at Art Hop and other large events occurring citywide
 5. Social Media
 6. Outreach to PARCS program participants (ex. Senior program, movie night attendees)
 7. Sharing flyers with nonprofit organizations, elected officials, the City of Fresno Office of Community Affairs, and via PeachJar
 8. Sharing flyers with the Parks, Recreation and Arts Commission
 9. Distribution to local universities (email and posted on message boards)

2. Application Review and Scoring Handbook

The Review and Scoring Handbook outlines the processes, procedures and training materials to be utilized by the ARC to ensure a transparent and competitive process. The handbook is available here: [\[website link\]](#).

3. Training and Compensation

ARC members will receive compensation totaling \$500 for the time spent training, reviewing, and scoring grant applications. Prior to initiating scoring, all ARC members will be required to complete:

1. Conflict of interest disclosures.
2. Training on unconscious/implicit bias and ethics in public service.
3. An orientation on fair and impartial grant application review. This training will include a review of the rubrics with examples and hands-on practice to build comfort with the review process.
4. Training on the ARC Handbook.

4. Conflict of Interest Disclosure Requirements

ARC members, PRAC members and City of Fresno staff shall be required to complete conflict of interest disclosures and remain engaged to identify any potential conflicts of interest throughout the process. If at any point during the review process a conflict of



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interest or potential perception of a conflict arises, scoring committee members must notify PARCS staff immediately so a determination may be made regarding recusal and reassignment of the review to an alternate ARC member in accordance with the Application Review and Scoring Handbook.

VIII. Scoring Rubrics

1. Project Support Scoring Rubric (43 points possible)

This rubric will be used to review and score project support applications.

Project Support Grants Scoring Rubric					
Scoring Criteria Points	Incomplete 0-1 point	Fair 2 points	Good 3 points	Great 4 points	Excellent 5 points
Cultural Arts Plan Goals (Up to 5 points)	The proposal does not demonstrate achievement of any goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal partially demonstrates achievement of goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal demonstrates that one goal, strategy and/or recommendation in the Cultural Arts Plan will be clearly achieved by this project. The specific goal, strategy, and/or recommendation the project is proposing to achieve must be named in the proposal and the proposal must clearly demonstrate how the project activities, deliverables, and/or outcomes will fulfill the chosen goal, strategy, and/or recommendation.	The proposal demonstrates that two goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.	The proposal demonstrates that three or more goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.
Cultural Arts Plan Grant Funding Priorities (up to 5 points)	Does not include any grant funding priorities identified in the Cultural Arts Plan.	This project partially includes at least one grant funding priority identified in the Cultural Arts Plan.	One funding priority identified in the Cultural Arts Plan is achieved by this project.	Two funding priorities identified in the Cultural Arts plan are achieved by this project.	Three or more funding priorities identified in the Cultural Arts Plan are achieved by this project.
Measure P Funding Priorities (up to 5 points)	The proposal does not include any of the funding priorities outlined in Measure P.	The proposal partially includes one of the funding priorities outlined in Measure P.	One Measure P funding priority is included in the proposal, with an example of how it will be achieved.	Both Measure P funding priorities are included , with an example of how they'll be achieved.	Both Measure P funding priorities are included with multiple examples of how they'll be achieved.
Scope of Work (up to 4 points)	The scope of work lacks detail, is unclear or incomplete and/or includes errors .	The scope of work is partially complete and/or lacks detail about how the project's tasks, deliverables, and steps required to complete the project.	The scope of work clearly identifies the steps, tasks, and deliverables to be achieved. The scope appears reasonable and achievable .	The scope of work is well defined and clearly identifies the steps, tasks, and deliverables to be achieved. The scope identifies necessary approvals, potential risks, and/or other considerations that instill confidence that the project is feasible.	

Budget (up to 4 points)	The proposed budget appears incomplete , includes limited detail , and/or includes ineligible expenses and/or errors .	The proposed budget is unclear , and does not clearly tie to the proposed scope of work. The detail provided is limited.	The proposed budget is clearly explained with relevant details and clearly ties to the project's proposed scope of work.	The proposed budget is clearly explained with relevant details and clearly ties to the project's proposed scope of work. The applicant has identified in-kind or matching funds that will contribute to the project's success.	
Evaluation Plan (up to 4 points)	The evaluation plan is incomplete and/or does not include requested information	The evaluation plan is partially complete , lacks detail and/or contains errors.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture. Examples about how the evaluation data will inform future efforts are included.	
Schedule (up to 3 points)	The schedule is incomplete and/or does not include requested information.	The schedule is partially complete , lacks detail and/or contains errors.	The schedule appears reasonable for industry standards, fits within the grant term , and clearly ties to the proposed scope of work.		
Support for Fresno's Artists and Cultural Practitioners (up to 3 points)	Organization does not employ or contract the services of emerging artists or culture practitioners that live within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist OR culture practitioner that lives within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist AND culture practitioner that lives within the City of Fresno.		
Scoring Criteria Points	Incomplete 0-1 point	Fair 2 points	Good 4 points	Great 6 points	Excellent 10 points
Expanded Access to Arts and Culture (up to 10 points)	There is no clear example of how the project expands access to arts and culture.	The proposal partially demonstrates how the project expands access to arts and culture.	The proposal clearly identifies how the project expands access to arts and culture using at least one example .	The proposal clearly identifies how the project expands access to arts and culture using at least two examples .	The proposal clearly identifies how the project expands access to arts and culture using more than two examples .

2. Core Operating Support Scoring Rubric (43) points possible

This rubric will be used to review and score core operating support applications.

Core Operating Support Grants Scoring Rubric					
Scoring Criteria	Incomplete	Fair	Good	Great	Excellent
Points	0-1 point	2 points	3 points	4 points	5 points
Cultural Arts Plan Goals (Up to 5 points)	The project does not demonstrate achievement of any goals, strategies and/or recommendations in the Cultural Arts Plan.	The project partially demonstrates achievement of goals, strategies and/or recommendations in the Cultural Arts Plan.	The proposal demonstrates that one goal, strategy and/or recommendation in the Cultural Arts Plan will be clearly achieved by this project. The specific goal, strategy, and/or recommendation the project is proposing to achieve must be named in the proposal and the proposal must clearly demonstrate how the project activities, deliverables, and/or outcomes will fulfill the chosen goal, strategy, and/or recommendation.	The proposal demonstrates that two goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.	The proposal demonstrates that three or more goals, strategies and/or recommendations in the Cultural Arts Plan will be clearly achieved by this project. The specific goals, strategies, and/or recommendations the project is proposing to achieve must be named in the proposal and the project activities, deliverables, and/or outcomes should be clearly linked to the achievement of the specific goals, strategies, and/or recommendations.
Cultural Arts Plan Grant Funding Priorities (up to 5 points)	Does not include any grant funding priorities identified in the Cultural Arts Plan.	This project partially includes a grant funding priority identified in the Cultural Arts Plan.	One funding priority identified in the Cultural Arts Plan is achieved by this project.	Two funding priorities identified in the Cultural Arts plan are achieved by this project.	Three or more funding priorities identified in the Cultural Arts Plan are achieved by this project.
Measure P Funding Priorities (up to 5 points)	The proposal does not include any of the funding priorities outlined in Measure P.	The proposal partially includes one of the funding priorities outlined in Measure P.	One Measure P funding priority is included in the proposal, with an example of how it will be achieved.	Both Measure P funding priorities are included , with an example of how they'll be achieved.	Both Measure P funding priorities are included with multiple examples of how they'll be achieved.
Organizational Stability (up to 5 points)	The proposal does not identify how the grant will support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno.	The proposal partially identifies how the grant will support organizational stability for arts and cultural organizations that reflect the cultural, geographic and demographic diversity of the City of Fresno.	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno and includes at least one example. The proposal clearly identifies how the grant will support organizational stability and includes at least one example.	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno, including at least two examples . The proposal clearly identifies how the grant will support organizational	The proposal clearly describes how the applicant organization reflects the cultural, geographic or demographic diversity of Fresno using more than two examples . The proposal clearly identifies how the grant will support organizational stability using more

				stability and includes at least two examples .	than two examples . The proposal clearly identifies the anticipated community benefits resulting from increased organizational stability.
Expanded Access to Arts and Culture (up to 5 points)	There is no clear example of how the project expands access to arts and culture.	The proposal partially demonstrates how the project expands access to arts and culture.	The proposal clearly identifies how the project expands access to arts and culture using at least one example.	The proposal clearly identifies how the project expands access to arts and culture using two examples . Plans to evaluate whether the project was successful in expanding access are included.	The proposal clearly identifies how the project expands access to arts and culture using more than two examples . Detailed plans to evaluate whether the project was successful in expanding access are included.
Scope of Work (up to 4 points)	The scope of work lacks detail, is unclear or incomplete and/or includes errors .	The scope of work is partially complete and/or lacks detail about how the projects tasks, deliverables, and steps required to complete the project.	The scope of work clearly identifies the steps, tasks, and deliverables to be achieved. The scope appears reasonable and achievable .	The scope of work is well defined and clearly identifies the steps, tasks, and deliverables to be achieved. The scope identifies necessary approvals, potential risks, and/or other considerations that instill confidence that the project will be successfully completed.	
Budget (up to 4 points)	The proposed budget is incomplete or includes ineligible expenses .	The proposed budget is unclear , and does not clearly tie to the proposed scope of work.	The proposed budget is clearly explained and clearly ties to the project’s scope of work . The budget reflects the proportion of each grantee’s overall operations that serves residents within, or visitors to, the City of Fresno sphere of influence.	The proposed budget is clearly explained with relevant details and clearly ties to the project’s proposed scope of work. The applicant has identified in-kind or matching funds that will contribute to the project’s success.	
Evaluation Plan (up to 4 points)	The evaluation plan is incomplete and/or does not include requested information	The evaluation plan is partially complete , lacks detail and/or contains errors.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture.	The evaluation plan identifies the methods that will be used to measure how the project has expanded access to arts and culture. Examples about how the evaluation data will inform future efforts are included.	
Schedule (up to 3 points)	The schedule is incomplete and/or does not	The schedule is partially complete , lacks	The schedule appears reasonable for industry standards, fits within the		

	include requested information.	detail and/or contains errors.	grant term and clearly ties to the proposed scope of work.		
Support for Fresno’s Artists and Cultural Practitioners (up to 3 points)	Organization does not employ or contract the services of emerging artists or culture practitioners that live within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist OR culture practitioner that lives within the City of Fresno.	Organization employs or contracts the services of at least one emerging artist AND culture practitioner that lives within the City of Fresno.		

IX. How to Apply

1. Eligible applicants are required to submit an **eligibility screening form** for each proposal by **Date & Time** using a template available **here**.
2. A link to the EAAC Grant Portal will be provided to all eligible applicants on **Date & Time**.
3. Applicants may submit no more than **# proposal(s)** for Project Support and **# proposal(s)** for General Operating Support Applications.
4. Applicants must submit all grant applications in the EAAC Grant Portal by **Month, DD, 2026 by 3:00 p.m.**
5. A recent (2024 or newer) IRS Form 990 or IRS Letter of Determination certifying your organization’s nonprofit status will be due at the time of application.
6. Applicants must include the most recent board-approved financial statements—Balance Sheet and Statement of Activities with their application.
7. Applications must be submitted electronically. Hard copies and late applications **will not** be accepted.

X. Questions and Technical Assistance

Technical assistance workshops will be held in person with a virtual option available. Workshops will review: how to apply, grant writing examples and tips, how to reference the Cultural Arts Plan, how to develop a budget, and other relevant topics. The workshops will be recorded and posted to the City of Fresno website for viewing. Any questions arising outside of the workshops must be submitted, in writing, via email at: Expandedarts@fresno.gov.

To ensure a competitive and transparent process, written responses will be published to the City of Fresno website. Written questions will be accepted, in writing, only up to ten (10) business days prior to the proposal deadline to allow the City, if necessary, to issue an addendum to all proposers stating revisions, deletions, or additions to be made to the Grant Solicitation.

XI. Appeals

Any applicant that does not pass the eligibility screening process or is not recommended for an award may appeal either determination. The appeal must be submitted in writing and include applicant contact information, along with a description of the reason for the appeal. Organizations will have ten (10) calendar days from the date they are notified that they do not meet eligibility to apply or from the date they are notified that they are not recommended for a grant award to appeal either decision. All written appeals will be presented to the Commission for review and consideration. Appeal decisions made by the Commission will be final.

XII. Regulated Communications

The Regulated Communications in City Procurement Process Ordinance (Article 6, Chapter 4 of the Fresno Municipal Code) became effective April 29, 2004. With certain specified exceptions, the Ordinance provides that no Respondent, Bidder, or Proposer shall initiate, engage in, or continue any communication to or with any City elected official concerning or touching upon any matter which is the subject of this competitive procurement process. Any Respondent, Bidder, Proposer, or elected official (as the case may be) who initiates, engages in, continues in, or receives any regulated communication shall file the written disclosure required by the Regulated Communications in City Procurement Process Ordinance. Any Respondent, Bidder, or Proposer violating the Regulated Communications in City Procurement Process Ordinance may be disqualified from participating in this procurement process and/or determined to be non-responsible. Additionally, the City may set aside the award of a contract, prior to its execution, to a party found to have violated the Ordinance.

The full text of Fresno Municipal Code, Chapter 4, Article 6 may be viewed at: https://library.municode.com/ca/fresno/codes/code_of_ordinances

XIII. Post-Award Requirements

This section outlines requirements following grant award. Additional details for each of the items below will be outlined in the grant agreement.

1. Entry into a Grant agreement with the City of Fresno.
2. Signature authority documents will be required, including a Statement of Information and other documents as required by City Administrative Order.
3. Vendor Update Authorization Form
4. Payment terms
5. Insurance will be required.
6. Projects involving construction may have additional requirements including but not limited to permits, prevailing wage, etc.
7. TB testing, mandated reporter training and fingerprint background checks shall be required for projects involving youth.

8. Proof of right of way, owner permission or other related agreements may be required post-award, if applicable.
9. Itemized invoices will be required for payment requests. Expenditure reports will be required. Payments are intended for actual costs incurred and must be substantiated.
10. Copies of paid receipts or paid invoices, timesheets, receipts and other backup documentation associated with all expenses must be submitted with reports and retained and available for inspection by the City for a minimum of three (3) fiscal years.
11. Quarterly progress reporting and a final report will be required.
12. Measure P acknowledgment requirements.
13. Completion of a risk assessment.
14. The Grantee must operate and offer its programs in a nondiscriminatory manner and in compliance with all applicable laws, including, without limitation, laws protecting persons with disabilities.
15. The Grantee must provide discounted admission to residents of the City of Fresno for any ticketed events or general admission to venues.
16. Projects proposing a scope of work which requires licensure (for example, Art Therapy) must include license numbers in application materials.
17. The Grantee must share information related to any Measure P funded events or programs with the City or designee so information can be placed on a centralized calendar. More information on this process will be provided to Grantees.
18. Requirements related to disposition of equipment and/or resale of equipment purchased with grant funds will be outlined in the grant agreement.

XIV. Confidentiality And Non-Disclosure

The City of Fresno recognizes that the proposals may include proprietary or confidential information. The City will take every reasonable precaution in protecting such information if it is clearly identified as proprietary or confidential on the page on which it appears. However, the City is subject to the California Public Records Act and must disclose records as required by the Act.

XV. Debarment

A organization may be debarred from bidding or proposing upon or being awarded any contract with the City, or from being a subcontractor or supplier at any tier upon such contract, in accordance with the procedures in Fresno Municipal Code Section 4-104 adopted by Council on May 17, 2018. The initial period of any such debarment shall not be less than one year and may be permanent depending on the violation. A Bidder may request a hearing, in accordance with Fresno Municipal Code Section 4-104, upon receipt of a notice of proposed debarment from the City Manager or designee. A copy of the ordinance may be obtained from the City Clerk's Office, 2600 Fresno Street, Fresno, California 93721.

XVI. Public Records

The proposals received shall become the property of the City of Fresno and are subject to public disclosure. Those parts of a proposal which are defined by the Proposer as business or trade secrets as that term is defined in California Civil Code, Section 3426.1, and are reasonably marked "Trade Secrets", "Confidential", or "Proprietary", and labeled as such within the application shall only be disclosed to the public if such disclosure is required or permitted under the California Public Records Act or otherwise by law. Proposers who indiscriminately and without justification identify most, or all, of their proposal as exempt from disclosure may not be considered for award. Proposals, excluding confidential information, will be available for review in accordance with Public Records act law after posting of staff recommendations.

XVII. Indemnification

To the furthest extent allowed by law, Proposer shall indemnify, hold harmless and defend the City and each of its officers, officials, employees, agents, and volunteers from any and all loss, liability, fines, penalties, forfeitures, costs and damages (whether in contract, tort or strict liability, including but not limited to personal injury, death at any time and property damage) incurred by the City, Proposer or any other person, and from any and all claims, demands and actions in law or equity (including reasonable attorney's fees, litigation expenses and cost to enforce this Agreement), arising or alleged to have arisen directly or indirectly out of performance of this Agreement. Proposer's obligations under the preceding sentence shall apply regardless of whether the City or any of its officers, officials, employees, agents, or volunteers are negligent, but shall not apply to any loss, liability, fines, penalties, forfeitures, costs or damages caused solely by the gross negligence, or caused by the willful misconduct, of the City or any of its officers, officials, employees, agents, or volunteers.

If Proposer should subcontract all or any portion of the work to be performed under this Agreement, Proposer shall require each subcontractor to indemnify, hold harmless and defend the City and each of its officers, officials, employees, agents, and volunteers in accordance with the terms of the preceding paragraph. This section shall survive termination or expiration of the NOFO solicitation and Agreement.

XVIII. Applicant Disclosure of Conflict of Interest

The Proposer may become involved in situations where conflict of interest could occur due to individual or organizational activities that occur within the City. The Proposer must provide a statement addressing the potential, if any, for conflict of interest and indicate plans, if applicable, to address potential conflict of interest. This section will be reviewed by City Counsel for compliance with conflict of interest as part of the review process. The Proposer shall comply with all federal, state and local conflict of interest laws, statutes and regulations.

XIX. Accessibility and Non-Discrimination

The City of Fresno is committed to ensuring that no person is excluded from participation in, or denied the benefits of its programs, services or benefits on the basis of race, color, national origin, age, sex or disability as afforded by Title VI of the Civil Rights Act of 1964 as amended. Services of an interpreter and additional accommodations such as assistive listening devices can be made available. Requests for accommodations should be made more than five working days but no later than 48 hours prior to the scheduled meeting or deadline. Please contact (559) 621-7529 for accommodation requests.

XX. Definitions

Annual Total Revenue: refers to the annual total revenue as reported to the Internal Revenue Service (IRS) via form 990, 990-EZ, 990-N etc. for the 2025 tax year (January 2025 to December 2025).

Culture: See the Cultural Arts Plan, page 12.

Reasonable and Necessary: Reasonable and necessary generally means that the proposed expense is directly tied to expanding access to arts and culture, consistent with market rates for the goods/services provided, appropriate for the number of people being served and necessary for completion of the proposed scope of work.

Sphere of Influence: Sphere of influence refers to a defined geographical boundary. The map that outlines the City of Fresno Sphere of Influence boundary is available here: [Sphere Of Influence GIS Hub](#)

Youth: The City generally defines youth as ages 0 to 17 or ages 0 to 30 depending on the program. For example, after school programs may be limited to ages 17 and younger, while youth employment may include young adults ages 16 to 30.



All Feedback

	Source	Name	Section Name	Comment
1	Online		Established Orgs Comments	I am extremely alarmed by some of the established orgs comments at last night's listening session. The insinuation that they should not even have to apply as their work remains the same year over year suggests that they are not in fact expanding access and instead using this grant to simply do business as usual. Given those comments and the intent behind measure p I would like to see an even more strict rubric for general operating funds that outlines how this grant will allow them to expand the work they do either by proving hardship or expansion opportunities.
2	Online	Christina Olague	Fiscal Sponsorship, Application Questions, & Rubric	The applications questions actually don't make very much sense to someone who is in a fiscal sponsorship. There's also no information in the rubrics regarding fiscal sponsorship. If fiscal sponsorships are allowable in this process, to increase accessibility, then the application questions should be written with that perspective in mind. There's already so few arts non-profit organizations in Fresno to choose from, so we should be making it easier for fiscal sponsorships and emerging orgs to apply, rather than limiting them even more.
3	Online	Nicholas	General EAAC	How does a counsel expand access without going to the people to hear and address their issues? The EAAC will continue to fail the communities it says it wishes to help as long as those community opportunities are cherry picked for saving face instead of addressing legitimate local issues and cultural red lines. I would like to see projects that are small from small people who can make a big change in the world. Not more large groups that make little substantial changes for the people of fresno
4	Listening Session #2		General Feedback	Training- Goals that have been achieved. Hihglights from previous cycles.
5	Listening Session #2		General Feedback	This has been discouraging with the irresponsibility.
6	Listening Session #2		General Feedback	Will we get it right this time?
7	Online	Diana Sine Chan-Golston	I. Overview and Background	For 1.4(e) I'd recommend adding a new Funding Priority for "Engaging traditionally underserved/underrepresented communities," to honor the original goal of Expanding Access and Measure P. "Diverse engagement/equity" does not fully address this.

8	Online	Ashley Marie Mireles-Guerrero	I. Overview and Background	Please clarify how "youth" is defined. The Cultural Arts Plan includes young adults, but the City has referenced minors. Which applies? Will programming for young adults still require higher insurance and additional licensing?
9	Online		I. Overview and Background	In Section I.5, please provide clear guidelines for "diverse public engagement." Some organizations applied this term loosely last round; more specific criteria are needed.
10	Online	Jennifer Mikesell-Champlin	I. Overview and Background	I watched the subcommittee meeting for the new Measure P grant, it mentioned there was a copy of the outline available. Is there a possibility of having a digital outline or couple pick-up an outline of the new grant outline?
11	Online		I. Overview and Background	We need more transparency and clear guidelines on what projects we're looking for. The Arts & Culture Plan is vague. Let's see some examples of what worked.
12	Online		I. Overview and Background	I would like to see diversity defined as BIPOC, LGBTQ+, disabled, and marginalized communities.
13	Online		I. Overview and Background	For grants that "reasonably expand access" what does this actually mean?
14	Online	Colin W	I. Overview and Background	The Council has proven it can not be responsible stewards of the tax payers money. Revoke the funding!!
15	Online	Naomi Guzman Esquivel	I. Overview and Background	Would love to have more insight
16	Listening Session #1		I. Overview and Background	Define youth and diverse public. What are you really looking for?
17	Online	Johannus L Reijnders	I. Overview and Background	Pg. 6/19: Please add that "Youth" is defined as Ages 25 and below. The Fresno Arts & Cultural Plan defines "Youth" as including minors & adults up to the age of 25. Please make sure this is accounted for in both the guidelines AND the ARC Handbook.
18	Online	Cassandra German	I. Overview and Background	I think that in Section 5, there needs to be specific examples of what kinds of projects would and would not be funded. This allows applicants and proctors to have a more comprehensive scope of what types of projects will move forward.
19	Online	Paula	I. Overview and Background	In Section 5, Funding Priorities, examples of what would be funded and what would not be funded would be helpful in the application process to cover the questions that arose, by the applicants and by the proctors scoring the applications.

20	Online		I. Overview and Background	The most important things in this EAAC grant process are: over communication, setting the expectations, transparency of the process, and consistency across all aspects. These are the things we have not had so far and expect will be rectified now.
21	Listening Session #3		I. Overview and Background	More funding should be allocated to emerging than the established orgs.
22	Online	William Reeve	II. Available Funding and Funding Allocations	250 character limit is silly. Can't really explain comment in detail. Frustrating
23	Online	William Reeve	II. Available Funding and Funding Allocations	100% or 0 is problematic. Only experienced will succeed. Works against inclusion/diversity goal to build less experienced into vibrant contributors. FAC advised proposals be scalable but 30% is low. Op grants w/part funding works if options built in.
24	Online	Diana Sine Chan-Golston	II. Available Funding and Funding Allocations	Most public grant programs have multiple guidelines to differentiate funding opportunities. Applicants should be able to submit multiple apps, with mini-grant opportunities for individual artists, public events, & differently sized NFP organizations
25	Online		II. Available Funding and Funding Allocations	Organizations should qualify for either General Operations or Project-Specific funding based on their greatest need.
26	Online		II. Available Funding and Funding Allocations	Partial funding should apply only to General Operations grants, which are supplemental. Project-specific grants should be fully funded to ensure projects proceed as planned.
27	Online		II. Available Funding and Funding Allocations	Separate Project Support and Program Support into distinct rubrics and funding pools. A mural shouldn't be evaluated like a year-long workshop; their scopes and funding ranges differ significantly.
28	Online		II. Available Funding and Funding Allocations	For operational support, cap funding at \$100k or 70% of the annual budget, whichever is less. These grants should support expansion, and the rubric should require evidence of projected growth.
29	Online		II. Available Funding and Funding Allocations	Cap the funding amount requested for general operating support. \$100k or 75%, whichever is lower, of the orgs budget should be the limit. It is unfair to new/smaller organizations for a majority of the money to go to large established organizations.
30	Online	Stephen Wilson	II. Available Funding and Funding Allocations	Applicants should only be allowed to submit one application per grant cycle for either Gen Op or Project Support, provided that maximum grant awards for Gen Op grants are set sufficiently high to achieve the important goal of stability for arts orgs.

31	Online	Stephen Wilson	II. Available Funding and Funding Allocations	At least 50% of funding should be allocated to Gen Op grants. The organizations eligible for Gen Op grants are dedicated to arts & culture programming and serve thousands of Fresno residents. Supporting these orgs is crucial for expanding access.
32	Online	Stephen Wilson	II. Available Funding and Funding Allocations	Maximum grant awards should be framed as a percentage of budget. Gen Op: applicants may apply for up to 30% of their total annual expenses, capped at \$400,000. Project: applicants may apply for up to 100% of eligible project expenses, up to \$75,000.
33	Online	Stephen Wilson	II. Available Funding and Funding Allocations	Setting a lower cap (\$75K vs. \$150K) for Project Support grants will allow for funding more projects.
34	Online	Stephen Wilson	II. Available Funding and Funding Allocations	Amount Awarded vs. Amount Requested. Suggestion: set a goal to award at least 80% of amount requested for applications that score sufficiently high. Needs some flexibility to balance amount of awards with number of organizations to be funded.
35	Online	Emilia Borjas	II. Available Funding and Funding Allocations	Please fix funding timelines and overlap with cycle 2 payouts . No one should lose funding just because they are in the last round.
36	Online	Laura Ward	II. Available Funding and Funding Allocations	1. Available Funding: Is the \$6,498,200 amount reduced by the cost to hire the three new staff positions?
37	Online	Laura Ward	II. Available Funding and Funding Allocations	3. Multiple Solicitations: Are applications from sponsors and their projects deemed separate? Organizations shouldn't get many grants for themselves; being a sponsor shouldn't limit applications/awards, if reaching different audiences.
38	Online	Laura Ward	II. Available Funding and Funding Allocations	4. Multiple Solicitations: To make sure funds go to a wide breadth of applicants - perhaps add new category for midsize, or new category for (sponsored) individual artists/new collective applicants, so funds reach a wide range of recipients.
39	Online	Laura Ward	II. Available Funding and Funding Allocations	5. Award Amounts: Dr. Francine Oputa advocated for 50% of funding to go to projects and 50% of funding to go to operations, so that there was not a value judgment placed on one grant category as favored over the other. I think that's fair.
40	Online	Laura Ward	II. Available Funding and Funding Allocations	6. Award Amounts: As a maximum, no more than 5% of total available funding (about \$300k) to any one award, or to one organization for themselves in a grant cycle (not counting sponsored projects against their total max).
41	Online	Elliott Balch	II. Available Funding and Funding Allocations	I support multiple apps per applicant to facilitate collective work: 1) There's a lot to do downtown; 2) Other leveraged resources & permits are often needed for funded projects; 3) Orgs w/ systems to manage funds help ensure execution, reporting.

42	Online		II. Available Funding and Funding Allocations	Partial payments to more organizations should be prioritized over 100% awards to fewer organizations.
43	Listening Session #1		II. Available Funding and Funding Allocations	Would like to have full awards vs partial awards.
44	Listening Session #1		II. Available Funding and Funding Allocations	Established orgs can receive for smaller projects but have a cap of \$500,000 to apply themselves.
45	Listening Session #1		II. Available Funding and Funding Allocations	Ensure that established/ legacy orgs are not prioritized over emerging/new orgs and or projects.
46	Listening Session #1	Kiel	II. Available Funding and Funding Allocations	Create targeted grants or grant pools for neighborhoods or demographics not being awarded in the past.
47	Listening Session #1		II. Available Funding and Funding Allocations	Is there a way to streamline the application process to make project-specific & operating less redundant? A common app for both?
48	Online		II. Available Funding and Funding Allocations	It should not be forgotten that these grants were meant to help sustain our city's established arts orgs with general operating funds. This type of funding is so hard to find and our local orgs need it desperately to survive.
49	Online		II. Available Funding and Funding Allocations	The maximum for general operating support should be \$400,000.
50	Online		II. Available Funding and Funding Allocations	Grantees should be awarded either 100% or 75% of what they requested, depending on their scores. If they don't score high, they should be awarded zero. It's not realistic for projects to only receive 30% or even 50% and still be expected to deliver.
51	Online	Johannus L Reijnders	II. Available Funding and Funding Allocations	Pg 6/19: Partial awards MUST be defined & must be MINIMAL in scale. Last cycle's 60% & 30% awards were deliberately discriminatory. Many awardees declined award cuz they saw it as a trap to fail scope of grant & be barred from future applications.
52	Online	Johannus L Reijnders	II. Available Funding and Funding Allocations	Pg 6/19: Partial awards MUST be clearly defined in NOFA & must be MINIMAL in scale. Last cycle's 60% & 30% awards were absurd, deliberately discriminatory, & without any warning. It was used as a weapon by Fresno Arts Council to thin the herd.
53	Online	Stephen Wilson	II. Available Funding and Funding Allocations	The percentage allocated to different buckets should not be determined by the number of applicants in each category. It is appropriate that grant funds are scaled to organizational budget sizes and the number of residents they serve.
54	Online	Stephen Wilson	II. Available Funding and Funding Allocations	It is not surprising that the percentage of applicants funded in Cycle 2 was lower in categories where there were more applicants. That's just math, not evidence of inequity.

55	Online	Stephen Wilson	II. Available Funding and Funding Allocations	The metric of success for Measure P is the art actually created, expansion of access and the number of people served, not the number of organizations funded.
56	Online		II. Available Funding and Funding Allocations	Funding proportion and minimum/maximum values should be transparent and included on the Guidelines if people are to know what is available and worth pursuing as a grant application. As of comment, all fields on page 6 remain blank and ambiguous.
57	Online	Ome Lopez	II. Available Funding and Funding Allocations	Funding should be allocated to keep opportunities balanced across categories. Distributing resources proportionally, based on applicant numbers and requested amounts, helps prevent any group from being favored and supports a more equitable process.
58	Online	Ome Lopez	II. Available Funding and Funding Allocations	This approach also allows the process to better reflect actual need, ensuring funds are used where demand is greatest while maintaining fairness. Over time, it can build trust and consistency in how decisions are made.
59	Online	Ome Lopez	II. Available Funding and Funding Allocations	This approach also allows the process to better reflect actual need, ensuring funds are used where demand is greatest while maintaining fairness. Over time, it can build trust and consistency in how decisions are made.
60	Online	Ome Lopez	II. Available Funding and Funding Allocations	This approach reflects real need while maintaining fairness. It recognizes that emerging projects often have fewer resources, so funding in that category should be valued equally or even prioritized to support growth and long-term sustainability.
61	Online	Ome Lopez	II. Available Funding and Funding Allocations	Funding pools should not vary widely in competitiveness. Last year showed disparities, with some categories receiving a much higher share of requested funds especially the largest operating grants resulting in inequitable outcomes across the program.
62	Online	Ome Lopez	II. Available Funding and Funding Allocations	Standardizing award percentages across categories, based on demand and request size, could help create more consistency and ensure applicants are evaluated on a more level playing field regardless of category.
63	Online	Amaya Weldon	II. Available Funding and Funding Allocations	During the application process, if there is a max percentage of funding that is allocated for emerging and established organizations. The percentage should reflect an allocation that can sustain the expanded access initiative.
64	Online	Radio Bilingüe	II. Available Funding and Funding Allocations	We support the consolidation of grant guidelines into one set used for multiple solicitations as long as eligibility requirements and timelines remain clear. Applicants should not be able to apply for both operating and project support.
65	Online	Radio Bilingüe	II. Available Funding and Funding Allocations	Applications should be limited to one per organization with the exception of those serving as fiscal sponsors as they should be able to submit multiple applications for themselves and on behalf of their fiscally sponsored projects to support access.
66	Online	Radio Bilingüe	II. Available Funding and Funding Allocations	It is important to keep a distinction between established and emerging organizations to help ensure a more level playing field for applicants with less resources. There should be a % of funds earmarked specifically for emerging organizations.
67	Online	Radio Bilingüe	II. Available Funding and Funding Allocations	We support the recommendation that grant awards be made for 100% of eligible expenses to ensure applicants are able to implement grant activities as outlined in the proposal and to simplify the contract execution process.

68	Online	Radio Bilingüe	II. Available Funding and Funding Allocations	We support implementation of a minimum threshold, but it should not be set too high to ensure it is still accessible for emerging organizations. Somewhere in the range of \$1,000 seems reasonable but we defer to emerging organizations on that amount.
69	Online	Erin Burd	II. Available Funding and Funding Allocations	Adjust the revenue levels for Emerging vs Established. An organization who is growing and has a \$250k annual revenue should not be competing in the same category for funding as an organization that has an annual revenue of over \$1million.
70	Online	Ome Lopez	II. Available Funding and Funding Allocations	Recommend three funding tracks: (1) non-501c3 artists, \$2K–\$20K, no fiscal sponsor, contract directly with the city; (2) 501(c)(3) project grants up to \$150K; (3) gen operating grants up to \$150K, ensuring access and flexibility across applicants.
71	Online	Erin Burd	II. Available Funding and Funding Allocations	When making allocations of total funds - a smaller % of award dollars should be allocated to organizations that have revenues of over \$1million dollars. Allowing more awards across the board to be made, creating a larger impact in the community.
72	Online	Alicia Rodriguez	II. Available Funding and Funding Allocations	To honor adherence to the goal of EXPANDED ACCESS, the distribution of funds to various categories(emerging versus established) should be set to realize equity, the result should reflect growth in historically and systemically overlooked entities.
73	Online		II. Available Funding and Funding Allocations	Organizations should be allowed to submit one application for each Project and Op funds. Established versus Emerging specifications need to change. It's very hard for entities making only \$200K to compete with multimillion dollar organizations.
74	Online		II. Available Funding and Funding Allocations	I would suggest that funding only be 100% down to 75% of the amount requested. I do feel that there should be a maximum amount an organization can request, but not a minimum.
75	Online		II. Available Funding and Funding Allocations	Last cycle showed major disparities across categories. Established Gen Op's funded 96% of applicants(\$3.1M),while Emerging Project Support funded only 54%(\$1.07M).This imbalance is inequitable; funding levels should align w/ community need & demand.
76	Online	Blake Ellis	II. Available Funding and Funding Allocations	Awards need to be no less than 75% of project ask, even if that means awarding less artists and organizations. With 30% awards - projects do not get completed or have to be so scaled back that they are not in alignment with anything proposed.
77	Online	Cassandra German	II. Available Funding and Funding Allocations	Grants should be awarded at the full amount requested under the limit. Funding should be enough to make a project sustainable. Organizations should be allowed to apply to both project and general operating support grants. Max. limits but no minimum.
78	Online	Ome Lopez	II. Available Funding and Funding Allocations	Organizations should be limited to applying for only one grant, either project-based or general operating, to ensure a fairer distribution of funds and prevent any single entity from accessing multiple funding streams in the same cycle.
79	Online	Erin Burd	II. Available Funding and Funding Allocations	Awards should be funded in full at execution of contract/agreement. Asking artists or new organizations to "float" the remaining 10% is a barrier to successful completion of a project.
80	Online	Amaya weldon	II. Available Funding and Funding Allocations	Talking away the ability to only award 30%, 60% of funding to project specific. The application process is lengthy and time consuming and after multiple applications just to get through the final stage a 30% award (in most cases) is not feasible.
81	Listening Session #3		II. Available Funding and Funding Allocations	More funding/support for emerging, not less established orgs are generally already funded/resourced

82	Listening Session #3		II. Available Funding and Funding Allocations	Equity in funding money?
83	Listening Session #3		II. Available Funding and Funding Allocations	Funds also provide pathway for emerging artist to become 501c3
84	Listening Session #3		II. Available Funding and Funding Allocations	Cap established organizations receiving both project and operating support grantees unless acting as a fiscal sponsor
85	Listening Session #3		II. Available Funding and Funding Allocations	Draft addresses established programs but not emerging projects. Last year had a section.
86	Listening Session #3		II. Available Funding and Funding Allocations	55% for emerging artists
87	Listening Session #3		II. Available Funding and Funding Allocations	More access to emerging orgs and projects that established orgs
88	Listening Session #3		II. Available Funding and Funding Allocations	Half of the funds should be protected for emerging
89	Listening Session #3		II. Available Funding and Funding Allocations	Establish a percentage of funds for artist led and emerging projects
90	Listening Session #3		II. Available Funding and Funding Allocations	More of the funds should go to emerging artists than established orgs
91	Listening Session #3	Eddie	II. Available Funding and Funding Allocations	50% for emerging , 50% for established
92	Listening Session #3	Sophia	II. Available Funding and Funding Allocations	What is funding? How is it made up and how do they get representation.
93	Listening Session #3		II. Available Funding and Funding Allocations	If established can apply for larger amounts, the % should still fund the emerging projects and organizations. Equity! Organizations who are established to receive smaller or capped funding to offer opportunity and funding to emerging organizations. Example: If CMAC can operate without Measure P funding, why should they receive the max funds
94	Listening Session #3		II. Available Funding and Funding Allocations	Individual artists smaller grants without a fiscal sponsor. Becoming a temporary vendor within the city. Streamline reporting (such as business submits for renewal with the city financial reporting). PARCS/City?Arts Council to guide or create a hub

95	Subcommittee Meeting 4/15/26	Chair McCoy	III. Timeline	Why are we switching from the letter of intent to an eligibility form?
96	Subcommittee Meeting 4/15/26	Chair McCoy	III. Timeline	Is there an estimated grant term? I don't think anyone will be ready in twelve months.
97	Subcommittee Meeting 4/15/26	Stephen W.	III. Timeline	Is it possible to have asynchronous application periods? First general ops and then project grants. Funding would be received halfway through nonprofit fiscal years. Is it possible to do the first round of grants for FY June 2026 to June 2027? This would allow fewer panelist to be recruited all at once.
98	Subcommittee Meeting 4/15/26	Parvin M.	III. Timeline	Quarterly funding feedback: Paying quarterly does not work for all organizations. Prizes are given to some participants. Would a gift card be okay? Multiple outreach attempts to the City. Where can reporting be done for cycle 2.
99	Online	William Reeve	III. Timeline	Letter of intent was a screening letter. Full schedule needed to anticipate/plan. Create a template schedule that works for typical year. Staff up and coordinate to meet the schedule. Reliable schedule is important to recipients and public image.
100	Online		III. Timeline	I could not find the June 30th date codified in the Measure P Ordinance. I'd like to see flexibility on this date as it would allow for more access and clearer guidelines.
101	Online		III. Timeline	Allow timeline exceptions for Cycle 2 grantees impacted by funding delays. Those affected by FAC mismanagement or awaiting final 10% payouts should not be penalized in Round 3.
102	Online	Stephen Wilson	III. Timeline	Strongly recommend opening application only for General Operating applicants with July 1-June 30 fiscal year in August/September. Open Project Grant applications in November/December for projects occurring in calendar 2027.
103	Online	Stephen Wilson	III. Timeline	Separating the timing of Gen Op and Project grant cycles will make it easier for PARCS to administer, recruit panelists and have fewer applications to deal with at one time. The reporting timelines will also be easier for PARCS to administer.
104	Online	Stephen Wilson	III. Timeline	If General Operating and Project Grant applications are separated, the grant term can be 12 months for each (July 1-June 30 for Gen Op; January 1-December 31 for Project), with final reporting 30-60 days after term ends.

105	Online		III. Timeline	Need more time for NOFA, many folks are still working on their previous projects, given the issues with FAC and the transfer of contracts. People won't be ready.
106	Online	Laura Ward	III. Timeline	Timeline - Eligibility screening form cutoff will effectively close the application period, so this needs more than 30 days from RFP/NOFA. Extend eligibility period; permit eligible organizations to access application after screened (rolling basis).
107	Online	Elliott Balch	III. Timeline	If multiple project grants are allowed, it would be helpful for an applicant to know what applications are eligible at the eligibility screening stage.
108	Online	Elliott Balch	III. Timeline	Round 2's support period retro from award was bad; support periods should start in the future so there's time to ramp up. Could we use the calendar year as period every year, starting w/ 2027 for Round 3? Or shorten Round 3 to let #4 start earlier?
109	Listening Session #1	Johannus	III. Timeline	The two month period should be increased to three months, to apply for the grant due to all of the evidence documentation needed.
110	Listening Session #1	Ashley	III. Timeline	Cycle 2 would not be able to participate in cycle 3.
111	Listening Session #1	Johannus	III. Timeline	Where is ordinance that says NOFA must be complete by June 30?
112	Listening Session #1		III. Timeline	Due to short turn around of eligibility form to application deadline, we should be provided w/ app questions ahead of time
113	Listening Session #2		III. Timeline	This is rigorous to apply by Sept 1.
114	Listening Session #2		III. Timeline	Add to the milestones when the ARC will be picked.
115	Online	Johannus Leonardus A T Reijnders	III. Timeline	Pg. 6/19: Give 90 days between NOFA & deadline (if NOFA Jul 30, deadline is Oct 30). As much time as possible is necessary for expanding access to those who have existing operations & day jobs that dont allow them to be full-time grantwriters.
116	Online	Johannus L Reijnders	III. Timeline	Please keep "Grant Term: twelve (12) months project delivery, one (1) month for final reporting" AKA, timeline that begins AFTER grant funds are disbursed. The old policy deliberately blocked those who didnt have thousands in liquid cash.
117	Online		III. Timeline	Grant application window should be 3 months or more. These guidelines will require getting a lot of evidence documents (budget costs, permitting, artist commitments) not just narrative
118	Online		III. Timeline	Dont start grant timeline til funds are sent to awardee. Fresno Arts Council used to force timeline to begin July 1, 3 months before funds were sent. They claimed you should just pay out of pocket & reimburse yourself later which is crazy for us.

119	Online		III. Timeline	We need more time to review this, why is the review committee handbook only given a week when these guidelines are still so messy?? You need to delay this by like a month at least so it can be done right
120	Online		III. Timeline	Having only 60 days between notice of funding approval and the application deadline is too limited a time period. Since Timeline is already flexible this should be easy to adjust to allot more time for applicants to complete.
121	Online	Stephen Wilson	III. Timeline	The process outlined by PARCS includes robust community engagement and input. This has been an exceptionally transparent process. Calls to delay the process further are without merit and will cause substantial harm to grantees who need these funds.
122	Online	Radio Bilingüe	III. Timeline	Assuming there is significant outreach, TA, and tech support provided in advance, we support the implementation of an eligibility screening form that makes the initial application a lighter lift for all applications as we won't have to draft an LOI.
123	Online	Radio Bilingüe	III. Timeline	It would be very helpful for PARCS to create a flow chart or test form applicants can use to assess their eligibility before submitting our official eligibility screening form so we can potentially address issues impacting our eligibility.
124	Online	Radio Bilingüe	III. Timeline	We support any timeline accommodations needed to allow Cycle 2 grantees (especially those who haven't received their awarded funding yet) to be eligible for Cycle 3 funding. Any delays in Cycle 2 should not be a barrier to accessing Cycle 3 funds.
125	Online	Radio Bilingüe	III. Timeline	We're concerned there is not adequate time for all needed technical assistance workshops to occur before the eligibility screening form is due. TA should continue from the time the NOFA is posted through the deadline for the final application.
126	Online	Radio Bilingüe	III. Timeline	As written, there would be less than a month between the time eligibility is confirmed and the time the full application is due. This is not enough time to submit, even if the application template is significantly simplified from last cycle.
127	Online	Radio Bilingüe	III. Timeline	There must be a minimum of one month from the time applicants are notified of our confirmed eligibility (including those who go through the appeals process) in order for the application to be submitted. More time to apply is ideal & more accessible.
128	Online	Radio Bilingüe	III. Timeline	One month (or less) is a very tight turnaround time for submitting the application, even as an established organization with full-time development staff. We strongly recommend more than a one month timeframe to access TA and submit a full proposal.
129	Online		III. Timeline	Yes to the Eligibility Screening Form instead of an LOI. The timeline becomes inhibited if an eligible applicant is given access to the application in August and it's due September 1st. That doesn't leave time to create a well-rounded application.
130	Online		III. Timeline	I agree with the proposed 13 month term for the annual process. The timeline is doable except for only a few weeks to create the application (unless the questions are available before eligibility is determined).
131	Online	Cassandra German	III. Timeline	Timeline is appropriate as long as applicants are able to view questions prior to application period. One month produces rushed and incomplete answers. Eligibility Screening Form instead of LOI is needed. Allows pre-screening.
132	Online	Jackson Kytle	III. Timeline	As an experienced grant seeker and administrator, the guidelines are well organized but the timeline and September 1 submission date are not realistic. Valley Town Hall is still trying to complete Cycle 2, and waiting on your process and the funding.
133	Online	Erin Burd	III. Timeline	Space needs to be created in the timeline for fiscal sponsor recruitment and training prior to NOFA so applicants can reach out to potential sponsors early and to make sure they are a good fit.

134	Listening Session #3	Esther	III. Timeline	June - July cycle would work best
135	Listening Session #3	Katherine	III. Timeline	Go with fiscal years.
136	Listening Session #1	Juan C.	Internal Process	Create a map of all of the awardee organizations and market their offerings.
137	Listening Session #1		Internal Process	Would be helpful to have examples in the workshop sessions from other cities with similar programs
138	Listening Session #1		Internal Process	City ran parks facilities should be free/reduced to utilize for Measure P projects offerings
139	Listening Session #1		Internal Process	City should provide a pairing system for artist seeking sponsorship
140	Listening Session #1	Johannus	Internal Process	This exact same draft/review outreach process should be done for the ARC Handbook and the Arts/Cultural plan
141	Listening Session #1		Internal Process	Make it easier to get approval for the arts and culture in the city parks
142	Listening Session #1	Juan C	Internal Process	Transparency. Mimic Tower Porchfest digital map shows location of organizations and what time they open and what they provide. These organizations should be transparent with the award amount and what they are providing to the public.
143	Listening Session #3		Internal Process	Video's step by step to support with application process
144	Listening Session #3	DevoyN	Internal Process	Fresno County provides cultural humility trainings via vendors they partner with.
145	Listening Session #3		Internal Process	Review f the guidelines should happen every 2-3 years not every 5 years considering this is such a new process
146	Listening Session #3		Internal Process	Clarity on oversight roles of EAAC subcommittee and FAC, to avoid lack of accountability
147	Listening Session #3		Internal Process	Better oversight for the overseers commission, FAC, City who are not equipped to manage these funds.
148	Listening Session #3	Zach	Internal Process	What resources are available to help newer or non-established organizations to be a part of Measure P and EAAC
149	Listening Session #3		Internal Process	Break down to show what districts got how much money
150	Listening Session #3		Internal Process	Correct and clear verbage on culture. A lot of projects got overlooked because what I consider culture is different to someone else.
151	Listening Session #3		Internal Process	Access to past applications across various scores as templates for application success.
152	Listening Session #3	Sophia	Internal Process	Create a frequently asked questions on how to be eligible and how to navigate to a necessary resource

153	Listening Session #3		Internal Process	EAAC Subcommittee should include an equal amount of working artists and cultural bearers as administrators/Measure P Commissioners
154	Listening Session #3	Sophia	Internal Process	Create resources for potential applicants to navigate how they fit into the application process?
155	Listening Session #3		Internal Process	There needs to be a lot more clarity and attention to conflict of interest in all parts of the process
156	Listening Session #3		Internal Process	Transparency of roles and information about the process. Gatekeeping info does not make these programs accessible, makes it harder for artists to access these opportunities
157	Subcommittee Meeting 4/15/26	Christine	IV. Eligibility	Dear Subcommittee, After reviewing the draft guidelines, I am concerned about the restriction against religious organizations. I support protecting the use of public funds against proselytizing or other inappo (E comment was cut off)
158	Subcommittee Meeting 4/15/26	Chair McCoy	IV. Eligibility	Is there a dollar amount for food? What is reasonable and unnecessary? Knowing the cap will help plan out events. What falls under equipment? Examples will be helpful.
159	Subcommittee Meeting 4/15/26	Chair McCoy	IV. Eligibility	What is an excuse for an organization who does not complete previous reporting? Someone could be ill. Why should we stop them from applying for the next round. A detailed form for case by case.
160	Subcommittee Meeting 4/15/26	Chair McCoy	IV. Eligibility	Need more explanation under ineligible applicants, 3a. There are faith based nonprofits in the community with a youth component. This could exclude some nonprofits. What if a project is brought into a classroom, would they be excluded?
161	Subcommittee Meeting 4/15/26	Ome L.	IV. Eligibility	Requiring nonprofit status restricts applicants. It creates a barrier and does not make the work more impactful. Fiscal sponsorship makes this accessible. Meet artist where they are at, do not require them to become something else.
162	Subcommittee Meeting 4/15/26	Smiley	IV. Eligibility	Shocking to create a barrier to access funds by requiring applicants to be nonprofits. Some may not want or know how to become a nonprofit. Could we use this money to reimburse the process of becoming a nonprofit. This requirement would stop funding from going to the community. Only established organizations would get funding. What if we are late on water bills to the City. Would this make us ineligible?
163	Subcommittee Meeting 4/15/26	Christine B.	IV. Eligibility	More clarification for faith based applicants. Smaller organizations may depend on faith based organizations as a fiscal sponsor to apply. This may exclude organizations.

164	Subcommittee Meeting 4/15/26	Erin B.	IV. Eligibility	Altering the eligibility for activities during the school day may restrict some projects such as field trips. How will we identify fiscal receivers and how do we ensure they have followed all the guardrails. How do we check this before the money is released and make sure projects are mentored well. It is not fair for established organizations budget differences between new organizations.
165	Online	William Reeve	IV. Eligibility	Core Op expenses for project specific limited to 10%. Rent and insurance can be tough. ie \$1600 for a venue to host a concert. ie Funding a Latin Jazz Band is great but there are not many places that will host a concert for free in the city. Fact.
166	Online	William Reeve	IV. Eligibility	Construction is too expensive to be eligible & would drastically reduce how much of the funding supports actual arts projects. Perhaps a low percentage at most. Be specific, not entire buildings/additions. Would require lots of extra oversight.
167	Online	William Reeve	IV. Eligibility	Yes: fund programs to assist organizations/artists to become effective non profits. How to plan, fund, manage projects, organizations. This should be a separate track not a grant. The City could manage this to improve the net return of Measure P.
168	Online	William Reeve	IV. Eligibility	Please define, in writing, Fresno's sphere of influence. ie There are several county islands completely surrounded by the City of Fresno. Those people do their shopping and work in the City of Fresno. They pay the sales tax too. Help us clarify.
169	Online		IV. Eligibility	Require NTEE Arts designation only for Gen Ops grants. Expand fiscal sponsorship by allowing nonprofits across sectors to sponsor arts projects—e.g., financial services orgs can provide strong fiscal oversight and support.
170	Online		IV. Eligibility	Section 2.6: Requesting clarity. What qualifies as a quote? Do we need it in our application? Do we need to have them on file for reporting? Where do these come into play?
171	Online	Michael Birdsong	IV. Eligibility	I do not support the use of taxpayer money to fund projects that are administered by religious organizations. I believe the “separation of church and state” should disqualify, churches and church affiliated group groups from taxpayer funding.
172	Online		IV. Eligibility	Can a non religious nonprofit apply if they share a facility with a church? Many events/showcases are at schools/during school hours. This ineligibility restricts access for families unable to attend outside events due to cost, transportation, etc.

173	Online	Stephen Wilson	IV. Eligibility	Need clarification of what you mean by “good standing” with IRS, CA FTB, etc. Your list seems like overkill. Most granting agencies would require only an IRS 501(c) 3 determination letter and the most recently filed 990.
174	Online	Stephen Wilson	IV. Eligibility	For “good standing,” are you asking for documents to be uploaded (e.g. most recent 990) or something else (e.g. applicant certification that they are in compliance)? Please be specific about what you are asking for to demonstrate eligibility.
175	Online	Stephen Wilson	IV. Eligibility	Eligibility for Gen Op support needs more than an NTEE code. To be an arts/culture organization, more that 50% of the organization’s expenses should be dedicated to arts or culture programming. Having an arts NTEE code is not sufficient.
176	Online	Stephen Wilson	IV. Eligibility	General Operating funds support the whole mission of the organization funded. Eligibility should be more restricted than Project Support and limited to organizations primarily or exclusively engaged in arts & culture programming.
177	Online	Stephen Wilson	IV. Eligibility	Fiscally sponsored organizations should not be eligible for General Operating support. This funding should be limited to 501(c)3 organizations, as it was in previous Measure P grant cycles.
178	Online	Stephen Wilson	IV. Eligibility	Expanding the Measure P grants to construction costs/capital expenses is not a good idea. Given that Measure P funds are limited and cannot fund all current requests, expanding the list of eligible expenses doesn’t seem to make sense.
179	Online	Stephen Wilson	IV. Eligibility	Construction/capital expenses raise certain problems: what if an improved space currently owned by an arts nonprofit is then sold to a for-profit or non-arts organization? Significant Measure P funds could be wasted here.
180	Online	Stephen Wilson	IV. Eligibility	Wording of ineligible expenses (“programming... occurring outside of the City of Fresno sphere of influence.”) significantly expands the geography of eligible applicants/projects. Previously limited to activities in the City of Fresno.
181	Online	Stephen Wilson	IV. Eligibility	Projects limited to school/college students, occurring during school/academic hours, should be treated the same whether they are on or off campus (e.g. field trips). Policy question: should projects not open to the general public be eligible?
182	Online	Stephen Wilson	IV. Eligibility	Expanding eligibility to cash prizes and scholarships does not seem like a good idea given limited funds.
183	Online	Krista Aranda	IV. Eligibility	There are a lot of community organizers that aren’t at that 501c3 or an established nonprofit for 2 years. If the goal is to bring out more art by using the funding, it should be more accessible. It gives those who are still growing be a recipient.
184	Online	Anissa Andrade	IV. Eligibility	I’m looking to see how to become eligible for funding opportunities
185	Online		IV. Eligibility	I would like to see an exception for Cycle 2 grantees who have been impacted by issues caused by FAC.

186	Online		IV. Eligibility	Where is the Info for emerging artists? What is the ordinance that states that non profit that are religious, political, sole proprietor or private foundation are ineligible?
187	Online	James Bass	IV. Eligibility	IRS NTEE CODE: R20-R28 allows political issues
188	Online		IV. Eligibility	What is the ordinance regarding non profits outside of the arts and culture being ineligible? Where?
189	Online		IV. Eligibility	Would like to see specific guidelines around emerging artists.
190	Online		IV. Eligibility	Will we see eligibility guidelines for established vs emerging orgs and artists?
191	Online	Jacob Soto	IV. Eligibility	There should be a section or something that is meant for emerging artists. Also people outside of Fresno should not be on the judge panel. Also who will be in charge in the council since the members of the last council have been terminated.
192	Online	Denise “Astro” Williams	IV. Eligibility	How does the program reduce barriers for emerging artists who may not have grant writers or prior funding experience?
193	Online	Rachel Reyes	IV. Eligibility	I don’t see a section for emerging artists eligibility.
194	Online		IV. Eligibility	Can a for-profit org be eligible with a fiscal sponsor? This isn't clear on page 7
195	Online		IV. Eligibility	Previous rounds had a number of years a non-profit had to be in operation before being eligible that's not indicated in the drafts. Is this no longer a requirement.
196	Online		IV. Eligibility	Where does Fresno’s sphere of influence end? This is too vague.
197	Online		IV. Eligibility	Pg 8. Sec. 3 Must the project be of specific culture in order to expand access?
198	Online		IV. Eligibility	Emerging artist eligibility isn't listed.
199	Online		IV. Eligibility	No religious, political, or private foundations is listed. Is this an ordinance requirement?
200	Online		IV. Eligibility	Does equipment above \$5000 need three quotes in the application, to approve the budget, or to be funded? At what point in the process is this required?
201	Online	Elliott Balch	IV. Eligibility	Eligible expenses #2 includes insurance as “core-op expense.” But some ins. may be a project cost, e.g. DFP has event ins. separate from daily ops, w/ a premium per event. Separate project-specific insurance costs from core ops, outside the 10% cap.

202	Online	Elliott Balch	IV. Eligibility	Comment A10 asks: Should construction be eligible? I say: Let's do it! For example, at DFP we would love to help facilitate creating pop-up art spaces in vacant buildings.
203	Online	Elliott Balch	IV. Eligibility	Re construction, consider a multiyear carveout for marquee arts facility projects. Measure (& Charter) bar bonds against P \$\$, but dedicating some % of \$\$ for 5-year awards, pay-as-you-go, could create amazing projects thru the life of the Measure.
204	Online	Elliott Balch	IV. Eligibility	A13: scholarships. Having seen what it takes to run a compliant scholarship prog. at CVCF, I urge caution. For example administering scholarships requires a broad enough eligibility pool. Maybe just do stipends for students working on projects?
205	Online	Elliott Balch	IV. Eligibility	A14: projects on univ. campuses. DFP had a great collab with FCC on a downtown mural. Projects with an offsite component should be eligible, showing impact in the community beyond just on campus. And what happens on campus can play an important role.
206	Online	Elliott Balch	IV. Eligibility	Re: "Owner Permissions," events in public ROW may need City permits not yet filed at time of app. Instead ask whether applicant has history of obtaining such permits and satisfying insurance reqs., or whether ever denied a permit in recent years.
207	Online	Laura Ward	IV. Eligibility	1. Eligible applicants – NTEE code too strict; specific purpose statement in Articles of Incorporation with art or culture should be accepted. 2. Ineligible Applicants – Does new contract address or restrict? Support 'corrective action plan' approach
208	Online	Laura Ward	IV. Eligibility	3. Ineligible Applicants – can city legal evaluate broader 501(c)(3) orgs OK if award is for art and/or culture? 4. Ineligible Expenses – remove restriction on schools/school campus/during school hours. Artificial limitation reducing youth access.
209	Online	Laura Ward	IV. Eligibility	5. Eligibility: Eligible Applicant – can city legal clarify what 'in good standing with City of Fresno' means in the context of fiscally sponsored projects or individuals? Or does it just apply to their sponsor?
210	Online	Krista A	IV. Eligibility	non 501(c)(3) should be allowed space to apply for grants. Not all orgs are at that level but still have value to add to the community. it would be beneficial to allow those type of organizations to apply for grants.
211	Online	Krista A	IV. Eligibility	sec 4 ineligible expenses: fundraising should be accepted as a way to capitalize on even being able to receive funds. It is not guaranteed that orgs will continuously receive funds throughout each cycle. Fundraising could be used as a tool to cont.
212	Online	Crystal Rocha	IV. Eligibility	I would like to advocate for only arts and cultural organizations to be able to apply for funding. I believe having it any other way would open the door to bad actors who don't have a core belief of uplifting arts and culture
213	Listening Session #1	Grisanti	IV. Eligibility	Can we define the "political" ineligible applicant?
214	Listening Session #1	Johannus	IV. Eligibility	Be more specific in eligible and non eligible categories.
215	Listening Session #1	Johannus	IV. Eligibility	#2. Eligible Expenses- Please bring back 10% overhead costs. Rent should be different from this.
216	Listening Session #1	Johannus	IV. Eligibility	#3. Ineligible Applicants- I support not allowing religious orgs applying. Please keep this.
217	Listening Session #1	Armando	IV. Eligibility	There was a minimum budget that an organization has to have in order to be considered an established org. Can this be adjusted?

218	Listening Session #1	Johannas	IV. Eligibility	Part "I" would bar all cycle 3 participants.
219	Listening Session #1	Grisanti	IV. Eligibility	Food can usually fall under event supplies. Adding here could cause confusion.
220	Listening Session #1		IV. Eligibility	What are costs associated with tech assistance? What counts here?
221	Listening Session #1		IV. Eligibility	Support for non-arts organizations who may want to complete one project: i.e. mural or event
222	Listening Session #1		IV. Eligibility	EAAC funds should be allowed to use on food because food is an important part of culture
223	Listening Session #1		IV. Eligibility	Equality among all organizations when it comes to the opportunity to apply for the grant
224	Online		IV. Eligibility	"Organizations that have not completed reporting for prior funding cycles must complete outstanding reporting" - this should NOT be used to prevent Round 2 grantees from applying for Round 3, due to the current uncertainty re: reporting requirements.
225	Online	Jazelle Marie Pinkston	IV. Eligibility	I want to understand why the eligibility process is being made more difficult to attain. Not everyone can find a fiscal sponsor and as an artist who's received funds from measure p I think we should be able to apply and gain access ourselves.
226	Online		IV. Eligibility	It should be made clear and enforced that grants are meant to support nonprofit arts/culture organizations, and NOT individual artists.
227	Online	Gary Pigg	IV. Eligibility	I propose that grantees who are not 501c3 be funded up to \$10,000.00 for their projects without the need for a Fiscal Sponsor. Fiscal Sponsor's need to recover their interal costs. Changing this requirement would allow fledging ideas to sprout.
228	Online		IV. Eligibility	Thank you for removing requirement for the Attorney General Registry of Charities & Fundraisers. The old policy deliberately blocked applicants & was used as a weapon to thin the herd. This isnt an industry standard requirement for any normal grants
229	Online	Johannus L Reijnders	IV. Eligibility	Make deadlines for good standing AFTER notice of award. Old policy was used as a weapon to discriminate. Fresno Arts Council picked & chose when to disqualify. For some, this was waived until grant contract. For others, they immediately disqualified.
230	Online	Johannus L Reijnders	IV. Eligibility	Pg. 7/19: Make deadline for good standing with the City AFTER notice of award. Clarify what City requires and provide accessible docs/websites to prove good standing. IRS, CA Tax, & Sec of State have clear requirements & accessible docs/websites.
231	Online	Johannus L Reijnders	IV. Eligibility	Add category of "Overhead costs" with this language: "Overhead costs refer to expenses required to run program not covered in the direct costs. Industry standard is 10%. In budget template, include overhead calculated at 10% of total project budget."
232	Online	Johannus L Reijnders	IV. Eligibility	Move "venue rent" & "community outreach" out of "Core-operating expenses" 10% cap. Its unreasonable to apply this cap to necessities like venue rental for a project or community outreach for equity & accessibility required by the Cultural Arts Plan.
233	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: Add a cap of "\$5k or 10% whichever is greater" to technical assistance costs. Needed to define what is competitive. Previously, Fresno Arts Council coerced panelists to lower scores for budgets asking for "too much" of any item arbitrarily.

234	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: "6. Equipment exceeding \$5,000 in purchase price requires three quotes prior to purchase & must be listed as an individual line-item in the budget." Please add: "quotes due during grant performance. NOT before submission deadline."
235	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: "Any organization considered ineligible by Measure P (Fresno Municipal Code sections 7-1500 to 7-1519)" Please change to quote SPECIFIC Code sub-sections. This is unacceptably vague & quotes >200 sub-sections & 6,400 words of Municipal Code
236	Online	Johannus L Reijnders	IV. Eligibility	Pg 9/19: Change to explicitly list eligible expenses "artists' fees", "contractors", & "stipends". Previously, Fresno Arts Council coerced panelists to lower scores for apps accidentally using terms like "scholarships" & "artists' fees" synonymously.
237	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: "3. Expenses for food & non-alcoholic beverages[...]; 4. Construction expenses[...]; "5. Costs associated[...to establish an arts &/or culture non-profit." Thank you, these are FANTASTIC concepts & increase accessibility. Please do so.
238	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: "3. Expenses for food & non-alcoholic beverages[...]; Please add that food is eligible specifically for EXPANDING ACCESS TO PARTICIPANTS. When reasonable & non-excessive, this is ESSENTIAL for removing barriers for disadvantaged Fresnans.
239	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: "4. Construction expenses[...]; Please add that NON-PERMANENT or NON-PERMIT "construction" is also eligible. So many types of improvements increase access but DON'T rise to level of building permits (modular AC units, lighting, ramps, etc.)
240	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: ""5. Costs[...to establish an arts &/or culture non-profit." Please add this explicitly includes costs like accounting, legal, & filing fees, etc. Initial 501c3 establishment is extremely cost burdensome to emerging orgs & totals above \$2k.
241	Online		IV. Eligibility	One of the many bad faith actions by Fresno Arts Council last year was auto disqualify applicants that didnt show good standing on Attorney General Registry. By AG staff's own admission, their Registry is chronically out of date due. Dont require AG.
242	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: Please KEEP religious orgs ineligible. It is a matter of separation between church and state and taxpayer dollars. There is too much history of conflict of interest & discrimination between religious orgs and arts demographics.
243	Online		IV. Eligibility	Please maintain the ineligibility requirements to exclude religious organizations or affiliations' use of funds.
244	Online	Johannus L Reijnders	IV. Eligibility	Pg 8/19: Please define eligible area "of the City of Fresno's Sphere of Influence" to include the reasonable areas just outside of the Fresno City Limits BUT explicitly excluding Clovis City Limits. This will make sure equity is achieved.
245	Online	Johannus L Reijnders	IV. Eligibility	Pg. 7/19: arts/cultural NTEE code should be due by grant award contract. NOT by application deadline. Should NOT be a grading factor in ARC process. Orgs often miscategorized. NTEE changes take 4+ weeks. Old policy was as a weapon to thin the herd.
246	Online	Johannus L Reijnders	IV. Eligibility	Pg. 7/19: Add that arts/cultural NTEE code will be due by grant award contract. NOT by application deadline. Should NOT be a grading factor in ARC process. Orgs are often MIXED medium. Old policy was used to discriminate and "KEEP ART FOR ARTS SAKE".
247	Online		IV. Eligibility	Timeline on good standing (2) ambiguous. Without a transparent timeline, exclusion on this basis can be unequally applied to discriminate. For most inclusion, this should have a deadline after Notice of Award.
248	Online		IV. Eligibility	NTEE code requirements enforcement timeline is ambiguous. Organizations are commonly misclassified and NTEE updates take 4+ weeks to process. For greatest transparency, requirements should have deadline of grant award contract and not affect grading.

249	Online		IV. Eligibility	Overhead costs [expenses to run business not covered in direct cost] need to be included in eligible expenses, and likewise declared in grant budget applications for accountability. The industry standard expectation of overhead is 10%.
250	Online	Radio Bilingüe	IV. Eligibility	We strongly support the inclusion of food, non-alcoholic beverages, construction, and providing technical assistance for emerging organizations as allowable expenses.
251	Online	Radio Bilingüe	IV. Eligibility	Organizations who have not completed reporting for Cycle 2 due to external delays and adjusted timeframes should absolutely still be eligible to apply for Cycle 3. Please allow additional time for grantees to complete reporting requirements.
252	Online	Radio Bilingüe	IV. Eligibility	We support the eligibility of arts and cultural activities taking place in schools during school hours or on university campuses that are open to the public.
253	Online		IV. Eligibility	While I do appreciate the changes made under eligibility and agree with them for example #3 and #4, on #5 I would think this would only be in an Operations grant and not a project grant.
254	Online		IV. Eligibility	If an organization has completed reporting and is up to date, they should be allowed to apply for the next round regardless of whether or not the round is complete. If they are behind in reporting, they need to be in good standing before applying.
255	Online		IV. Eligibility	Given the current situation, everyone should be leveled out for Round 3 and start from here. We do not have correct reporting for Rounds 1&2 so let's clean the slate and go forward from here.
256	Online		IV. Eligibility	What constitutes "the City of Fresno's sphere of influence?" This term leaves it very open and can be interpreted as inside the city of Fresno all the way to encompassing a majority of the Central Valley.
257	Online		IV. Eligibility	One of the biggest deterrent to families attending cultural events in Fresno is transportation. We need to take the activities to where they are located. Having activities in schools has shown to increase family engagement.
258	Online		IV. Eligibility	Projects should be allowed to take place in schools during school hours.
259	Online	Cassandra German	IV. Eligibility	I think that construction needs to be heavily monitored. I think building expansion to make a project a success is acceptable, but maintenance is not and should not be covered under these grants.
260	Online	Cassandra German	IV. Eligibility	Projects SHOULD be allowed to occur during the school day and on campus. Schools do not have access to that much art, even with alt funding. Our children deserve more immediate access. Parents cannot always transport to after school events.
261	Online	Erin Burd	IV. Eligibility	Organizations applying for EAAC funds (whether Gen Op or Project), should be required to have an Arts and Culture NTEE code. If an artist does not have their 501c3 status, the fiscal receiver must make sure the project aligns with the guidelines.
262	Online	Alicia Rodriguez	IV. Eligibility	Pathways for non C3 entities(likely the majority of Fresno's arts and culture community) need to exist in a tangible way, such as increased outreach to overlooked demographics and structures to relieve the burden of sponsorship on existing orgs.
263	Online	Ome Lopez	IV. Eligibility	Requiring commitment letters from every artist is unrealistic for large-scale projects. A more practical approach would be to limit this requirement to projects that involve only a couple main artists.
264	Online	Erin Burd	IV. Eligibility	Projects that happen with students during the school day should be eligible (as they were in Round 1). Projects that happen during school hours (performances, programs, and experiences) are expanding access and should be allowed.
265		Devoyn	IV. Eligibility	Provide reasonable options for potential projects for community members who likely have never applied for money but would explore said options if folks made the effort on the front end.

266	Listening Session #3	Munirah	IV. Eligibility	Food is a big part of culture and supports youth engagement. Consider allowing
267	Listening Session #3	Jazmen	IV. Eligibility	Reduce prioritization of institutional stability over community level impact.
268	Listening Session #3		IV. Eligibility	Expand to nonprofits outside of arts and culture
269	Listening Session #3		IV. Eligibility	Re: "Expanding Arts Access" > Legacy orgs who are well funded, staffed, established, doing fine and not offering anything new, more diverse, outside of their established programs... don't need this money, or near as much of it.
270	Listening Session #3	Francesca	IV. Eligibility	Identify each application category a little more in the description of who can apply.
271	Listening Session #3		IV. Eligibility	If sponsorship becomes limited the city should create a direct funding pathway for emerging/ independent artists.
272	Listening Session #3		IV. Eligibility	A flow chart would be helpful to see who can qualify for what.
273	Listening Session #3		IV. Eligibility	How do you determine what contributes to arts and culture vs what doesn't? (eligible vs ineligible expenses)
274	Listening Session #3		IV. Eligibility	Not limiting artists and orgs on how much funding they can apply for based on previous years' budgets.
275	Listening Session #3		IV. Eligibility	Where is the emerging artists eligibility?
276	Listening Session #3		IV. Eligibility	Projects through organization groups/ individuals should be allowed to work at schools within school hours. Such as supported programming not offered at schools. Opens reach and possibilities.
277	Listening Session #3		IV. Eligibility	Yes to opening funds to support event support as far as food/ drinks, as well as lighting, event support structures. Should not exceed the funds towards actual arts and outreach.
278	Subcommittee Meeting 4/15/26	Chair McCoy	IX. How to Apply	Would each applicant have their own unique sign in to the EAAC Grant Portal? Will the portal accept appeal documents? There should be another component to accept appeals document. Keep the status of the appeal available.
279	Online	Diana Sine Chan- Golston	IX. How to Apply	Artists/Orgs should be limited to 1 Operating application and multiple Project applications, with the understanding there is a max number (1-3?) that can receive funding. Fiscal sponsors should be excluded from application limits.

280	Online		IX. How to Apply	Section XI. Appeals, sentence two: "along with any grounds for appeal" needs to be further defined. Please elaborate on what some grounds for appeals could be. Additionally, please change 10 calendar dates to 10 business days to provide ample time.
281	Online	Laura Ward	IX. How to Apply	On Item 3, are fiscal sponsored projects counted against the sponsor # for limit? This will limit the number of sponsored projects and reduce access. Community wants to encourage collaboration and sponsorship, not reduce or restrict.
282	Online		IX. How to Apply	I think organizations should be allowed to apply and receive grants for both general operating and project support. They shouldn't have to choose one or another or be penalized by ARC for applying for both. Limit to 2 projects.
283	Online	Alicia Rodriguez	IX. How to Apply	Outreach, outreach, outreach! If the applicant pool and subsequent awardee pool is not reflective of the diversity of Fresno, the outreach is sub par, use multiple routes such as physical media, intentional targeting of overlooked demographics, etc.
284	Online		IX. How to Apply	Each organization can apply for 1 each GenOps and Project. If fiscal sponsors are allowed to fiscally sponsor 2 organizations and you can apply for 1 each for your organization, your limit is 6. It's just simple math.
285	Listening Session #1	Dallas	Last Cycle Application	Questions were very redundant.
286	Listening Session #1	Johannus	Measure P Ordinance	"annual basis" does not mean NOFA by June 30.
287	Online	Johannus L Reijnders	Measure P Ordinance; NOFA Timeline	These guidelines cant possibly be ready for a June 30 NOFA. This timeline is absurd & hangs on just 2 words in Measure P: "annual basis" (SEC. 7-1506.b.4.A). More edits MUST be done to avoid discrimination & the NOFA CAN legally be pushed past June.
288	Online	Johannus L Reijnders	Measure P Ordinance; NOFA Timeline	June 30 NOFA timeline is absurd based on: "annual basis" (SEC. 7-1506.b.4.A). City has already bypassed (SEC. 7-1506.b.4.B): "implemented[...] in partnership with the Fresno Arts Council". City MUST do the same with NOFA timeline to avoid lawsuits.
289	Online	Johannus L Reijnders	Measure P Ordinance; NOFA Timeline	Only 1 week for review on ARC Handbook & with no outreach sessions is absurd and deliberately discriminatory. Its established that 30 days was not enough for Draft Guidelines. More edits MUST be done to avoid lawsuits & the NOFA CAN legally be pushed past June.
290	Subcommittee Meeting 4/15/26	Johannus R.	Multiple	Fiscal Sponsor Cap: This is inaccessible. Open to an onramp to help build nonprofits. ARC Review: They must be public, on zoom and recorded. This helps fix transparency. Concerns about the recommendation quotas. The training are important
291	Listening Session #3		Organization of the Guidelines	On page 7, renumber them to start with 4, 3, 1, 2. Starting with #1 eliminates candiadates who can still apply.
292	Listening Session #1	Camarillo	Other	Currently, I am only aware of 1 organization that provides free music lessons (CCAT). Why is there not more programs that provide free/reduced music lessons
293	Listening Session #1	Juan C	Other	Is there any consideration to sports clubs or leagues to use existing school grounds? Would they be able to apply for funding?
294	Listening Session #3		Other	Laura Ward's law firm is the legal advisor of FAC and there is zero trust with her. She should NOT be on the EAAC subcommittee or PRAC.

295	Listening Session #3	Raymond H.	Other	Does the city keep up with the different programs and their impacts? To see what is actually happening with these programs
296	Listening Session #3		Other	We are one of the only cities without a cultural affairs department and it shows
297	Online	Joseph Catania	Other Topic	I am opposed to churches receiving Measure P Grant Funds, even for churches with arts programs. Public funds, our tax dollars, should be used for church activities. I support the requirement that organizations be required to be 501c3 Arts and Culture entities.
298	Listening Session #1	Johannus	Outreach	Outreach should include posters, digital marketing and community based partners.
299	Listening Session #1	Diana	Outreach	Outreach should happen at events like Art Hop, Farmers Markets, etc.
300	Listening Session #1		Outreach	Social media campaigns with Fresno "influencers" to share grant info
301	Listening Session #1		Outreach	Connect & share information with local businesses where people gather
302	Listening Session #1		Outreach	How are we reaching working artist and student artist for feedback? This is a 30 year program that will impact them
303	Listening Session #1		Outreach	go to popularized events such as diadel Niño, Porchfest, etc.
304	Listening Session #1		Outreach	More ways for the city to provide project promotion thru the city. Flyers and calendars
305	Listening Session #1		Outreach	Outreach post physical flyers and posters in public meeting places & streets
306	Listening Session #1		Outreach	The City PARCS should visit the organizations to learn about what they have to offer to the community
307	Listening Session #1	Johannus	Outreach	Most artists will be unavailable at Porchfest during your 4/25 listening session
308	Listening Session #1		Outreach	Would appreciate outreach coordinator or member of PARCS to attend one (minimum) of the projects offerings
309	Listening Session #1	Armando V	Outreach	Is the city PARC know who, where are our community organizations location? What do they offer?
310	Listening Session #3	Munirah	Outreach	Outreach at Art Hop and other arts and culture events.
311	Listening Session #3		Outreach	There is a need to help expand cultural arts is by having major newspaper as was provided by the Fresno Bee, Spotlight Section that provided promotions, reviews and upcoming events.
312	Listening Session #3		Outreach	Having cultural arts spaces/past fiscal sponsors act as information distribution/hosting grant led workshops
313	Listening Session #3		Outreach	Make info available on multiple platforms: Local cultural news outlets, social media, newspaper, news outlets. Include several languages
314	Listening Session #3		Outreach	Outreach to nonprofit organizations. Partner with local social media influencers. Churches, run clubs, city council meetings

315	Listening Session #3	Christina O.	Outreach	Advertise and communicate the categories and applicant types (6 total)
316	Listening Session #3	Krista A.	Outreach	There should be outreach for EAAC/Measure P during Arthrop hours, tabling and having a rep go to different downtown/tower to pass out zines/info to working artists
317	Listening Session #3	A	Outreach	Think out of the box with outreach. If applicant demographics don't match in representation of fresno's actual demographics, "expanded access" is not achieved.
318	Subcommittee Meeting 4/15/26	Yolanda R.	Overall	This process is transparent and notetaking is helpful.
319	Listening Session #3		Overall	Have an arts org that has been involved in arts and culture grant making process perhaps partner with Fresno EAAC to share some best practices so we have a broader range of ideas.
320	Listening Session #3		Overall	Are we making space for marginalized communities? Using words that resonate more with different communities?
321	Listening Session #3		Overall	Give examples of what cultural programs look like in practice. You can not separate culture from healing.
322	Listening Session #3		Overall	50/50 Split of funds between emerging and established grantees.
323	Listening Session #3		Overall	Operate on a timeline that is the same every year.
324	Listening Session #3	MC	Overall	Operate on a fiscal year.
325	Listening Session #3		Overall	There needs to be a handbook of resources for applicants of where to find IRS numbers, and other information needed to gather documentaiton.
326	Listening Session #3		Overall	Breakdown wording such as "diversity" to make it more relatable and understanding.
327	Listening Session #3		Overall	The LGBTQIA community was dismissed by not having representation in the scoring committee last round.
328	Listening Session #3		Overall	There is no mention of emerging artisits in the document.
329	Listening Session #3		Overall	Communityt guided defenition for terms. Example: Culture.
330	Listening Session #3		Overall	Legacy orgs with deep pockets do not need as much money. Expanding access means funding newer, smaller orgs.
331	Listening Session #3		Overall	Arts and Culture should be treated as one word and not two.
332	Listening Session #3		Overall	Application examples should be given to understand what a good application looks like.
333	Listening Session #3		Overall	What theoretical framework are we working off of? What lense are we using to identify "diversity", "culutre", "art" etc.
334	Listening Session #3		Overall	More clarity around "diversity"

335	Listening Session #3	Crystal	Overall	Support for keeping the 90% funding and 10% later as the final reporting is submitted.
336	Listening Session #3		Overall	Terms should be made user friendly and easier to read. At least 7th grade level.
337	Listening Session #3		Overall	A glossary would be helpful for context.
338	Listening Session #1	Johannus	Overall Feedback	Glossary of Definitions
339	Listening Session #1		Overall Feedback	Lower income voices need to be heard.
340	Online	Alicia Rodriguez	Overall process	Attention to the distribution, transparency, and equity of the process is paramount to not only regain the community's trust, but to foster adherence to the spirit of the ordinance and process, which is to ENRICH and EXPAND resourcing to arts and CULTURE.
341	Listening Session #3		PRAC	PRAC should have themes that include some type of cultural awareness.
342	Online	Gene Richards	Purchase of Tower Theater	Please show me in Measure P where capital purchases are allowed, re the purchase of Tower Theater. It was silly to allow the church to occupy that space but there were more direct ways to move them out, zoning being not the least.
343	Listening Session #3		Right of Way	This is difficult to navigate. Do we need the permission before applying, after applying, before funding? And what exactly needs to be provided?
344	Listening Session #3	Esther	Right of Way	There should be a better process for getting permission for projects in the City's right of way.
345	Online		Scoring	If we want people who are familiar with culture and arts ect. can we not pitch this to a professor, maybe at city college, to do the scoring as an assignment? It would expedite the process & I'm sure the classrooms can participate without worrying so much about conflict of interest. Or are we worried about that process? If we look at the pros & cons.. It's a good thing probably. Think about it.
346	Online		This comment form	250 characters is an unreasonable limit on comments if you want nuanced discussion.
347	Subcommittee Meeting 4/15/26	Chair McCoy	V. Fiscal Sponsorship	New nonprofits need a fiscal sponsor because they haven't been established for long enough. A clarification would help.
348	Subcommittee Meeting 4/15/26	Samuel C.	V. Fiscal Sponsorship	Change the policy for who qualifies to be a nonprofit. Open it up for new nonprofits. Encourage folks to start their own nonprofit. Allow projects at university campuses.

349	Online	William Reeve	V. Fiscal Sponsorship	Limiting # of grantees under a fiscal sponsor. The arts community is just now starting to get creative with the possibilities. The greatest power of the grant program is to activate people. Do not limit this potential. Add relevant guidelines.
350	Online	Crystal Rocha	V. Fiscal Sponsorship	I would like to advocate against a cap on fiscal sponsorship numbers. This goes against expanded access which is the purpose for the grants in the first place. It narrows the margin for emerging artists and groups to find avenues of support
351	Online	Christina	V. Fiscal Sponsorship	Why is there so much increased regulation of fiscal sponsors but not increased regulation/qualifications for the people overseeing the process. They are the ones who negligently lost 1.5 mil. In tax payer dollars.
352	Online		V. Fiscal Sponsorship	There should be no limit on fiscal sponsorship. If an org has the capacity to take on projects, they should be allowed to.
353	Online		V. Fiscal Sponsorship	Proposing a limit on Fiscal Sponsorship appears to be a direct retaliation against one particular org. This could be grounds for a lawsuit and should not be considered.
354	Online		V. Fiscal Sponsorship	I would actually like to see more orgs be allowed to fiscally sponsor a project. Any non-profit should be eligible to sponsor a project that falls under the EEAC guidelines.
355	Online		V. Fiscal Sponsorship	Restricting fiscal sponsors does the opposite of expanding access.
356	Online	Laura Ward	V. Fiscal Sponsorship	1. Fiscal Sponsor: Remove limitation on number of fiscal sponsored projects/applicants. 2. Fiscal Sponsor: Add minimum requirements for role of sponsor, and maximum percentage of money to sponsor (typically 10% but varies by contract).
357	Online	Krista	V. Fiscal Sponsorship	Having a limited amount of grantees that a fiscal sponsor may sponsor is damaging to the applicants. It will limit the amount of projects that can be offered to the community. It also gives a "first come first serve" as opposed to be inclusive.
358	Online		V. Fiscal Sponsorship	Non-profits should be limited to fiscally sponsoring 10 applicants to ensure adequate and responsible support of sponsored projects, and to encourage more organizations to seek their own 501(c)3 status.
359	Listening Session #1	Grisanti	V. Fiscal Sponsorship	Request that there not be a cap on sponsorship. Cap could be good for organizations sponsoring for the first time.
360	Listening Session #1	Dallas	V. Fiscal Sponsorship	A Fiscal Sponsor application process should be open to more marginalized folks.
361	Listening Session #1	Kiel	V. Fiscal Sponsorship	What is the criteria for sponsoring someone? Please explain. 5% is not enough to provide good fiscal sponsorship.
362	Listening Session #1		V. Fiscal Sponsorship	Fiscal Sponsors should be vetted through admin capacity, budget, staffing and who they are serving in the community.
363	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsorship should be reduced to 1 admin : 3 project ratio
364	Listening Session #1	Dallas	V. Fiscal Sponsorship	There should be a cap on how many proposals an org can submit and cap the amount they can receive.
365	Listening Session #1	Grisanti	V. Fiscal Sponsorship	Wonder if there can be a goal of percentages of audience served here since not everyone wants to be a non-profit
366	Listening Session #1	Armando	V. Fiscal Sponsorship	Can the City help organizations to build capacity with becoming a 501(c)(3)?
367	Listening Session #1		V. Fiscal Sponsorship	If you limit number of orgs under one sponsor, how can you ensure smaller orgs have access to sponsors?

368	Listening Session #1		V. Fiscal Sponsorship	Can the City pair individuals/smaller orgs with sponsors? Can they apply and request to be paired?
369	Listening Session #1		V. Fiscal Sponsorship	Role: relay information to people they sponsor
370	Listening Session #1		V. Fiscal Sponsorship	protect fiscal sponsors
371	Listening Session #1		V. Fiscal Sponsorship	locations need vetting
372	Listening Session #1		V. Fiscal Sponsorship	smaller organizations sometimes don't have the capacity to complete large applications
373	Listening Session #1	Johannus	V. Fiscal Sponsorship	Role: to be the financial liability liaison for an emerging or disadvantaged applicant who would otherwise be discriminated
374	Listening Session #1		V. Fiscal Sponsorship	Limit the fiscal sponsorships. Accountability.
375	Listening Session #1		V. Fiscal Sponsorship	Physical, accessible location
376	Listening Session #1		V. Fiscal Sponsorship	match fiscal sponsor capacity with the project log
377	Listening Session #1	Johannus	V. Fiscal Sponsorship	challenges to finding a fiscal sponsor: It is inherently discriminatory. Private orgs are dictating who they sponsor and block
378	Listening Session #1	Johannus	V. Fiscal Sponsorship	Fiscal sponsor should not be capped at a maximum because there is no alternative that's been offered for accessibility
379	Listening Session #1	Johannus	V. Fiscal Sponsorship	Fiscal sponsor should not be capped because it is discriminatory. Emerging applicants need to get through the door to grow but this stops them.
380	Listening Session #1	Johannus	V. Fiscal Sponsorship	Role of fiscal sponsor: to be an accessibility resource for projects and programs that shouldn't/can't form a 501C3
381	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsors also help to expand access by allowing folks who could not or are not interested in operating a nonprofit
382	Listening Session #1		V. Fiscal Sponsorship	Priority to grassroots organizations
383	Listening Session #1		V. Fiscal Sponsorship	clearer instructions on fiscal sponsors and eligibility
384	Listening Session #1		V. Fiscal Sponsorship	sponsors-mentorship to grantee disperse finds
385	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsors seem to be using it as a business
386	Listening Session #1		V. Fiscal Sponsorship	Need more outreach on 501c3 build capacity
387	Listening Session #1		V. Fiscal Sponsorship	Role of a fiscal sponsor: fiscal receiving agent folks who help manage bookkeeping answer questions etc.

388	Listening Session #1		V. Fiscal Sponsorship	No limitations. Limitations on fiscal sponsors directly limits access which is the goal of the grant itself and against the cultural arts plan
389	Listening Session #1		V. Fiscal Sponsorship	limits to sponsors puts barriers to artist (especially individuals)
390	Listening Session #1		V. Fiscal Sponsorship	Barrier =need to already know the sponsor
391	Listening Session #1		V. Fiscal Sponsorship	Experience of fiscal sponsor: good standing, arts experience, arts/culture events/activities in last 3 years.
392	Listening Session #1		V. Fiscal Sponsorship	Allow non cultural arts agencies to be sponsors = more accessibility
393	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsor: oversight, accounting, ability to step in if artist doesn't deliver, mentorship
394	Listening Session #1		V. Fiscal Sponsorship	City outreach to connect grantees w/ fiscal sponsors
395	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsors for 2 years or fiscal sponsor needs to be in business 2 years?
396	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsor fee only 5% = barrier
397	Listening Session #1		V. Fiscal Sponsorship	Barriers to 501c3: IRS review is 8 months, state requirements, fees
398	Listening Session #1		V. Fiscal Sponsorship	Ratio for sponsors b/t admin/grantees
399	Listening Session #1		V. Fiscal Sponsorship	Pairing sponsors and artists
400	Listening Session #1		V. Fiscal Sponsorship	Define roles and responsibilities of both sponsor and grantee
401	Listening Session #1		V. Fiscal Sponsorship	Workshop sessions for sponsors and grantees
402	Listening Session #1		V. Fiscal Sponsorship	Fiscal sponsors acctg in house
403	Listening Session #1		V. Fiscal Sponsorship	Role: financial reports and updates (fiscal and otherwise)
404	Listening Session #1		V. Fiscal Sponsorship	Categorize fiscal sponsors
405	Listening Session #1		V. Fiscal Sponsorship	Targeted grants for underserved neighborhoods/groups
406	Listening Session #1		V. Fiscal Sponsorship	Clearer language around eligibility of arts/culture organizations
407	Listening Session #1		V. Fiscal Sponsorship	Limit in \$ amount not # of grantees

408	Listening Session #1		V. Fiscal Sponsorship	Experience: accounting
409	Listening Session #1	Johannus	V. Fiscal Sponsorship	Two years on experience should be removed! Two years of what?? Of existing? Of sponsoring?
410	Listening Session #1		V. Fiscal Sponsorship	Increase fiscal sponsor rate to 8% for grants under \$50k
411	Listening Session #1		V. Fiscal Sponsorship	Connection to sustainability - sustainable= long term outcome
412	Listening Session #2		V. Fiscal Sponsorship	Needs to be an advisory type of role. Help with insurance.
413	Listening Session #2		V. Fiscal Sponsorship	Need ways to find a fiscal sponsor. How?
414	Listening Session #2		V. Fiscal Sponsorship	# of sponsorship- Limits should be set because they are volunteers. 0-5 max.
415	Listening Session #2		V. Fiscal Sponsorship	Training for fiscal sponsors is needed
416	Listening Session #2		V. Fiscal Sponsorship	Challenges- An experienced fiscal sponsor and have worked with non- profits should be their experience.
417	Online		V. Fiscal Sponsorship	I agree with this policy. Too many individual artists try to apply for their own one-off projects and they have no interest in forming arts organizations and providing public programming.
418	Online		V. Fiscal Sponsorship	I agree there should be a limit on how many applicants one fiscal sponsor can support. It should be no more than 20.
419	Online	Elena Harvey Collins	V. Fiscal Sponsorship	The requirement that artists become 501c3's or establish a fiscal sponsorship relationship with an existing creates barriers for artists. A bottleneck is already being created. Do not compound this inequity by limiting the number of FS per org.
420	Online	Elena Harvey Collins	V. Fiscal Sponsorship	A funding pool should be set aside for artists to apply to funds directly. In addition, set up an artist incubator to align with the stated goals of "building capacity" for artists and expanding access.
421	Online	Elena Harvey Collins	V. Fiscal Sponsorship	The draft guidelines continue to favor existing non profits and shuts artists out of accessing funding. Artists are the ones making art and producing culture. If we want a sustainable and equitable community, they must be prioritized.
422	Online	Elena Harvey Collins	V. Fiscal Sponsorship	A fund for emerging artists - perhaps with grants capped at \$10,000 - should be made available. In order to develop emerging artists skillsets and art practices, they must have direct access to funding. Could be administered by a nonprofit (fac?).
423	Online	Elena Harvey Collins	V. Fiscal Sponsorship	The CAP recommends a grant program for emerging orgs and local artists. Where is this program established in the draft guidelines? Right now there is a disorganized free for all with those with the most resources coming out on top.
424	Online	Elena Harvey Collins	V. Fiscal Sponsorship	I have worked in the arts and in arts education for 10+ years, and have NEVER encountered an arts grant process in which an individual artist is required to become a non profit to be eligible for funding. There are other rigorous models out there!

425	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: "To support the aim of capacity building, fiscal sponsors may sponsor a maximum of # grantees." This is contradictory on its face and makes City liable to a lawsuit. Throttling sponsors directly blocks emerging orgs from building capacity.
426	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: "[...]fiscal sponsors may sponsor a maximum of # grantees." This is deliberately discriminatory & makes City liable to lawsuits. City MUST facilitate emerging orgs ability to apply within boundaries of Measure P's "non-profit" restrictions.
427	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: To facilitate emerging orgs ability to apply, please add that fiscal sponsors do NOT need to have arts/cultural NTEE codes. Fiscal Sponsors' only purpose per Measure P is to be the financially responsible party to accept Measure P funds.
428	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: To facilitate emerging orgs ability to apply, the City MUST actively recruit fiscal sponsors to serve the pool of applicants. Otherwise the sharp drop in eligible orgs will be deliberately discriminatory & make City liable to lawsuits.
429	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: To facilitate emerging orgs ability to apply, the City MUST actively recruit fiscal sponsors to serve the pool of applicants. Otherwise the sharp drop in eligible orgs will be deliberately discriminatory & make City liable to lawsuits.
430	Online	Johannus L Reijnders	V. Fiscal Sponsorship	Pg 9/19: To facilitate emerging orgs ability to apply, proof of non-profit status or fiscal sponsor should be due by grant award contract. NOT due by application deadline. And it should NOT be a grading factor during ARC process. Accessibility issue.
431	Online		V. Fiscal Sponsorship	Limiting the number of proposals a fiscal sponsor may administer *may* in the long term lead to the stated goal of capacity building, but in the short term will only reduce access. Until a public option is available, this is a non-starter.
432	Online	Ome Lopez	V. Fiscal Sponsorship	Restrictions on how many projects a fiscal sponsor can support create barriers to access. In Fresno, there are only a few sponsors with the capacity, experience, and systems needed, so limiting them reduces opportunities for applicants.
433	Online	Amaya Weldon	V. Fiscal Sponsorship	Until the emerging artists have adequate support and funding reflecting the success of incoming arts and culture orgs in the city, there shouldn't be a cap limiting an organizations to a specific number to facially sponsoring.
434	Online	Radio Bilingüe	V. Fiscal Sponsorship	We oppose capping the number of grantees an organization can fiscally sponsor. We echo others who've flagged adding this cap would be a structural barrier for individual artists and emerging organizations/projects who already have limited options.
435	Online	Radio Bilingüe	V. Fiscal Sponsorship	To truly build capacity, we should instead invest in TA & training for fiscal sponsors and fiscally sponsored projects. Ideally all navigating fiscal sponsorship should have access to optional templates, 1x1 assistance, peer learning spaces, etc.
436	Online		V. Fiscal Sponsorship	Fiscal sponsorship is a professional administrative service, not a capacity-building outcome. It involves accounting, compliance, reporting, and fund management. The current 10% fee does not adequately cover the true cost of providing these services.
437	Online	Erin Burd	V. Fiscal Sponsorship	First Year Fiscal Sponsors should be limited to 5 projects they can manage, so they can demonstrate they can handle the responsibility of the role. After they successfully complete year 1, meeting all requirements, the restriction will be removed.
438	Online	Alicia Rodriguez	V. Fiscal Sponsorship	Potentially placing a cap on the amount of projects one entity can fiscally sponsor is an explicit limit to access that could place the city in a litigiously precarious situation, not to mention inherently contradicts the goal of expanding access.

439	Online		V. Fiscal Sponsorship	Fiscal sponsorships should not be limited to the amount they serve, but they need to be fully vetted and trained in a uniform way and agree to adhere to guidelines.
440	Online		V. Fiscal Sponsorship	Fiscal Sponsors need a guidebook and with responsibilities laid out. Right now an organization only has to proclaim they are a fiscal sponsor to become one.
441	Online	Cassandra German	V. Fiscal Sponsorship	First year of fiscal sponsorship should be capped at 5. Expectations of fiscal sponsors need to be clear. If a returning fiscal sponsor has met all criteria, the following year, they should be allowed more. This should continue for future cycles.
442	Online	ome Lopez	V. Fiscal Sponsorship	Requests from some legacy organizations to cap fiscal sponsorship may indicate a limited understanding of the role, which is to expand access and provide administrative support, not restrict opportunities for emerging or smaller projects.
443	Listening Session #3	Devoy	V. Fiscal Sponsorship	Consider having legacy orgs sponsor emerging groups as part of the role as an established org. Giving back is important!
444	Listening Session #3		V. Fiscal Sponsorship	There needs to be more time to review documents that are open to comments. Example: The scoring handbook is only open for review for about a week!
445	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should not only be a conduit for emerging artist access but should provide mentorship
446	Listening Session #3		V. Fiscal Sponsorship	Some kind of guideline for how a fiscal sponsor should apply
447	Listening Session #3		V. Fiscal Sponsorship	Per ordinance, do sponsors need to show 2+ years of artist culture programming?
448	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsor fair an event for artist and sponsors to connect
449	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsor open enrollment for emerging artist
450	Listening Session #3		V. Fiscal Sponsorship	A list of fiscal sponsors would be helpful for everyone needing to team up with one
451	Listening Session #3		V. Fiscal Sponsorship	Reconsider policies that reduce access before alternatives are in place
452	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors can state what type of mentorship they are able to offer
453	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should have little to no burden in order for easier access. No cap on fiscal sponsorships limit for grantees
454	Listening Session #3		V. Fiscal Sponsorship	Announcing who can fiscally sponsor emerging artists since they can't apply for grant without one
455	Listening Session #3		V. Fiscal Sponsorship	City/PARCS to create an information hub or resources to offload some of the responsibility/load of fiscal sponsorships
456	Listening Session #3		V. Fiscal Sponsorship	Can submit grant ahead and have fiscal sponsor pick projects to support
457	Listening Session #3		V. Fiscal Sponsorship	Support provided by the City or FAC to non-profits willing to be fiscal sponsors

458	Listening Session #3		V. Fiscal Sponsorship	Spaces saved funding for those in highest need
459	Listening Session #3		V. Fiscal Sponsorship	List of eligible fiscal sponsors
460	Listening Session #3		V. Fiscal Sponsorship	Fiscal Agents should be able to self manage their # of applicants. Autonomy
461	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors does not equal mentorship. PARCS employee would support?
462	Listening Session #3		V. Fiscal Sponsorship	Having a fiscal sponsor has a lost. I didn't know that.
463	Listening Session #3		V. Fiscal Sponsorship	Established organizations need to fiscal sponsor to a number of emerging artists from highest need
464	Listening Session #3		V. Fiscal Sponsorship	Ability for individual artists to apply for smaller grants 2K or less, mini projects, one day. Individual artists as temporary vendor with the City of Fresno
465	Listening Session #3	Sophia	V. Fiscal Sponsorship	List who can be a financial agent. How many are they allowed to sponsor?
466	Listening Session #3		V. Fiscal Sponsorship	There shouldn't be a # cap of how many a fiscal sponsor should sponsor. It creates a narrative of "first come, first serve"
467	Listening Session #3		V. Fiscal Sponsorship	Create criteria for fiscal sponsors to pay it forward or they fall into "X" funding bracket
468	Listening Session #3		V. Fiscal Sponsorship	Criteria for established organization should be defined. Should include community members who have been doing the work
469	Listening Session #3		V. Fiscal Sponsorship	Sponsor artist should negotiate participation
470	Listening Session #3		V. Fiscal Sponsorship	Remove culture art affiliation
471	Listening Session #3		V. Fiscal Sponsorship	Create a platform to network with fiscal sponsors well before application deadline
472	Listening Session #3		V. Fiscal Sponsorship	Remove fiscal sponsor requirement all together or at least open the non-profit eligibility to organizations outside of the arts
473	Listening Session #3		V. Fiscal Sponsorship	Remove barriers, do not add barriers, requiring art categorization requirement for fiscal sponsors
474	Listening Session #3		V. Fiscal Sponsorship	Emerging artist/non-profit determine level of support needed/available
475	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should have more help to be able & support more artists. Open the non-profits so that anyone can be a fiscal sponsor regardless of being arts & culture or not. Having a place where people can say they want to be a fiscal sponsor & connect artists
476	Listening Session #3		V. Fiscal Sponsorship	Database of willing fiscal sponsors for artists to know of and possibly work with
477	Listening Session #3		V. Fiscal Sponsorship	"Mini grants" that don't require a 501(c)(3). Treat small projects independent artists a "vendors"

478	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should not be limited in the # of fiscal sponsees they may support or apply on behalf of
479	Listening Session #3		V. Fiscal Sponsorship	Avenue for individual artists to apply for funding. Possibly at lower dollar levels (\$15K-\$20K). As vendors?
480	Listening Session #3		V. Fiscal Sponsorship	Matrix for who to connect with feedback from surveys to provide resources. List of nonprofits/fiscal sponsors. Should apply to all nonprofits. Emerging fiscal sponsors need support.
481	Listening Session #3		V. Fiscal Sponsorship	Clear flow chart of groups. Identifying categorized groups and ensure fair division of funds. No cap on grantees for fiscal sponsors. Open fiscal sponsors to 501c3 outside of cultural arts nonprofits
482	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should have experience administering programs for the community. Not just arts 501c3 status
483	Listening Session #3		V. Fiscal Sponsorship	Artist barre because they don't have fiscal sponsor. Orgs are confused of process
484	Listening Session #3		V. Fiscal Sponsorship	Website of fiscal sponsorships for easy connection to artists
485	Listening Session #3	Kayla	V. Fiscal Sponsorship	We need to provide more education and routes for emerging organizations to either find sponsorship or nonprofits
486	Listening Session #3		V. Fiscal Sponsorship	Change ordinance to allow any 501(c)(3)
487	Listening Session #3		V. Fiscal Sponsorship	Entity has to demonstartae the capacity to fiscally sponosr a certain # of emerging artists. Use KPIs to determine success in how many emerging artisist becasme a non-profit with their sponosr's help.
488	Listening Session #3		V. Fiscal Sponsorship	No cap on number of grantees a fiscal sponsor can take on.
489	Listening Session #3		V. Fiscal Sponsorship	Limiting fiscal sponsorship limits entry points for emerging artisits.
490	Listening Session #3		V. Fiscal Sponsorship	Networking tools are needed to help identify fiscal sponsors.
491	Listening Session #3		V. Fiscal Sponsorship	No limit on fiscal sponsorhsip.
492	Listening Session #3		V. Fiscal Sponsorship	Fiscal sponsors should not be limited int he number of grantees. This is an access issue. Fresno has limited number of qualified fiscal sponsors witht he infastructure and experience and administrative systems needed to provide this service.
493	Listening Session #3		V. Fiscal Sponsorship	Higher % for fiscal sponsors to help them be able to helo more people apply for grants.
494	Listening Session #3		V. Fiscal Sponsorship	There should be a complaint system in place to help orgs and emerging artists voice their concerns about their fiscal sponsor.
495	Listening Session #3	Francesca	V. Fiscal Sponsorship	No cap on how many projects can be sponsored. The fiscal sponosr's requirements should be reduced so that there can be more sponsorship.
496	Listening Session #3		V. Fiscal Sponsorship	If you are and established org with funding. You need to sponsor emerging artisits.
497	Listening Session #3		V. Fiscal Sponsorship	There should be a rubric for fiscal sponsors as well.

498	Online	Stephen Wilson	VI. Application Questions	Artists' Commitment should be handled through applicant certification rather than a letter from the artist. Less cumbersome.
499	Online		VI. Application Questions	I would like to see a restriction or ban on AI.
500	Online		VI. Application Questions	If work samples will be required this year, I'd like to see a description of what that should be.
501	Online	Laura Ward	VI. Application Questions	Add a question which will allow applicants space to discuss the impact of their work. Feedback from past award recipients was that they want to share their impact with the review panel when new request is evaluated.
502	Online	Rych Withers	VI. Application Questions	NTEE is what I was trying to remember. The IRS they no longer handle it. I was told to guidestar.org , which is now Candid.org I contacted them and went back and forth and as of the last day or so we are now ARTS-RADIO under the NTEE.
503	Listening Session #1	Kiel	VI. Application Questions	It would be helpful to streamline the questions. Check boxes where possible. Add an area for a short video for organization to add work examples or a short interview.
504	Listening Session #1	Kiel	VI. Application Questions	Right of Way is unclear as to what needs to be asked to who and when. Before or after award?
505	Listening Session #1		VI. Application Questions	Making the application questions public before the application actually opens.
506	Listening Session #1		VI. Application Questions	Application process needs to not less redundant and more easily approached.
507	Listening Session #2		VI. Application Questions	Will application questions be made public?
508	Online	Johannus L Reijnders	VI. Application Questions	Pg 10/19: "Artists' Commitment". Please add its NOT less competitive to have "unnamed artists" if their project roles are clearly described. Previously, Fresno Arts Council picked & chose when to attack apps that didn't have named artist commitments.
509	Online	Johannus L Reijnders	VI. Application Questions	Narrative AND reporting should include explicit tracking of how they EXPAND the org's services. NOT just supplant their existing funds with Measure P funds. Too many Established Orgs just stockpile, not expand services to our DAC communities.
510	Online	Radio Bilingüe	VI. Application Questions	Many Cycle 2 application questions were redundant, making the application longer and more time intensive than most of our other grants. We urge you to consolidate the application questions to allow for a more streamlined, accessible application.
511	Online		VI. Application Questions	App. Questions should pertain to the grant applied for. The GenOp grant should have different questions than the Project Grant. In the past they were the same questions and the GenOp seemed to ask irrelevant questions. For reporting as well.
512	Online	Cassandra German	VI. Application Questions	Questions should be clear, concise, and to the point of the grant being requested. Access to these questions should be given prior to the application process so that organizations can get together necessary information.
513	Listening Session #3		VI. Application Questions	Please have PDF versions of the application available for printing and downloading for our records.

514	Subcommittee Meeting 4/15/26	Chair McCoy	VII. Application Review and Scoring Budget	I don't see members with experience with budgeting or cultural experience. There should be alternates in place that is culturally diverse and knows how to read a budget. They would replace the 2 members who reside outside the City of Fresno. The Highest Need qualification may restrict artists. We need a diverse panel, but highest needs does not need to be captured.
515	Subcommittee Meeting 4/15/26	Chair McCoy	VII. Application Review and Scoring Budget	What does compensation look like? There are committees in the City that do not receive a stipend. Why do we feel the need to compensate ARC? PRAC volunteers their time because they are passionate not because they are compensated.
516	Subcommittee Meeting 4/15/26	Monica C.	VII. Application Review and Scoring Budget	Adding more creatives to this process would be helpful. Emerging projects were not treated right and established orgs were favored in the past. Panelist compensation is not necessary. Transparency and education are what's important. Having an opportunity for panelist to communicate with applicants would be beneficial.
517	Subcommittee Meeting 4/15/26	Alicia R.	VII. Application Review and Scoring Budget	Outreach needs to be done besides social media. Not everyone is young and has this. Look at the framework for what is required of organizations. Laura Ward should not be on the committee because of past FAC affiliation. People from outside of Fresno should not be on the ARC. Starting a non profit takes hard work and doesn't expand access.
518	Subcommittee Meeting 4/15/26	Amy K.	VII. Application Review and Scoring Budget	This is more clarity than previous cycle. Paying ARC provides value to the members. Organizations should not be allowed to apply for project and operational grants. Money should be spread out by making them decide which grant to apply for. This is silent on the review process. A scoring process is not thorough enough. It does not have accountability and doesn't allow orgs to know why they were scored that way. There needs to be more than one month between the announcement and application start. there needs to be at least 8 weeks.
519	Subcommittee Meeting 4/15/26	Krista A.	VII. Application Review and Scoring Budget	People on the panel need to know what it's like to be a struggling artists. Non established nonprofits should be allowed to apply.
520	Online		VII. Application Review and Scoring Process	It is not the job of reviewers to know the applicants - that can even lead to bias. I am very much in favor of two or more outside reviewers.
521	Online	William Reeve	VII. Application Review and Scoring Process	ARC: Some w project management. Many artists lack experience in planning aspects of a successful project. This is an area Measure P should invest in and applications should be looked at through this lens. How to help applicants be successful.
522	Online	William Reeve	VII. Application Review and Scoring Process	Review/scoring handbook. Will this be available to the public?

523	Online	Diana Sine Chan-Golston	VII. Application Review and Scoring Process	I recommended paying panelists. I was a grant panelist for the California Arts Council (State-Local Partnership, relatively few applicants) & was paid \$300. It's important to give panelists an incentive for completing the role/following guidelines.
524	Online		VII. Application Review and Scoring Process	Have 90% of ARC members represent at least 1 experience area. If lots of applicants, more experience=priority. Non Fresno members can only be used for appeals. HNN requirement must stay, access to arts is needed. Please train and compensate ARC.
525	Online	Stephen Wilson	VII. Application Review and Scoring Process	Better not to put hard numbers on the ARC representation from various experience areas. Best to preserve some flexibility to assemble the ARC without violating the guidelines.
526	Online	Stephen Wilson	VII. Application Review and Scoring Process	Strongly support allowing non-Fresno residents to serve on ARC. Perhaps this could be worded differently: "each three-member grant panel may have no more than one non-Fresno resident."
527	Online	Stephen Wilson	VII. Application Review and Scoring Process	Meetings with the ARC panelists to provide training, guidance and to discuss scores should not be subject to the Brown Act. This would be consistent with the way CAC handles grant panels.
528	Online	Stephen Wilson	VII. Application Review and Scoring Process	CAC: "Intermittent virtual check-ins with Arts Program Specialists will be scheduled to address and resolve any panel process, application, or adjudication questions. [These] meetings are a training and support space for panelists only."
529	Online	Stephen Wilson	VII. Application Review and Scoring Process	Rubric should not automatically award more points for addressing multiple goals in the Cultural Arts Plan. Applicants have different missions and focus areas. A strong application could address a single goal in a highly impactful way.
530	Online	Stephen Wilson	VII. Application Review and Scoring Process	The rubric is more specific than in previous cycles, which is good, but errs on the side of removing all discretion/judgment from panelists. Rubric prioritizes quantitative over qualitative measures.
531	Online		VII. Application Review and Scoring Process	There should not be a quota on experience areas, but rather a preferred experience similar to a job listing
532	Online		VII. Application Review and Scoring Process	I would like to see a separate rubric for Projects (single day/single mural) and Workshops (multi-day, multi-project) applications.
533	Online		VII. Application Review and Scoring Process	Would like to see specific diversity guidelines that match the demographics of the city.
534	Online		VII. Application Review and Scoring Process	No members from outside of the city. This was a tax voted on by the people and should be decided by the people.
535	Online	Elliott Balch	VII. Application Review and Scoring Process	All representations matter but "experience in Arts" should be bifurcated into experience: (1) as an artist; and (2) in hosting, staging, curating, or promoting arts. Perspective #2 considers what it takes, surrounding the art, to engage communities.

536	Online	Laura Ward	VII. Application Review and Scoring Process	1. Application Review – ARC should be intentionally diverse (age/gender/financial/etc.). Reviewers must understand budgets & have cultural sensitivity for evaluate proposals. Better to state ARC numbers as goals than fixed, for flexibility.
537	Online	Laura Ward	VII. Application Review and Scoring Process	2. Training – is money coming from grant awards? Better spent on cultural sensitivity and bias training than review time. 3. Training – basic financial literacy for review of proposed budget should be required or training provided to ARC members.
538	Online	Laura Ward	VII. Application Review and Scoring Process	4. COI Disclosures – how are conflicts define? Should draw out preexisting relationships with applicants, not just a family/board/staff formal relationship or true legal conflict of interest.
539	Online		VII. Application Review and Scoring Process	Please include at least two outside reviewers with experience reviewing grant applications. They do not need to know the applicants - in fact they shouldn't.
540	Online		VII. Application Review and Scoring Process	The guidelines should specify that scores should be released to all applicants upon the completion of scoring. In past cycles applicants had to request their scores but were not told how to do so, and not all applicants received their scores.
541	Online		VII. Application Review and Scoring Process	The use of the scoring rubric is a welcome improvement to the process, and will be most effective if scores are released automatically to all applicants. Individual rubrics and comments need to be released, not just final point totals.
542	Listening Session #1	Grisanti	VII. Application Review and Scoring Process	Application review committee should include youth to incorporate their perspective as well.
543	Listening Session #1		VII. Application Review and Scoring Process	Organizations should have access to their scores and comments.
544	Listening Session #1	Marianne	VII. Application Review and Scoring Process	Application process was too redundant last time. You almost needed a grant writer.
545	Listening Session #1	Grisanti	VII. Application Review and Scoring Process	As a previous panelist, I have appreciated the additional training and revamped scoring.
546	Listening Session #1		VII. Application Review and Scoring Process	Applicants should submit a short video to help the scoring committee understand the project.
547	Listening Session #1		VII. Application Review and Scoring Process	Have a full list of all fiscal sponsors before application is due.
548	Listening Session #1		VII. Application Review and Scoring Process	Scores and comments from rubric should be made available to all orgs.

549	Listening Session #1	Ashley	VII. Application Review and Scoring Process	Rubric for projects should be split into two. One for projects and one for programs.
550	Listening Session #1		VII. Application Review and Scoring Process	Scores and comments should be made available.
551	Listening Session #1	Johannus	VII. Application Review and Scoring Process	Panelists should feels safe and not at risk during public review sessions because there will be strict rules and transparency against coercion.
552	Listening Session #1	Johannus	VII. Application Review and Scoring Process	Training for panelists should include showing that non-academic is fine.
553	Listening Session #1	Johannus	VII. Application Review and Scoring Process	I don't think "representation" or "quotas" for experience areas is good. I think we need diversity that is varied, not tokens.
554	Listening Session #1		VII. Application Review and Scoring Process	Clearly identify what a conflict of interest is. Knowing someone? Financial?
555	Listening Session #1		VII. Application Review and Scoring Process	Highlight diversity in the Applications Scoring Committee.
556	Listening Session #1		VII. Application Review and Scoring Process	Choosing ARC, willing to go through training, lack of conflict of interest.
557	Listening Session #1		VII. Application Review and Scoring Process	ARC should recuse if needed.
558	Listening Session #1		VII. Application Review and Scoring Process	ARC, 3 people per group is not enough.
559	Listening Session #1		VII. Application Review and Scoring Process	Paid positions to score via stipend incentive to see it through.
560	Listening Session #1		VII. Application Review and Scoring Process	ARC questions, allow for budget clarifications only.
561	Listening Session #1		VII. Application Review and Scoring Process	ARC, more than 3 panelists need to be grouped. 5 to 10 range.
562	Listening Session #1		VII. Application Review and Scoring Process	There were a lot of news articles last time. When process is public, there is no room for rumors.

563	Listening Session #1		VII. Application Review and Scoring Process	Anti-Bias training
564	Listening Session #1		VII. Application Review and Scoring Process	Observation should be allowed.
565	Listening Session #1		VII. Application Review and Scoring Process	Love the idea of interviewing applicants.
566	Listening Session #1		VII. Application Review and Scoring Process	See the interview only for appeals, not the scoring. Stick to the rubric.
567	Listening Session #1		VII. Application Review and Scoring Process	If there is a rubric, there is no room for retaliation. Last cycle, the scoring was reliant on conversations, scores were changed.
568	Listening Session #1		VII. Application Review and Scoring Process	Diversify by zip code potentially.
569	Listening Session #1		VII. Application Review and Scoring Process	Concern about the quota, too rigid.
570	Listening Session #1		VII. Application Review and Scoring Process	Fear of retaliation with public scoring. Should not be tolerance for intimidation, no laughing/ snickering, guardrails of respect in place.
571	Listening Session #1		VII. Application Review and Scoring Process	Proposal assignment should be random.
572	Listening Session #1		VII. Application Review and Scoring Process	Arts/ Culture training experience necessary to know budget details.
573	Listening Session #1		VII. Application Review and Scoring Process	5 panelists to get feedback.
574	Listening Session #1		VII. Application Review and Scoring Process	Diversity and representation is vital.
575	Listening Session #1		VII. Application Review and Scoring Process	Training in what scores mean, on the rubric.
576	Listening Session #1		VII. Application Review and Scoring Process	Last time, certain groups were placed with certain reviewers. Example, "White Woman Established"

577	Listening Session #1		VII. Application Review and Scoring Process	Score with a comment of a minimum of 200 words
578	Listening Session #1		VII. Application Review and Scoring Process	Will we get our scores and comments?
579	Listening Session #1		VII. Application Review and Scoring Process	Optional presentation to entire ARC by applicants.
580	Listening Session #1		VII. Application Review and Scoring Process	Average decimal, how calculated by half point.
581	Listening Session #1		VII. Application Review and Scoring Process	Broad representation, but not all scoring- how do we ensure broad perspectives?
582	Listening Session #1		VII. Application Review and Scoring Process	Will scorers discuss at the table? In public or not? Peanut gallery is too much.
583	Listening Session #1		VII. Application Review and Scoring Process	Scorers will be put on the spot if done in public.
584	Listening Session #1		VII. Application Review and Scoring Process	Review by three people and then another.
585	Listening Session #1		VII. Application Review and Scoring Process	Threshold of attendance. Not 2/5.
586	Listening Session #1		VII. Application Review and Scoring Process	Last cycle- Scoring at home, attending the discussion after.
587	Listening Session #1		VII. Application Review and Scoring Process	Look at high/low scores- if they vary widely.
588	Listening Session #1		VII. Application Review and Scoring Process	How to handle knowing each other when scoring?
589	Listening Session #1		VII. Application Review and Scoring Process	Applicant should be able to come answer questions.
590	Listening Session #1		VII. Application Review and Scoring Process	If subgroups: 1 of each in each of the review panels.

591	Listening Session #1		VII. Application Review and Scoring Process	Benefit for panel to ask questions.
592	Listening Session #1		VII. Application Review and Scoring Process	Make comments public.
593	Listening Session #1		VII. Application Review and Scoring Process	Some people use AI.
594	Listening Session #1		VII. Application Review and Scoring Process	Public Process while scoring. There should be a message or note card to change points without announcing.
595	Listening Session #1		VII. Application Review and Scoring Process	Who can be part of ARC? How long have they been in the community? How long have they been engaged with the community?
596	Listening Session #1		VII. Application Review and Scoring Process	Some previous grantees were new to Fresno. They don't understand the needs.
597	Listening Session #1		VII. Application Review and Scoring Process	Communicate to schools to ask the needs of parents/kids.
598	Listening Session #1		VII. Application Review and Scoring Process	Residents from City of Fresno, not Clovis or outside of Fresno.
599	Listening Session #1		VII. Application Review and Scoring Process	I think stipend to scorers gives them incentive and supports.
600	Listening Session #1		VII. Application Review and Scoring Process	0 outside of Fresno.
601	Listening Session #1		VII. Application Review and Scoring Process	More points if located or serving HNN areas.
602	Listening Session #1		VII. Application Review and Scoring Process	More than 3 scorers should create a group. They should be part of the community.
603	Listening Session #1		VII. Application Review and Scoring Process	How can we close the equity gap? What equity rubric is in place for HNN.
604	Listening Session #1		VII. Application Review and Scoring Process	Yes, to sending questions.

605	Listening Session #1		VII. Application Review and Scoring Process	Ask about artistic or cultural experience. What organizations they are a part of.
606	Listening Session #1		VII. Application Review and Scoring Process	Grant review or proposal experience on proposals.
607	Listening Session #1		VII. Application Review and Scoring Process	Rubric: I appreciate that clear examples were given for applicants and panelists.
608	Listening Session #1		VII. Application Review and Scoring Process	Panelists need bias training not to fill in the blanks.
609	Listening Session #1		VII. Application Review and Scoring Process	How long have they lived in Fresno? A question for ARC. They should have at least 5 years.
610	Listening Session #1		VII. Application Review and Scoring Process	6 panelists, last time was about 3. They reviewed independently and discussed.
611	Listening Session #1		VII. Application Review and Scoring Process	"Applications are reviewed in a transparent, competitive process" transparent= public rubric or score sheet
612	Listening Session #1		VII. Application Review and Scoring Process	Like the addition of reviewer training and stipends
613	Listening Session #1		VII. Application Review and Scoring Process	Review process training in all aspects of the scoring process
614	Listening Session #2		VII. Application Review and Scoring Process	Training- How to define "conflic of interest". Percieved vs legal
615	Listening Session #2	Linda	VII. Application Review and Scoring Process	Training- "conflic of interest" meaning
616	Listening Session #2	Linda	VII. Application Review and Scoring Process	Members of the ARC should be people who teach art.
617	Listening Session #2	Linda	VII. Application Review and Scoring Process	Scoring Rubris- Evaluation after scoring and mentoring how to get higher score.
618	Listening Session #2		VII. Application Review and Scoring Process	Donald M form The Bee for application reviewer.

619	Listening Session #2		VII. Application Review and Scoring Process	Application challenges- The rubric is intimidating, takes a lot of reading.
620	Listening Session #2		VII. Application Review and Scoring Process	Who will be reviewing the apps? Do they get paid?
621	Listening Session #2		VII. Application Review and Scoring Process	More mentorship during the application process.
622	Listening Session #2		VII. Application Review and Scoring Process	Josh T. at The Bee proposed as an application reviewer.
623	Online		VII. Application Review and Scoring Process	I would love to see trainings on cultural competency. There are trainings that exist on understanding cultural differences and practices to consider.
624	Online		VII. Application Review and Scoring Process	Stated goals for ARC membership favors those with classical expertise. Having expected representation demographics without equal voice for each demographic creates a situation whereby stacking the ARC with more of a given demo. can incentivize bias.
625	Online		VII. Application Review and Scoring Process	Review standards and grading rationale should be publicly available information, ideally accessible for review by future applicants to maintain standards. Transparency is vital for ensuring no discrimination is taking place in review process.
626	Online		VII. Application Review and Scoring Process	Compensation for ARC members should be appropriate and respectful for the expected workload of members. Lack of timeline for establishing ARC membership is deleterious to Measure P's execution when ARC presence is necessary by scoring session.
627	Online		VII. Application Review and Scoring Process	The proposed number of ARC members, at 20-25, is too low. There were problems with similar numbers last year. To be able to give each proposal the time and attention it needs, expecting each person to review 25 each is unreasonable.
628	Online		VII. Application Review and Scoring Process	The proposed number of ARC members, at 20-25, is too low. If the goals to have many viewpoints and backgrounds represented in the reviewers, you need more than 3 people reviewing each proposal to be able to reasonably cover that.
629	Online	Radio Bilingüe	VII. Application Review and Scoring Process	We do not support the inclusion of reviewers residing outside of the City of Fresno. We agree it is crucial to have a clear conflict/recusal process but this is a false solution. All reviewers must be deeply rooted in the Fresno community.
630	Online	Radio Bilingüe	VII. Application Review and Scoring Process	We strongly support the inclusion of compensation and in-person trainings for all ARC participants to ensure the process is accessible to working artists, cultural bearers and community leaders.
631	Online		VII. Application Review and Scoring Process	Panelists should come together to review & rank applications collectively. This approach encourages dialogue, aligns understanding of the criteria, and brings in diverse perspectives, helping ensure decisions are thoughtful, consistent, and equitable.
632	Online	Radio Bilingüe	VII. Application Review and Scoring Process	The ARC should explicitly require representation of working artists and our diverse Fresno communities (e.g. diversity of race, gender, class, sexual orientation, etc) to bring their lived experience as valued expertise to this review process.

633	Online		VII. Application Review and Scoring Process	It is essential that review meetings be open to the public to uphold transparency and accountability, especially following FAC's mishandling. Public access helps rebuild trust and ensures confidence in how decisions around public funding are made.
634	Online	Radio Bilingüe	VII. Application Review and Scoring Process	The ARC should explicitly require representation of working artists and our diverse Fresno communities (e.g. diversity of race, gender, class, sexual orientation, etc) to bring their lived experience as valued expertise to this review process.
635	Online	Alicia Rodriguez	VII. Application Review and Scoring Process	The community at large, especially that of the global majority, have expressed plentiful requests for full transparency of the review process, from panel selection to scoring and review, and adherence to Brown Act requirements.
636	Online		VII. Application Review and Scoring Process	A small stipend should be given to ARC members for their time and efforts. Also, they should be required to attend a full training session on the process and what is asked of them. Hopefully this training will circumvent the bias we saw in the past.
637	Online		VII. Application Review and Scoring Process	I do not feel that the public should be able to sit in on scoring sessions. It would not allow open discussion from the ARC members. Every organization should receive their score and feedback when awards are announced.
638	Online		VII. Application Review and Scoring Process	A small stipend should be given to ARC members for their time and efforts. Also, they should be required to attend a full training session on the process and what is asked of them. Hopefully this training will circumvent the bias we saw in the past.
639	Online	Erin Burd	VII. Application Review and Scoring Process	Panel Review/Scoring should NOT be open to the public. Opening up those scoring sessions is not best practice in the grant world, regardless of where the funds come from. I have never been invited to listen in to CA Arts Council or the NEA.
640	Online	Cassandra German	VII. Application Review and Scoring Process	Panels should NOT be open to the public. This leads to bias and fear of retaliation and can ultimately sway outcomes. Feedback and scores should be laid out after awards are announced so that organizations can make improvements for future cycles.
641	Online	Cassandra German	VII. Application Review and Scoring Process	Thorough training should be given to panel members to ensure that they all understand what their task is and how to accurately score applications.
642	Online	Ome Lopez	VII. Application Review and Scoring Process	pay reviewers.
643	Listening Session #3	Devoy	VII. Application Review and Scoring Process	Cultural humility training for potential candidates for review board.
644	Listening Session #3		VII. Application Review and Scoring Process	Reach out to past panelists
645	Listening Session #3		VII. Application Review and Scoring Process	Process being able to have feedback for next time confusing not to get reason scoring
646	Listening Session #3		VII. Application Review and Scoring Process	Disabled. BDOC. LGBTQ. Needs to people from highest needs

647	Listening Session #3	RMH	VII. Application Review and Scoring Process	Suggestion for it to be manadory for people on panels to keep up with programs being chosen for grants to see what is being funded.
648	Listening Session #3		VII. Application Review and Scoring Process	Zoom (not live) be able to watch it later to understand more
649	Listening Session #3		VII. Application Review and Scoring Process	Comments from FAC opinion/thoughts rules about listening
650	Listening Session #3		VII. Application Review and Scoring Process	Ensure diverse panels
651	Listening Session #3		VII. Application Review and Scoring Process	To increase emerging projects simplify the process
652	Listening Session #3		VII. Application Review and Scoring Process	Room for changing project details if the plans change due to unforeseen circumstances and or cancelations
653	Listening Session #3		VII. Application Review and Scoring Process	Is there representation on the panel from those who are ACTIVELY involved in the arts scene? POC? Struggling artists?
654	Listening Session #3		VII. Application Review and Scoring Process	Feedback amazing thing-rarely get feedback-never got it last time. On grant questions, simpler is better. 2nd year quite involved-many hoops-didn't know why solicit from emerging groups with less grant writing lost
655	Listening Session #3		VII. Application Review and Scoring Process	Hybrid Fresno county residents and external experts to review application with priority to Fresno residents
656	Listening Session #3		VII. Application Review and Scoring Process	Keep the panel process open to public. Keep review of application open to public.
657	Listening Session #3		VII. Application Review and Scoring Process	Will applicants receive a copy of their score?
658	Listening Session #3		VII. Application Review and Scoring Process	No one outside of Fresno
659	Listening Session #3		VII. Application Review and Scoring Process	Public funding means public viewing
660	Listening Session #3		VII. Application Review and Scoring Process	Are the people on the panel that don't have the same academic background as someone who had access to an education

661	Listening Session #3		VII. Application Review and Scoring Process	Application through canvassing in highest need
662	Listening Session #3		VII. Application Review and Scoring Process	Feedback amazing that can happen
663	Listening Session #3		VII. Application Review and Scoring Process	Stipends for panelist for their time and energy
664	Listening Session #3		VII. Application Review and Scoring Process	ARC representation should not include members from outside City of Fresno or region. The reviewers should have lived experience as active cultural participants engaged in local arts & culture
665	Listening Session #3	Christina O.	VII. Application Review and Scoring Process	Important to inform applicants that they can attend the panel review of their project to learn
666	Listening Session #3		VII. Application Review and Scoring Process	Working artists. Are they on the panel?
667	Listening Session #3		VII. Application Review and Scoring Process	Incentives (\$250-500) for workload completion
668	Listening Session #3		VII. Application Review and Scoring Process	FAC should not be running review panels too many conflicts of interest
669	Listening Session #3		VII. Application Review and Scoring Process	Remove members residing outside of Fresno. Review panel discussions should be public - transcript at minimum
670	Listening Session #3		VII. Application Review and Scoring Process	Balance # of representation among the 7 districts
671	Listening Session #3	Catherine M	VII. Application Review and Scoring Process	Similar budget every year grant writing. Applicant should not be dinged for this.
672	Listening Session #3		VII. Application Review and Scoring Process	The discussion portion should be on Zoom
673	Listening Session #3		VII. Application Review and Scoring Process	ARC should not have members outside of City of Fresno. They don't know our community
674	Listening Session #3	Sophia	VII. Application Review and Scoring Process	How was the rubric vetted? Was there any outside review to identify opportunity for improvements?

675	Listening Session #3	Sophia	VII. Application Review and Scoring Process	Reflect the selection process in the ARC section where applicants understand how are those individuals selected.
676	Listening Session #3	Sophia	VII. Application Review and Scoring Process	All reviews debateds should be recorded & levied for the full transparency & decision
677	Listening Session #3		VII. Application Review and Scoring Process	"Reflecting" youth/senior experiences should mean that they either are a youth or senior or work with those population
678	Listening Session #3		VII. Application Review and Scoring Process	# members residing within the City of Fresno and rural areas with Fresno County only
679	Listening Session #3		VII. Application Review and Scoring Process	Each ARC review team of three - needs to include experience in arts & culture
680	Listening Session #3		VII. Application Review and Scoring Process	Issue - people of color not many scoring last time
681	Listening Session #3		VII. Application Review and Scoring Process	Census-data or population scoring to reflect population of Fresno
682	Listening Session #3		VII. Application Review and Scoring Process	Applications should be annoying, remove names rename w/ applicant #'s
683	Listening Session #3	Sham Johnson	VII. Application Review and Scoring Process	Emerging applicants should get 65% of funding
684	Listening Session #3		VII. Application Review and Scoring Process	Per the scoring rubric, will there be different guidelines for emerging vs established? I am pro recoded Zoom
685	Listening Session #3		VII. Application Review and Scoring Process	In support of a structured group deliberation before final scoring to ensure critera are interpreted whsistently and to reduce uneven or isolated application of scoring standards
686	Listening Session #3		VII. Application Review and Scoring Process	There should be full transparency with regard to panel review sessions. Every single one
687	Listening Session #3		VII. Application Review and Scoring Process	How are you making sure people aren't just picking their colleagues to receive this grant?
688	Listening Session #3		VII. Application Review and Scoring Process	Survey panelists/applicants/fiscal sponsors at the end of each cycle for ongoing process improvements

689	Listening Session #3		VII. Application Review and Scoring Process	Highest needs: Needs to be a high priority with proper representation
690	Listening Session #3		VII. Application Review and Scoring Process	Outreach & incentive to ensure procuring a diverse & culturally aware panel
691	Listening Session #3		VII. Application Review and Scoring Process	Transparency and adherent to Brown Act requirements & good faith
692	Listening Session #3		VII. Application Review and Scoring Process	If work samples required at least look at them
693	Listening Session #3		VII. Application Review and Scoring Process	Questions on applications ask what being scored - the questions didn't translate to those points
694	Listening Session #3		VII. Application Review and Scoring Process	Compensate reviewers for their first time
695	Listening Session #3		VII. Application Review and Scoring Process	Every applicant should get a copy of their score to ensure they make the corrections & learn through the process
696	Listening Session #3		VII. Application Review and Scoring Process	Remove language for representation from outside of Fresno on the ARC. We have enough diversity in Fresno.
697	Listening Session #3		VII. Application Review and Scoring Process	A hybrid review committee. Primarily Fresno County residents and outside experts.
698	Online		VIII. Scoring Rubrics	We need more time to review the rubric. This is the most important part of these guidelines and the limited time to comment is an undue restriction.
699	Online		VIII. Scoring Rubrics	We need to be very specific. I'd like to see rubrics for operational support, project, workshop, etc.
700	Online	Elliott Balch	VIII. Scoring Rubrics	"Expanded Access": be specific. What # of community pop. is expected to engage? Which underengaged communities will be served, how, and how are they otherwise underserved? What are the methods of promotion? Don't just lower barriers; draw people in!
701	Online	Laura Ward	VIII. Scoring Rubrics	Support for much more clear connection to Cultural Arts Plan and detailed information on how responses will be evaluated and scored. This will help ARC members evaluate proposals more uniformly.
702	Online		VIII. Scoring Rubrics	The 90%/10% award structure for funding should be preserved, and not replaced with a model of quarterly payments. Especially with the history of delays in Measure P implementation, quarterly payments threaten to destabilize the smallest organizations
703	Online		VIII. Scoring Rubrics	Applicants must be allowed to apply for both project specific and operational support. This is essential for the growth and stabilization of emerging organizations specifically.
704	Listening Session #3		VIII. Scoring Rubrics	Provide a rubric for each type of applicant (6 total)

705	Listening Session #3		VIII. Scoring Rubrics	Some of the language in the scoring rubric is not concise.
706	Listening Session #1	Johannus	X. Questions and Technical Assistance	Workshops should be on different dates, Zoom recordings, office hours should be made available to stop by for assistance, have clear FAQs on website.
707	Listening Session #1	Grisanti	X. Questions and Technical Assistance	Consider facilitators who can resonate well with the community.
708	Listening Session #1	Johannus	X. Questions and Technical Assistance	TA should have walk through videos that are easy to understand. Short and easily accessible.
709	Online	Radio Bilingüe	X. Questions and Technical Assistance	It is crucial that TA workshops be held in person with a virtual option and recording publicly available. We also suggest continuing the information sessions like last cycle and making workshops accessible by offering times and locations.
710	Online	Diana Sine Chan-Golston	XI. Appeals	Any applicants eligible to submit an appeal should be specifically notified of the appeal process and the next steps, either with their rejection or after the panel sessions are concluded.
711	Online		XI. Appeals	"grounds for appeal" is vague. What qualifies as something we can appeal? This was not applied fairly in previous rounds.
712	Online	Laura Ward	XI. Appeals	Does 10 calendar days timeframe accommodate request by applicant to see information on why they are not eligible or not recommended? Seems too short for an informed appeal process. Consider lengthening timeframe.
713	Online	Cassandra German	XI. Appeals	Appeals are tricky. In the past, the committee has withheld funds until appeals are completed. If appeals are allowed, they need to be completed in a more timely manner.
714	Listening Session #3		XII. Post Award Requirements	Quarterly progress reporting and a final report is too much. Does the city have capacity to track this? Suggest requiring a midterm review and a final review only.
715	Online	Laura Ward	XII. Regulated Communications	Can city legal clarify how this applies to commissioners? We are not elected officials but can voluntarily abide by the same restrictions; clarity would be helpful on this issue.
716	Listening Session #1		XIII. Post Award Requirements	Identify what "youth" means. Cultural Arts Plan states up to age 25.
717	Listening Session #1		XIII. Post Award Requirements	Payment terms. 100% funding upfront or 90/10% is best. Quarterly payments would be rough for projects.
718	Listening Session #1	Armando	XIII. Post Award Requirements	Be more specific for what the sphere of influence is.
719	Listening Session #1	Johannus	XIII. Post Award Requirements	IRS docs and insurance should be required AFTER notice of award
720	Listening Session #1		XIII. Post Award Requirements	Simpler Reporting
721	Listening Session #1	Johannus	XIII. Post Award Requirements	Permits should be required AFTER award notification
722	Online	Tyler Hergenrader	XIII. Post-Award Requirements	This is not about Cycle 3. For the current cycle, where do we submit our Q3 report, which was due yesterday April 15th? Thank you for providing a phone number to call, but no one appears to be answering. We can be reached at 559-###-#### (redacted number)

723	Online	Stephen Wilson	XIII. Post-Award Requirements	Given that Cycle 3 is rolling out so late, quarterly payments would be an additional burden to applicants. We're already looking at receiving funding at least 6 months into the fiscal year.
724	Online	Stephen Wilson	XIII. Post-Award Requirements	Quarterly reporting requirements create a lot of work for both grantees and PARCS staff. A single final report is typical for most grants occurring within a single year. A compromise would be to require a mid-year report and a final report.
725	Online	Stephen Wilson	XIII. Post-Award Requirements	Understand the need for grantees to retain all relevant financial records (payroll, invoices, etc.) but requiring these to be submitted for payment is highly unusual. Fresno is asking for a lot of things that other granting agencies do not require.
726	Online	Stephen Wilson	XIII. Post-Award Requirements	Suggest that PARCS contact other cities which have public arts grant programs to see what their contracts and reporting requirements look like. There seems to be something off about how Fresno is understanding the relationship with arts grantees.
727	Online	Stephen Wilson	XIII. Post-Award Requirements	Fresno should follow the best, or at least common, practices of most other public arts funding agencies. The insurance requirements are highly unusual for grants not involving publicly owned property.
728	Online	Stephen Wilson	XIII. Post-Award Requirements	It is not uncommon for a grant contract to have a list of certifications (check boxes) where the grantee affirms that they are in compliance with laws, regulations, etc. Most granting agencies find this to be sufficient.
729	Online	Stephen Wilson	XIII. Post-Award Requirements	The risk of confidential or sensitive information being released publicly is greater with all of these documentation requirements (e.g. artist contracts frequently have confidentiality provisions regarding fees.)
730	Online		XIII. Post-Award Requirements	I would like to see specifics on TB & background checks related to minor serving projects only.
731	Online		XIII. Post-Award Requirements	I would like to see insurance requirements up front. If the insurance can't be met by an org they shouldn't have to wait until they are funded to find out.
732	Online	Elliott Balch	XIII. Post-Award Requirements	Insurance: say what is likely required. Typically a funder would NOT impose insurance reqs. in a grant agrmt., relying on grantor-grantee separation as protection from liability. With City now making grants, what insurance does City need to require?
733	Online	Laura Ward	XIII. Post-Award Requirements	Payment Terms: Consider different payment terms for projects (may require more upfront to do the work) than operating grants (depending on budget/intended use, may be able to pay out periodically instead of larger upfront payment).
734	Online	Jaiden Sanaa sherman	XIII. Post-Award Requirements	What specific insurance is required for this section
735	Online		XIII. Post-Award Requirements	In reference to No. 9 "Itemized invoices will be required for payment requests." I would just like clarity that this grant is not moving toward a reimbursement model, which would make the grant unusable for virtually all emerging organizations.
736	Online		XIII. Post-Award Requirements	Requiring all itemized invoices/receipts to be submitted with reports is asking too much. This is unusual for arts grants. Funding agencies have moved away from such arduous requirements.
737	Online		XIII. Post-Award Requirements	Quarterly reporting is too much. This is not typical of other arts grants in the state. One final report should be all that is necessary. Or at most, a report in the middle of the cycle and then the final report.
738	Online	Johannus L Reijnders	XIII. Post-Award Requirements	Pg 17/19: "Proof of right of way, owner permission or other related agreements may be required, if applicable." Add that this is due by grant award contract. NOT due by application deadline. And it will NOT be a grading factor during the ARC process.

739	Online	Radio Bilingüe	XIII. Post-Award Requirements	We strongly support continuing the practice of providing 90% of funding up front and 10% upon completion. Relying on a quarterly reimbursement process that requires organizations to front the costs of projects and operations is not feasible for all.
740	Online	Radio Bilingüe	XIII. Post-Award Requirements	Many of our current grants request only an interim and final report instead of quarterly reporting. We recommend shifting to this model and would greatly appreciate making the reporting a lighter lift for all awarded grantees in Cycle 3.
741	Online		XIII. Post-Award Requirements	The 10% hold for the end of the cycle creates a hardship for organizations to get their projects completed throughout the year. They have to cover that 10% until it is released and their organization feels that strain.
742	Online		XIII. Post-Award Requirements	should stay 90/10 disbursement to not go in to debt while trying to fulfill program needs.
743	Online		XIII. Post-Award Requirements	Instead of the 10% hold, for GenOps do quarterly disbursements. For projects, this gets trickier and I don't have a solution, but would also like to see this be a positive experience instead of punitive, like it is now.
744	Online	Cassandra German	XIII. Post-Award Requirements	Giving funds in such small increments makes it imp for a smaller organization to successfully complete projects. A better payment schedule needs to be figured out. If organizations have funding needs in a timeline upon applying, this might help.
745	Online	Erin Burd	XIII. Post-Award Requirements	Payments should be made in full at the onset of the award term. Quarterly payments, etc will not only cause more work for the City, but will also be problematic for the awardee based on the type of project awarded and timeline.
746	Online	Daisy Pelayo	XIX. Accessibility and Non-Discrimination	Please provide a free, accessible, course on what a fiscal sponsor is and what processes they have to follow on their end to be able to uphold an organization who is looking for fiscal sponsorship.
747	Online	Arthur Robinson	XIX. Accessibility and Non-Discrimination	Dulce Upfront & their supporters have been hosting educational initiatives focused on accessibility. Is it possible to allocate funding to their efforts and invest in local artists within the community to enhance access to these resources?
748	Online	Alicia Rodriguez	XIX. Accessibility and Non-Discrimination	Processes to make the process more equitable: no cap on fiscal sponsorship by one entity, outreach to overlooked demographics, examination of end result distribution and comparison with aim of expanded access, transparent review process.
749	Online		XIX. Accessibility and Non-Discrimination	The EAAC subcommittee should include working artists, ensuring that those with direct, lived experience in the field help inform decisions and bring relevant, current perspectives to the funding process.
750	Online	Alicia Rodriguez	XIX. Accessibility and Non-Discrimination	Given Fresno Arts Council's demonstrated lack of integrity and harm, and her historic unprofessional approach to attempt influencing outcomes, FAC affiliate Laura Ward should not serve on the PARCS subcommittee for EEAC.
751	Online		XIX. Accessibility and Non-Discrimination	Please clearly define the cultural framework guiding this process, including the values, priorities, and criteria used to evaluate applications, and how it actively addresses potential bias and discrimination in funding decisions.
752	Online	Ome Lopez	XIX. Accessibility and Non-Discrimination	The concept of healing should be clearly defined in the context of cultural programming, including how it is interpreted, applied, and evaluated to ensure a shared understanding of its role and impact within funded activities.
753	Online		XV. Debarment	The relevant municipal code section should be made easily accessible, either as part of this, or linked to from the guidelines.
754	Online		XV. Debarment	Concerns about Commissioner Laura Ward's ties to the Fresno Arts Council have led to a lack of trust among many artists and organizations. I recommend her removal from the commission and EAAC subcommittee to help restore confidence in the process.

755	Online		XVII. Indemnification	I realize this is probably standard boilerplate for this kind of situation, but I wonder about situations where through the City's actions (or inaction), projects are liable for commitments they've made and end up with extra costs or other liability.
756	Listening Session #3		XVIII. Applicant Disclosure of Conflict of Interest	Conflict of interest forms for all ARC members and PRAC.
757	Online	Linnea Alexander	XVIII. Applicant Disclosure of Conflict of Interest	Grants should be given to 5013c organizations only. Organizations need to provide documentation to confirm their status as a 5013c. No churches or other unofficial organizations.
758	Online	Alicia Rodriguez	XVIII. Applicant Disclosure of Conflict of Interest	Conflict of interest considerations need to be given to the WHOLE process, from PARCS subcommittee, to review panel selections, to any city or affiliated entity involved in the process. Also carefully examine ANY entity/person affiliated with FAC.
759	Online			
760	Listening Session #2			How will partial funding be allocated?
761	Listening Session #2	Linda		I would rather get some funding rather than nothing.

Updated 5/6/2026