



Power of culture

MASS CULTURAL COUNCIL GRANTS COMMITTEE

TUESDAY, JANUARY 7, 2020: NOON- 1:30 PM

MASS CULTURAL COUNCIL OFFICE
10 SAINT JAMES AVENUE-3D FLOOR-BOSTON, MA

AGENDA	VOTE
1. Executive Director Report	
2. Minutes Approval- August 13, 2019	X
3. FY20 Artist Fellowships Program: Grant Recommendations, Round One	X
a. Drawing & Printmaking	
b. Poetry	
c. Traditional Arts	
4. Gaming Mitigation Program granting process	X
5. Discussion of Changes to CIP Projects Program	



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MASS CULTURAL COUNCIL GRANTS COMMITTEE

TUESDAY, JANUARY 7, 2020: NOON -1:30 PM

MASS CULTURAL COUNCIL OFFICE
10 SAINT JAMES AVE-3D FLOOR, BOSTON MA

RESOLUTIONS

Section 2

RESOLVED: that the Grants Committee approves the minutes of the August 13, 2019 Grants Committee Meeting in the form presented to the Grants Committee at its January 7, 2020 Meeting.

Section 3

RESOLVED: To recommend to Mass Cultural Council the FY20 Artist Fellowship grant awards in the disciplines of Drawing & Printmaking, Poetry and Traditional Arts as reviewed by the Grants Committee at its January 7, 2020 meeting.

Section 4

RESOLVED: To recommend to Mass Cultural Council approval of the Gaming Mitigation Program as described in a memo presented to and reviewed by the Grants Committee at its January 7, 2020 meeting.



Power of culture

UNOFFICIAL DRAFT SUBJECT TO APPROVAL BY THE COMMITTEE AT ITS NEXT MEETING

**MINUTES OF THE MEETING
OF
MASS CULTURAL COUNCIL
GRANTS COMMITTEE**

TUESDAY, AUGUST 13, 2019

**MASS CULTURAL COUNCIL OFFICE
10 ST JAMES AVENUE-3D FLOOR
BOSTON, MASSACHUSETTS**

Chair Victoria Marsh called the meeting to order at 10 AM

Committee Members Present

Victoria Marsh, Chair of Grants Committee
Nina Fialkow, Chair of Mass Cultural Council
Karen Barry
Jo-Ann Davis
Sandy Dunn (by phone)
Kathy Castro (by phone)
Barbara Schaffer Bacon (by phone)
Cecil Barron Jensen (by phone)

Staff members present were

Anita Walker, Executive Director
David Slatery, Deputy Director
Greg Liakos, External Relations Director
Jen Lawless, Operations Director

Victoria Marsh opened the meeting by reading the following

I, Victoria Marsh as chair of Mass Cultural Council's Grants Committee, hereby call this meeting to order.

I, Victoria Marsh as chair of Mass Cultural Council's Grants Committee, hereby call this meeting to order.

Please note that this meeting is an open meeting of a public body subject to the Massachusetts Open Meeting Law. A notice of this meeting together with the agenda was posted on Mass Cultural Council's website 48 or more hours ago (excluding weekends and holidays).

This meeting shall be open and accessible to all members of the public except at such times when this body has voted to go into closed executive session under the Open Meeting Law.

Please note that this body has invited Mass Cultural Council's senior staff and other staff members as requested to participate in today's meeting

Mass Cultural Council welcomes members of the public to attend its meetings. Under the Open Meeting Law, however, this is not a public hearing and public testimony will not be taken. Individuals may not address the meeting without permission of the chair.

Draft minutes of the open session of this meeting shall be kept and shall be posted on Mass Cultural Council's website no later than 30 days after the meeting provided that such minutes shall not be considered official until they have been approved by this body in open session. Individuals asserting a violation of the Open Meeting Law may file a complaint with this body within 30 days or with the Attorney General's office thereafter.

CONFLICTS LIST

Victoria then asked Dave Slatery to address the Conflict of Interest Procedures.

Dave explained that a copy of the Conflicts List had been provided in the meeting materials and that an updated list had been circulated today. Dave stated that any possible conflicts of interest are disclosed in the list and that any member who had so disclosed a conflict with

respect to a particular organization or grantee would abstain from any vote or discussion regarding any Committee discussion or action relating to any Council grant or service to such organization or grantee. Victoria asked if any member who wished to add any organization to the list of possible conflicts contained in the Meeting Book.

It was noted that all the votes recommending the FY20 grant recommendations will note the various possible conflicts and abstentions of the Committee Members in attendance at this meeting.

Nina Fialkow disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to **Boston Ballet and Isabella Stewart Gardner Museum.**

Victoria Marsh disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to **Company One or WGBH**

Sandy Dunn disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to the **Discover Central Massachusetts**

Barbara Schaffer Bacon disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to the **Arts Extension Service or New England Foundation for the Arts.**

Jo-Ann Davis disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to the **The Care Center**

Kathleen Castro disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to the **Little Theater of Fall River or the New Bedford Festival Theater and the Fall River Coalition for Arts & Culture.**

Karen Barry disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other assistance to the **Friendship Home.**

Cecil Barron Jensen disclosed that she would abstain from any discussion or vote regarding the provision of a grant or other

assistance to the **Artists Association of Nantucket, The Nantucket Historical Association, Nantucket Cultural District or Nantucket Arts Council.**

Victoria then asked Executive Director Anita Walker to make a presentation on the proposed FY20 Grants Recommendations. Anita indicated that immediately prior to this meeting, the Executive Committee had met and reviewed the proposed FY20 Budget and Spending Plan and voted to recommend it to the full Council for approval on August 27, subject to the Grants Committee's review and recommendation of the FY20 Grants Recommendations. Anita explained the Grants Recommendations presentation and plan had been developed internally with staff and had been informed by the FY 20 Budget and Spending Plan and was today being presented as a draft to the Grants Committee. Anita then proceeded with a PowerPoint presentation, copies of which are available upon request.

At the end of the presentation, the Committee members had the following questions and comments.

Karen Barry was interested in knowing more about the geographic distributions of grants and grant outreach and indicated she would like to see pie-charts breaking it down and breaking out where applications are coming from. Victoria thought it would be a good idea to know more about the applicant pool. Barbara Schaffer Bacon would like to see how the grantmaking data plays out with the application data and was concerned about whether we were holding back enough of a reserve.

Kathy Castro though members should be informed enough so as to act for ambassadors for the programs. Cecil Barron Jensen echoed this and would like to get arts and cultural organizations better informed and would like a visit in her community of Nantucket from Council staff.

The members then generally discussed the programs and the ability to review them when they were in an earlier developmental stage. Victoria suggested maybe adding an extra hour to the May Grants meeting to review ideas which may be developed into proposal in the next year's spending plan.

Jen Lawless indicated she could help provide grant information to those who would like to see it. Karen indicated she would like to receive that.

FY20 GRANT RECOMMENDATIONS

After the conclusion of Anita's presentation and the discussion related above, Victoria referred Section B of the Grants Committee Agenda, Parts 1 through 12, and called for the Committee to vote on whether to recommend the approval of the FY 20 grant recommendations contained in the Committee Meeting Book to the full Council. (Note that prior to the following votes occurring, Sandy Dunn left the meeting to attend to another matter.) Upon motion duly made and seconded, with the abstentions noted above, the Committee, by roll call vote, held

WHEREAS, the General Court of the Massachusetts State Legislature has appropriated a budget of \$18,180,000 to the Mass Cultural Council for FY20;

WHEREAS, Mass Cultural Council staff has presented a recommended FY20 grants budget to the Grants Committee at its meeting on August 13, 2019 ("Grants Committee Meeting"), including recommended grant allocations for a variety of Mass Cultural Council programs;

NOW THEREFORE, it is hereby

RESOLVED FURTHER: that the Grants Committee further recommends that the Council approve the allocation of grants and processes and procedures presented at the Grants Committee Meeting.

Section B

Part 1.a-e

RESOLVED: To recommend allocations to the Cultural Investment Portfolio, CIP Gateway and CIP Projects, Capacity Accelerator Network Stipends and Media Partnerships (collectively, the "CIP Programs") as presented at the Grants Committee Meeting in for a total of \$6,170,000.

Part 2.a-f

RESOLVED: To recommend an allocation to the Local Cultural Councils totaling \$4,154,000 and \$30,000 to Compact Grants, up to \$285,000 in Cultural District/Fair Saturday grants, \$20,000 to Art Week, \$110,000 to the Festivals Program and \$20,000 to grants under the Audience Lab program as presented at the Grants Committee Meeting.

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Part 3.a-g

RESOLVED: To recommend grant allocations to YouthReach and SerHacer and Amplify, continued funding of the Instrument Library in the combined amount of \$1,428,500 and the continuance of the Klarman Family Foundation- Funded original META program, \$50,000 to the META expansion and \$20,000 to the Western Mass DCF Pilot Program as presented at the Grants Committee Meeting.

Part 4.a-g

RESOLVED: To recommend to Mass Cultural Council the following Arts \$ Education grant allocations, \$1,150,000 to the STARS program, \$150,000 to the Big Yellow School Bus Program, \$40,000 to the Creative Minds Out of School program, \$5,000 to the Early Education & Childcare Pilot, \$20,000 in support of Massachusetts History Day, \$17,500 in support of the NEA-funded Poetry Out Loud program, and \$5,000 to the Holyoke Arts Education Task Force as presented at the Grants Committee Meeting.

Part 5

RESOLVED: To recommend to Mass Cultural Council to provide \$55,000 in grants under the Health Initiative as presented at the Grants Committee Meeting.

Part 6

RESOLVED: To recommend to Mass Cultural Council the recommended Artist Fellowship program allocations totaling \$652,500 as presented at the Grants Committee Meeting.

Part 7

RESOLVED: To recommend to Mass Cultural Council the continuation of the UP Program with grants in the amount of \$70,000 as presented at the Grants Committee Meeting.

Part 8

RESOLVED: To recommend to Mass Cultural Council a grant to MassHumanities totaling \$679,397 as presented at the Grants Committee Meeting.

Part 9

RESOLVED: To recommend to Mass Cultural Council a grant to NEFA totaling 60,000 provided that Mass Cultural Council does not

provide more than the other New England states provide to NEFA as presented at the Grants Committee Meeting.

Part 10

RESOLVED: To recommend to Mass Cultural Council an allocation of \$35,000 to the John F. Kennedy Library Foundation for its “Driving While Black’ Library Forum as presented at the Grants Committee Meeting.

Part 11

RESOLVED: To recommend to Mass Cultural Council an allocation of \$25,000 to ArtsBoston acting on behalf of the Network Arts Administrators of Color as presented at the Grants Committee Meeting.

Part 12

RESOLVED: to recommend to contract with SMU Data Arts to provide the Cultural Data Profile tool as presented at the Grants Committee Meeting.

Barbara expressed concern on how the grant to the JFK Library arose as an opportunity. Anita explained that it was opportunistic and that it fit in with our DEI work.

Karen asked if this budget addressed monies that would be available from gaming revenues. Anita indicated that it did not as no monies had been transferred to the Council yet pending a technical fix to the authorizing legislation. Anita indicate that even when those monies were available, there were dedicated to very specific mitigation programs as stated in the legislation and were not available generally for Mass Cultural Council operations.

There being no more business to come before the Council, Victoria as Chair adjourned the meeting.



Power of culture

To: Mass Cultural Council
Fr: Anita Walker, David Slatery, Jenifer Lawless, Kelly Bennett, Dan Blask, Maggie Holtzberg
Dt: January 7, 2020
Re: FY20 Artist Fellowships (First Cycle)

Enclosed for your review and approval are recommendations for 19 fellows (\$15,000 awards) and 16 finalists (\$1,500 awards) from a total of 632 eligible applications for the FY20 Artist Fellowships panels in Drawing & Printmaking, Poetry, and Traditional Arts.

Included in this memo is a chart that shows the number of applications and recommended grants in FY20, with comparative totals for FY18 and FY16 (the last two years these disciplines were reviewed). Following this memo are lists of panelists; recommendations and rankings for each panel; and detailed biographical information on each of the recommended fellows and finalists.

Artist Fellowships

The Artist Fellowships Program provides direct, unrestricted support to artists in recognition of artistic excellence. Artist Fellowships have been awarded in some form by Mass Cultural Council almost continuously since FY75.

There are two Artist Fellowship deadlines per fiscal year, each with different disciplines. The first Artist Fellowships deadline for FY20 was in October 7, 2019 for the categories of Drawing & Printmaking, Poetry, and Traditional Arts. Panels met in December. These are the recommendations being presented for the January 7 Grants Committee meeting.

The second FY20 application deadline is January 27, 2020, for the disciplines of Choreography, Fiction/Creative Nonfiction, and Painting. Panels will meet in April, and recommendations from those panels will go to the May 2020 Grants Committee and Council meetings.

Review Process and Criteria

For all categories except Traditional Arts, the review criteria for Artist Fellowships are artistic quality and creative ability, based solely on the work submitted. Applications in the grant panels are reviewed anonymously and are discussed and scored by each panelist on a five-point scale.

In Traditional Arts, the review is not anonymous, and there are additional review criteria.

In most categories, there is also a first round of review before the panel meets, which narrows the field to the most competitive applications through a yes/no vote.

After applications are scored by the panels, a ranked list is given to the panel to make its final funding recommendations. In the case of a tie, panelists determine which of the tied applicants receive the award by discussing the work again and voting. The funding lists that follow this memo reflect the award rankings.

Funding Charts

On the following page is a chart with funding recommendations for the FY20 Artist Fellowships in Drawing & Printmaking, Poetry, and Traditional Arts. We have also included charts from FY18 and FY16 (the last two cycles these disciplines were awarded) for comparison.

ARTIST FELLOWSHIPS REPORT JANUARY 2020

To: Mass Cultural Council Members

Fr: Anita Walker, David Slatery, Jenifer Lawless, Kelly Bennett, Dan Blask, Maggie Holtzberg

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Mass Cultural Council Artist Fellowships Charts

FY20, FY18, and FY16 Awards in Drawing & Printmaking, Poetry, and Traditional Arts

	RECOMMENDED: FY20 - \$15,000 fellowships, \$1,500 finalist awards						
<u>Discipline</u>	Applicants	Grants	Percent	Amount	Finalists	Percent	Total Awarded
Drawing & Printmaking	363	8	2.20%	\$120,000	6	1.65%	\$9,000
Poetry	243	7	2.88%	\$105,000	6	2.47%	\$9,000
Trad. Arts	26	4	15.38%	\$60,000	4	15.38%	\$6,000
<u>TOTAL</u>	632	19	3.01%	\$285,000	16	2.53%	\$24,000

	FY18 - \$12,000 fellowships, \$1,000 finalist awards						
<u>Discipline</u>	Applicants	Grants	Percent	Amount	Finalists	Percent	Total Awarded
Drawing & Printmaking	348	6	1.72%	\$72,000	6	1.72%	\$6,000
Poetry	230	6	2.61%	\$72,000	6	2.61%	\$6,000
Trad. Arts	17	3	17.65%	\$36,000	4	23.53%	\$4,000
<u>TOTAL</u>	595	15	2.52%	\$180,000	16	2.69%	\$16,000

	FY16 - \$12,000 fellowships, \$1,000 finalist awards						
<u>Discipline</u>	Applicants	Grants	Percent	Amount	Finalists	Percent	Total Awarded
Drawing & Printmaking	351	7	1.99%	\$84,000	6	1.71%	\$6,000
Poetry	342	7	2.05%	\$84,000	6	1.75%	\$6,000
Trad. Arts	15	2	13.33%	\$24,000	4	26.67%	\$4,000
<u>TOTAL</u>	708	16	2.26%	\$192,000	16	2.26%	\$16,000

**Mass Cultural Council
Artist Fellowships
Traditional Arts Panel
December 6, 2019**

Panelists

Marie Abe Ethnomusicologist, Boston University

Kathleen Mundell (returning) Folklorist, Cultural Resources, Inc.

Mildred L. Rahn (returning) Folklorist

Warren R. Senders (returning) Musician and educator, New England Conservatory

FY20 ARTIST FELLOWSHIPS AND FINALISTS
PANEL RECOMMENDATIONS
TRADITIONAL ARTS

Panel Date: December 6, 2019

Total Applications: 26

Applicant	City	County	Rating	Recommendation
Harold Anthony Burnham	Essex	Essex	5.00	\$15,000.00
Vasileios Kostas	Boston	Suffolk	5.00	\$15,000.00
Josee Vachon	Framingham	Middlesex	4.73	\$15,000.00
Victor F. Cole	Newburyport	Essex	4.70	\$15,000.00
Soumya Rajaram	Lexington	Middlesex	4.35	\$1,500.00
Alexander F. Bellinger	Newburyport	Essex	4.28	\$1,500.00
Stacey Styles	Holyoke	Hampden	4.28	\$1,500.00
Thomas J. Lauria	Yarmouth	Barnstable	4.18	\$1,500.00
Geoffrey Kostecki	Montague	Franklin	4.15	\$0.00
Sandeep Das	Newton	Middlesex	4.03	\$0.00
Sheila Falls Keohane	North Attleborough	Bristol	4.00	\$0.00
Anjali Nath	Watertown	Middlesex	3.78	\$0.00
Sarah Madeleine Tierney Guerin	Wakefield	Middlesex	3.70	\$0.00
Jesse Marsolais	Harwich	Worcester	3.55	\$0.00
Betelehem Melaku	Cambridge	Middlesex	3.53	\$0.00
Norris Plank	Nantucket	Nantucket	3.45	\$0.00
Mark A. Sutherland	Concord	Middlesex	3.15	\$0.00
Smitha Radhakrishnan	Natick	Middlesex	3.00	\$0.00
Madhvi Jayalakshmi Venkatesh	Brookline	Norfolk	2.98	\$0.00
Paula Alves	Boston	Suffolk	2.95	\$0.00
Ricardo Borsatto Faria	Boston	Suffolk	2.88	\$0.00
Benjamin Pearce	Cambridge	Middlesex	2.73	\$0.00
Lance R. Shinkle	Falmouth	Barnstable	2.28	\$0.00
Priscilla Azaglo	Boston	Suffolk	2.13	\$0.00
Theodore Hinman	Greenfield	Franklin	1.90	\$0.00
Eduardo Betancourt	Boston	Suffolk	1.85	\$0.00

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Traditional Arts

RECIPIENTS

Vasileios Kostas, Music of Epirus



Vasilis Kostas, performing at the 2018 MCC Showcase concert, Shalin Liu, Rockport, MA

Selected Performances and recordings Archangels Greek Orthodox Church, Boston, MA; Richmond Folk Festival, Queen Elizabeth Hall, London, England. *The Soul of Epirus* album released September 2019.

Harold A Burnham, Shipwright



Four Burnham vessels at Gloucester Schooner Festival, 2018, Chebacco Boat Lewis H. Story, Thomas E. Lannon, Fame, and Pinky Schooner Ardelle.

Selected Awards & Affiliations NEA National Heritage Fellow, 2012, Washington, DC; MCC Artist Fellow 2001, 2010, MCC Apprenticeship 2006, 2017, US Coast Guard; Maritime Gloucester; Mass Maritime Academy.

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Traditional Arts

RECIPIENTS

Josee Vachon, Franco American singer



Selected Performances and recordings Northern Roots Festival, 2018 Brattleboro, VT; Acadian/Cajun Christmas Revels, 2016 Cambridge, MA; Co-founder of *Chanterelle*, Franco-American trio; "Women's Singing Traditions Tour of New England, 1994

Victor Cole, Bird taxidermist



Great Blue Heron Eyeing a Bull Frog Feathers, driftwood, eggplant seeds, resin, walnut, 24" s 24" x 10", 2015

Selected Collections Audubon Joppa Flats Education Center, Newburyport, MA; Town of Barnstable wildlife education center, Barnstable, MA; Harris Center for Conservation Education, Hancock, NH; MA Department of Natural Resources Police; hunters across the US.

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Traditional Arts

FINALISTS

Soumya Rajaram, Bharatanatyam dancer



Selected Performances Peabody Essex Museum, Salem, MA; Wellesley College, Wellesley, MA; Chennai Dance and Music Festival, Chennai, India; Out of the Box Festival, Boston, MA; Aradhana Festival, Cleveland, OH; Navarasa Dance Theater

Alexander F. Bellinger, Ship-in-bottle



Raleigh, Continental Frigate ship in bottle, glass, paper, pine, ebony, pearwood, boxwood, fine thread, antique Ventian glass, tinted paper, glazing putty, 8 ½ " diameter

Selected Exhibitions and Teaching USS Constitution Model Shipwright Guild's Ship Model Show, Charleston, MA; Lowell Folk Festival 2019, Lowell, MA; Custom House Maritime Museum, Newburyport, MA; Essex Art Center, Lawrence, MA.

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Traditional Arts

FINALISTS

Stacey Styles, String instrument restoration



Rib Restoration, 19th century cello, maple, varnish.

Selected Clients and Presentations Violin Society of America; Oberlin Summer Violin Institute; professional violinists, teachers, dealers and collectors.

Thomas Lauria, Ship modelist



Alice S. Wentworth schooner, Basswood, pearwood, holly, boxwood, paper, linen, acrylics, 2017

Selected Collections and Presentations Nantucket Whaling Museum, Nantucket, MA; USS Constitution Model Shipwright Guild, Charlestown, MA; Kahn Fine Antiques, Chatham, MA; private collectors; Lowell Folk Festival, 2019

**Mass Cultural Council
Artist Fellowships
Drawing & Printmaking Panel
December 9, 2019**

Panelists

Patrick Casey	Printmaker and educator, Lesley University
Rosario Guiraldes	Assistant Curator and Open Sessions Curator, The Drawing Center
Jesse Kahn	Artist, Adjunct Professor, Montserrat College of Art
Corinne Rhodes	Fine Art Printer, Director, Cherry Press
Lauren Szumita	Curatorial Assistant, Worcester Art Museum

FY20 ARTIST FELLOWSHIPS AND FINALISTS
PANEL RECOMMENDATIONS
DRAWING & PRINTMAKING
Panel Date: December 9, 2019
Total Applications: 363

Applicant	City	County	Rating	Recommendation
Mary Lum	North Adams	Berkshire	3.80	\$15,000.00
Johnetta Tinker	Boston	Suffolk	3.80	\$15,000.00
Roya Amigh	Newton	Middlesex	3.60	\$15,000.00
Marjorie Forte	Cambridge	Middlesex	3.60	\$15,000.00
Sarah Hulsey	Somerville	Middlesex	3.60	\$15,000.00
Saira Wasim	Hopkinton	Middlesex	3.60	\$15,000.00
Stacy Friedman	Boston	Suffolk	3.40	\$15,000.00
Kelly Popoff	Greenfield	Franklin	3.40	\$15,000.00
Ryan Jacque	Wales	Hampden	3.40	\$1,500.00
Tekla McInerney	Amherst	Hampshire	3.20	\$1,500.00
Anthony Sobiech	Boston	Suffolk	3.20	\$1,500.00
Catarina Coelho	Newton	Middlesex	3.00	\$1,500.00
James Dye	Worcester	Worcester	3.00	\$1,500.00
Zach Horn	Boston	Suffolk	3.00	\$1,500.00
Catherine Kernan	Somerville	Middlesex	3.00	\$0.00
Yetti M. Frenkel	Peabody	Essex	2.80	\$0.00
Pouya Afshar	Cambridge	Middlesex	2.60	\$0.00
Linda Bond	Weston	Middlesex	2.60	\$0.00
Kate Castelli	Cambridge	Middlesex	2.60	\$0.00
David Curcio	Watertown	Middlesex	2.60	\$0.00
Shona MacDonald	South Hadley	Hampshire	2.60	\$0.00
Carolyn M. Muskat	Somerville	Middlesex	2.60	\$0.00
Liz Chalfin	Northampton	Hampshire	2.40	\$0.00
Evelyn Rydz	Boston	Middlesex	2.40	\$0.00
Michelle Samour	Acton	Middlesex	2.40	\$0.00
Nicolle St.Cyr	Attleboro	Bristol	2.20	\$0.00
Mary Teichman	Holyoke	Hampden	2.20	\$0.00

FY20 ARTIST FELLOWSHIPS AND FINALISTS
PANEL RECOMMENDATIONS
DRAWING & PRINTMAKING
Panel Date: December 9, 2019
Total Applications: 363

Applicant	City	County	Rating	Recommendation
Resa Blatman	Somerville	Middlesex	2.00	\$0.00
Amanda Maciuba	South Hadley	Hampshire	2.00	\$0.00
Karl Stevens	Boston	Suffolk	2.00	\$0.00
Madeleine Witt	Somerville	Middlesex	2.00	\$0.00
Justin Life	Boston	Suffolk	1.80	\$0.00
Michelle Stevens	Westborough	Worcester	1.80	\$0.00
Edward Tsui	Waltham	Middlesex	1.80	\$0.00
Eliza Moser	Springfield	Hampden	1.60	\$0.00
Michele Lauriat	Wakefield	Middlesex	1.40	\$0.00

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

RECIPIENTS

Roya Amigh



A Civilian in the Army, mixed media, 10' x 14' x 5', 2016

Selected Exhibitions Kosmos Kulture, Zurich, Switzerland; Yangpyeong Art Museum, Gyeonnggi-do, the Republic of Korea; Museum of Contemporary Art of Crete, Rethymno, Greece; Brown University, Providence, RI; Art Complex Museum, Duxbury, MA; Greenfield Community College, Greenfield, MA

Marjorie Forte



The Eternal Present, embroidery floss, 56.5" x 88.5", 2019

Selected Exhibitions Dedee Shattuck Gallery, Westport, MA; Brattleboro Museum, Brattleboro, VT; Soprafina Gallery, Boston, MA; University Place Gallery, Cambridge, MA; New England Biolabs, Beverly, MA; Cambridge Art Association, Cambridge, MA

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

RECIPIENTS

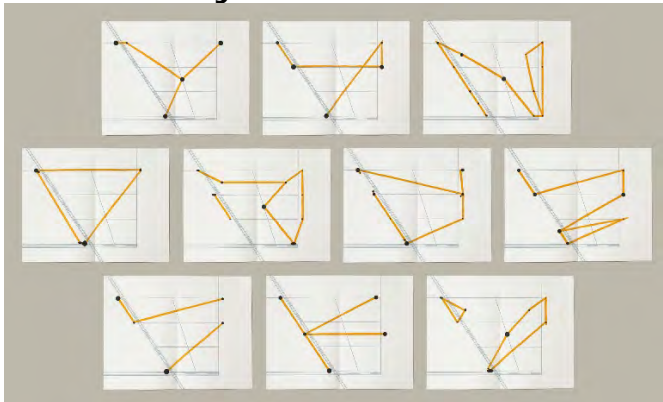
Stacy Friedman



Recorded History I Variation, photopolymer, intaglio and photolithography with chine-collé, 8" x 6", 2019

Selected Exhibitions Boston Public Library, Jamaica Plain Branch, Boston, MA; Newton Free Library, Newton, MA; Chester Gallery of Art, New England College, Henniker, NH; Akilan Gallery, Massasoit Community College, Brockton, MA; Loading Dock Gallery, Lowell, MA; Lynn Arts, Lynn, MA

Sarah Hulse



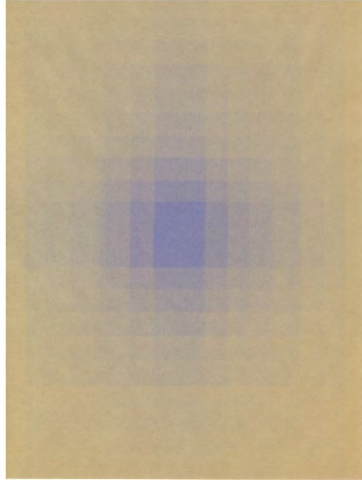
Asterisms (Vowels), woodcut, letterpress, 9" x 6.25" x .75", 2017

Selected Collections The Library of Congress, Rare Book and Special Collections Library, University Park, PA; Wellesley College, Clapp Library, Special Collections Library, Wellesley, MA; Yale University, Beinecke Rare Book and Manuscript Library & Haas Library, New Haven, CT; The Center for Book Arts, New York, NY; Boston University, Howard Gotlieb Archival Research Center, Boston, MA

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

RECIPIENTS

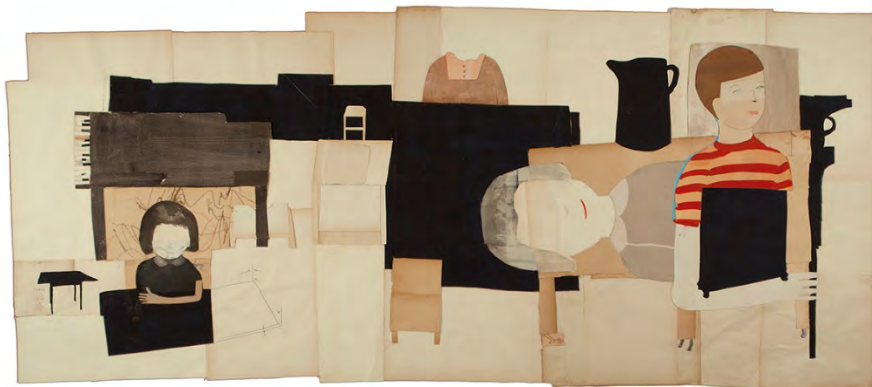
Mary Lum



Blue Square, construction paper and light, 12" x 9", 2019

Selected Collections DeCordova Sculpture Park and Museum, Lincoln, MA; MoMA Library, New York, NY; Metropolitan Museum of Art Library, New York, NY; Savannah College of Art and Design, Atlanta, GA; Asian American Art Center, New York, NY; Wallace Memorial Library, Rochester Institute of Technology, Henrietta, NY

Kelly Popoff



The White Problem, gouache, ink and found paper on muslin, 29" x 66", 2017

Selected Exhibitions June and John Alcott Gallery, The University of North Carolina, Chapel Hill, NC; Herter Gallery, The University of Massachusetts, Amherst, MA; Brookline Art Center, Brookline, MA; Mazmanian Gallery, Framingham State University, Framingham, MA

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

RECIPIENTS

Johnetta Tinker



From the Ancestors, monoprint collage on paper, 20.5" x 16.5" x 5", 2017

Selected Exhibitions Northeastern University, Boston, MA; Museum of the National Center of Afro-American Artists, Boston, MA; University Museum at Texas Southern University, Houston, TX

Saira Wasim



Rest is History, paper cut collage, ink and gouache on wasli paper, 28.5" x 26" x 2", 2017

Selected Collections Art Institute of Chicago, Chicago, IL; Victoria and Albert Museum, London, England; Smith College Museum, Northampton, MA; Fukuoka Asian Art Museum, Tokyo, Japan; Queensland Art Gallery, Brisbane, Australia; Kiran Nadar Museum, New Delhi, India

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

FINALISTS

Catarina Coelho



Universum, color woodblock prints and typed text, 8.5" x 11", 2019

Selected Exhibitions Danforth Art Museum, Framingham, MA; Jewett Art Center, Wellesley College, Wellesley, MA; Palazzo Ca' Zanardi, Venice, Italy; Muskat Studios, Somerville, MA

James Dye



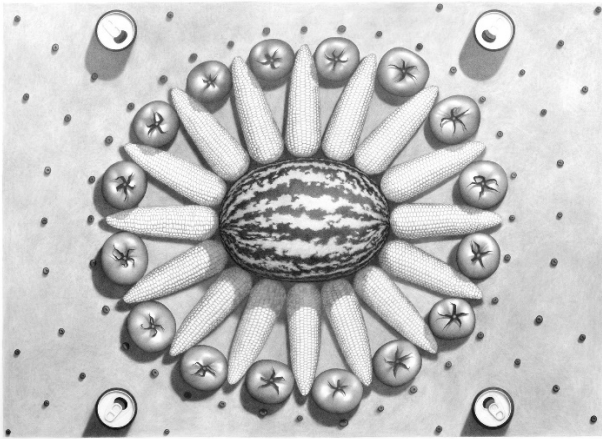
And So Was Bedlam Brought to Order, dip pen and India ink, 12" x 40", 2019

Selected Exhibitions Galatea Gallery, Boston, MA; Fitchburg Art Museum, Fitchburg, MA; Gallery Z, Lowell, MA; University Place Gallery, Cambridge, MA; New Hampshire Institute of Art, Manchester, NH

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

FINALISTS

Zach Horn



Watermelon, graphite on Stonehenge paper, 35" x 47", 2018

Selected Exhibitions American Labor Museum, Haledon, NJ; University of Maine Museum of Art, Bangor, ME; Art Complex Museum, Duxbury, MA; Worcester State University, Worcester, MA; Attleboro Arts Museum, Attleboro, MA; Alexandria Museum of Art, Alexandria, LA

Ryan Jacque



Fielded, graphite pencil on paper, 16" x 21", 2017

Selected Experience Richard Salter Storrs Library, Longmeadow, MA; Leigh Yawkey Woodson Art Museum, Wausau, WI; Francesca Anderson Fine Art Gallery, Lexington, MA; The James Museum of Western and Wildlife Art, St. Petersburg, FL; Bennington Center for the Arts, Bennington, VT

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Drawing & Printmaking

FINALISTS

Tekla McInerney



Born of a Storm, unbound book of monotypes, 16" x 12" x .5", 2017

Selected Collections Hampshire College, Amherst, MA; New York Public Library, New York, NY; Montefiore Medical Center, New York, NY; University Museum of Contemporary Art, University of Massachusetts, Amherst, MA; Wheaton College, Norton, MA; Yale University Library, New Haven, CT; University of Utah, Marriot Library, Special Collections, Salt Lake City, UT

Anthony Sobiech



Sideyard, charcoal and conté on paper, 22" x 30", 2019

Selected Exhibitions Sprinkler Factory, Worcester, MA; Fort Point Art Community Gallery, Boston, MA; Birzeit University, Ramallah, Palestine; Massachusetts College of Art and Design, Boston, MA

**Mass Cultural Council
Artist Fellowships
Poetry Panel
December 13, 2019**

Panelists

Jennifer Barber	Founding Editor of <i>Salamander</i>
Joan Naviyuk Kane	Radcliffe Institute for Advanced Study Fellow
Porsha Olayiwola	Poet Laureate of the City of Boston
Aaron Smith	Mass Cultural Council Fellow

Readers

Scott Challener	Mass Cultural Council Fellow
Amy Dryansky	Mass Cultural Council Fellow
Kirun Kapur	Poetry Editor of <i>The Drum</i>
January Gill O'Neil	Grisham Writer-in-Residence, Univ. of Mississippi
Metta Sáma	Director of Creative Writing and the Center for Women Writers, Salem College
Elizabeth Witte	Mass Cultural Council Fellow Associate Editor of <i>The Common</i>

**FY20 ARTIST FELLOWSHIPS AND FINALISTS
PANEL RECOMMENDATIONS
POETRY**

Panel Date: December 13, 2019

Total Applications: 243

Applicant	City	County	Rating	Recommendation
Lillian-Yvonne Bertram	Lowell	Middlesex	4.75	\$15,000.00
Simone John	Boston	Suffolk	4.50	\$15,000.00
Krysten Hill	Boston	Suffolk	4.50	\$15,000.00
Lara Egger	Watertown	Middlesex	4.00	\$15,000.00
Jennifer C. Tseng	Chilmark	Dukes	4.00	\$15,000.00
Oliver de la Paz	Holden	Worcester	3.75	\$15,000.00
Erica Charis-Molling	Boston	Suffolk	3.75	\$15,000.00
Jennifer Martelli	Marblehead	Essex	3.50	\$1,500.00
Cassandra de Alba	Somerville	Middlesex	3.50	\$1,500.00
Allison Adair	Brookline	Norfolk	3.25	\$1,500.00
Jessica Fisher	Williamstown	Berkshire	3.00	\$1,500.00
Nicole Terez Dutton	Somerville	Middlesex	3.00	\$1,500.00
Daniel Johnson	Boston	Suffolk	2.75	\$1,500.00
Martin Espada	Amherst	Franklin	2.75	\$0.00
Lori Lamothe	Templeton	Worcester	2.25	\$0.00
Sheila Mullen Twyman	Scituate	Plymouth	2.25	\$0.00
Eleanor Goodman	Natick	Middlesex	2.25	\$0.00
Sandra Lim	Cambridge	Middlesex	2.25	\$0.00
Jason M. Roush	Arlington	Middlesex	2.00	\$0.00
Letta Neely	Boston	Suffolk	2.00	\$0.00
Dawn Paul	Beverly	Essex	1.75	\$0.00
Susanna Brougham	Salem	Essex	1.50	\$0.00
Reginald Fitzgerald Gibson	Lexington	Middlesex	1.50	\$0.00
Mary Alexandra Agner	Somerville	Middlesex	1.25	\$0.00
Kristin Bock	Montague	Franklin	1.25	\$0.00
Robert Dow	Easthampton	Hampshire	1.25	\$0.00
Isaiah Frisbie	Revere	Suffolk	1.00	\$0.00
Sharon Amuguni	Boston	Suffolk	1.00	\$0.00

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Poetry

RECIPIENTS

Lillian-Yvonne Bertram

Awards National Endowment for the Arts Poetry Fellowship; Noemi Press Poetry Prize; Narrative Magazine Poetry Prize; University of Utah Levis Poetry Prize; Phantom Books Chapbook Prize

Selected Presentations *Travesty Generator: Poems* (Noemi Press 2019); *Personal Science: Poems* (Tupelo Press 2017); *a slice from the cake made of air: Poems* (Red Hen Press 2016); *But a Storm is Blowing from Paradise: Poems* (Red Hen Press); *Poem-a-day*; *The Believer*

Facts About Deer

Complex and stirring poems about capitalism, violence against women, and race

Erica Charis-Molling

Awards The City of Boston Mayor's Poetry Program Winner; Mass Poetry Spring Showers Contest Winner; Entropy Magazine *Dis*articulations* Best Reader Poem Winner

Selected Presentations *Redivider*; *Crosswinds Poetry Journal*; *Presence: A Journal of Catholic Poetry*; *Glass: A Journal of Poetry*; *Dark Matter: Women Witnessing*; *Apricity Press*

How We Burn

Poetry exploring queerness, church, and belonging, often by engaging biblical texts

Oliver de la Paz

Awards Akron Poetry Prize; Artist Trust GAP Grant; New York Foundation for the Arts Grant

Selected Presentations *The Boy in the Labyrinth: Poems* (Univ. of Akron Press 2019); *Post Subject: A Fable* (Univ. of Akron Press 2014); *Requiem for the Orchard: Poems* (Univ. of Akron Press 2010); *Furious Lullaby: Poems* (S. Illinois Univ. Press 2007); *Names Above Houses: Poems* (S. Illinois Univ. Press 2007); *Waxwing Magazine*

The Diasporas

A series of sonnets exploring immigration and adapting to a new country

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Poetry

RECIPIENTS

Lara Egger

Awards Arts & Letters Rumi Prize for Poetry; New Millennium Writings Poetry Prize Finalist; Basalt Bunchgrass Poetry Prize Finalist

Selected Presentations *The American Journal of Poetry*; *Arts & Letters*; *Basalt*; *Barrow Street*; *Confrontation*; *Grist: a Journal of Literary Arts*

The Igneous Hours

Funny and skillfully made poems with an idiosyncratic voice

Krysten Hill

Awards Jean Pedrick Chapbook Prize; St. Botolph Club Emerging Artist Award; Poetry on the MBTA Selection

Selected Presentations *How Her Spirit Got Out: Poetry Chapbook* (Aforementioned Productions 2016); *Pangyrus Five*; *Up the Staircase Quarterly*; *The Boiler Journal*; *Take Magazine*; *Tinderbox Poetry Review*

Wasps

Beautifully written poems exploring intersections of history, race, gender, and sexuality

Simone John

Awards Boston Cultural Council Opportunity Fund Award; Writers Room of Boston Gish Jen Fellowship

Selected Presentations *Testify: Poems* (Octopus Books 2017); *Collateral: Poetry Chapbook* (Octopus Books 2016); *Apt*; *Wildness*; *The Writer in the World*; *The Pitkin Review*

Sandy Speaks

Poetry that experiments with documentary poetics to magnify stories of people of color

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Poetry

RECIPIENTS

Jennifer C. Tseng

Awards Poetry Magazine Editors Prize; Bread Loaf Writers' Conference Fellow; PEN American Center Open Book Award; Asian American Writers' Workshop National Poetry Manuscript Competition Winner

Selected Presentations *Not So Dear Jenny: Poems* (Bateau Press 2017); *Red Flower, White Flower: Poems* (Marick Press 2013); *The Man with My Face: Poems* (Asian American Writers' Workshop 2005); *Catapult Magazine*; *The Paris Review*; *Poetry Magazine*

Not So Dear Gigi

Poems inspired by – and incorporating language from – letters by the poet's Chinese father

FINALISTS

Allison Adair

Awards *Atlanta Review* International Merit Award; Pushcart Prize; *Florida Review* Editors' Award for Poetry; A Room of Her Own Foundation/Los Angeles Review Orlando Prize

Selected Presentations *Arts & Letters*; *Carve*; *Crab Orchard Review*; *Image*; *Kenyon Review*; *Southern Humanities Review*

Near Miss

Varied and surprising poems grounded in realism and personal experience

Cassandra de Alba

Awards Pink Door Writing Retreat Fellow; Yiddish Book Center Tent: Creative Writing Fellow

Selected Presentations Co-host of Boston Poetry Slam; National Poetry Slam performances throughout the country; *Ugly/Sad: Poetry Chapbook* (Glass Poetry Press 2020); *ORB: Poetry Chapbook* (Reality Hands 2018); *Red Lightbulbs*; *Amethyst Arsenic*

Selected Poems

Poems influenced by poetry slams, exploring the anxiety of being young in the city

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Poetry

FINALISTS

Nicole Terez Dutton

Awards Somerville Poet Laureate; American Library Association Black Caucus Poetry Honor Award; Cave Canem Poetry Prize; The Frost Place Dartmouth Poet-in-Residence; Fine Arts Work Center Winter Poetry Fellowship; Virginia Center for the Creative Arts Residency

Selected Presentations *If One of Us Should Fall: Poems* (Univ. of Pittsburgh Press 2012); Academy of American Poets *Poem-A-Day*; *The Carolina Quarterly*; *Ploughshares*; *Salt Hill*

Magnitude and Bond

Portrait poems written from women's voices, gathered by the poet over the course of six years

Jessica Fisher

Awards Hellman Foundation Fellowship; Rome Prize Fellowship; Yale Younger Poets Prize; Nightboat Poetry Prize

Selected Presentations *Inmost: Poems* (Nightboat Books 2011); *Frail-Craft: Poems* (Yale Univ. Press 2006); *The American Poetry Review*; *The Believer*; *The Bennington Review*; *McSweeney's*; *The New Yorker*

Daywork

Thoughtful and at times playful poems with a sense of erudition and mystery

Daniel Johnson

Awards Mass Cultural Council 2018 Poetry Finalist; City of Boston Artist-in-Residence; City of Boston Mayor's Juried Poetry Selection; Alice James Books Kinereth Gensler Award Winner; Vermont Studio Center Residency Scholarship

Selected Publications *American Academy of Poets*; *jubliat*; *Washington Post*; *Boston Globe*; *Slate*; *NPR*

In the Absence of Sparrows

Poems exploring the poet's decades-long friendship with murdered journalist James Foley

FY20 Mass Cultural Council Artist Fellowship Recipients and Finalists Poetry

FINALISTS

Jennifer Martelli

Awards Mass Center for the Book "Must Read" Book; Grey Book Press Chapbook Contest Winner; Iron Horse Press Photo Finish Contest Winner; Boston Accent Lit "Impeachment Day" Contest Winner

Selected Presentations *My Tarantella: Poems* (Bordighera Press 2018); *After Bird: Poetry Chapbook* (Grey Book Press 2017); *NELLE*; *Hysterical*; *The Sonora Review*; *The Sycamore Review*

The Cashew is the Nut of All Sadness

Poems that explore long term sobriety with dark humor and inventiveness



Power of culture

To: Mass Cultural Council Grants Committee
From: : Anita Walker, Dave Slatery, Jen Lawless, Sara Glidden
Date: January 7, 2020
Re: Gaming Mitigation Program

On December 13, 2019, Governor Baker signed into [Chapter 142 of Acts of 2019](#) which, in sections 3 and 4 thereof, provided a technical fix to the Casino Gaming Law (MGL Chapter 23K) which provides a workable mechanism for 2% of the Commonwealth's gross gaming tax revenues to be transferred to a special statutory fund called the Massachusetts Cultural and Performing Arts Mitigation Trust Fund (herein, the "Fund").

This Fund will be managed by Mass Cultural Council for administration and implementation of 1) a Gaming Mitigation Program (*"to support not-for-profit and municipally-owned performing arts centers impacted as a result of the operation of gaming facilities"*) (75%) and 2) to a Mass Cultural Council program for organizational support (25%)¹. The statute also permits Mass Cultural Council to use up to 7% of the Fund in any year for administrative and operational expenses. Immediately prior to this meeting, the Executive Committee met and considered approval of the Gaming Mitigation Program subject to the approval of the parameters of the program by the Grants Committee. This memo sets forth the parameters of the program

Mass Cultural Council is prepared to launch the Gaming Mitigation Program as established by MGL Chapter 23K, Section 59 (2)(a). This program aims to mitigate a direct threat posed by casino entertainment and its pricing structures to the sustainability of non-profit performing arts centers in Massachusetts by providing capital to preserve their ability to compete in a new, unbalanced marketplace.

The program was developed over a two-year period with the input of the affected performing arts centers and included:

¹ More information about this program pursuant to which funds would be dedicated to a new program under the CultureRx initiative to support the social prescription of cultural experiences for residents of the Commonwealth will be presented for approval at the March 3 Grants Committee

- Surveys
- Three focus group meetings
- A kaizen that included representatives from five organizations
- Numerous conversations with stakeholders by phone and email
- 8-month period of feedback on posted draft guidelines

We are seeking approval of the process by which staff will allocate the funds to be granted under the program. Under the proposed process, applicants must meet a set of eligibility requirements, and then funding would be determined primarily by a formula that considers two factors equally:

1. The percent of performances impacted -the total number of an applicant's eligible performances divided by the total number of performances. ("Eligible" would mean performances that are available to the general public and feature touring arts show/artists.)
2. Total fees paid to touring shows or artists for the eligible performances.

The formula would allocate more funds to performing arts centers that have a higher percent of impacted performances and that spend more money on touring shows or artists because organizations whose business model relies more heavily on these types of shows/artists will be the most impacted by competition with casinos.

Not all eligible grantees will necessarily receive funding. The maximum grant amount and the minimum grant size needed to qualify for funding will be determined by the Executive Director with input from staff after the applications are all submitted. Any caps or minimums that are set will be determined depending on the amount of funding available, the number of applicants to the pool, and the need to target funding to those most directly impacted by the operation of resort style casinos. Because this is the first time the Council will run the formula, we need the application data in hand to make these kinds of determinations.

For information and illustrative purposes is a copy of guidelines developed by staff to implement the program described above. (Please note that staff would retain the ability to modify the guidelines consistent with the parameters described in this memo which is consistent with how guidelines are treated in each of the other Mass Cultural Council grant programs).

Staff hereby requests the Grants Committee to recommend approval by the full Council of the Gaming Mitigation Program described pursuant to the resolution provided to this meeting

DRAFT GUIDELINES- GAMING MITIGATION PROGRAM

Program Description

The Gaming Mitigation Program, established by MGL Section 59 chapter 23K, aims to mitigate a direct threat to the sustainability of non-profit performing arts centers in Massachusetts by providing capital to preserve their ability to compete in a new, unbalanced marketplace.

This is important because performing arts centers:

- Are economic engines for communities
- Ensure access to the arts across the Commonwealth
- Are centers of community gathering and place making
- Provide young people creative learning opportunities

Grants will be awarded to using a formula as the primary factor. However not all eligible grantees will receive funding. The maximum grant amount and the minimum grant size needed to qualify for funding will be determined after the applications are submitted. Any caps or minimums that are set will be determined depending on the amount of funding available, the number of applicants to the pool, and the need to target funding to those most directly impacted by the operation of resort style casinos. Because this is the first time the agency will run the formula, we cannot tell applicants if they will be funded or what level they might be funded at.

Eligibility

To be eligible, applicants must meet **all three** the following characteristics described in depth below:

1. Applicants must be a performing arts center
2. Applicants must be non-profit OR municipally owned
3. Applicants must present touring shows or artists

1. Applicants must be a performing arts center:

- Performing arts centers are defined as organizations that commit 50% or more of their operating expenses to the performing arts.
- Performing arts are types of art that are presented live for an audience; examples include dance, music, opera, musical theater, theater, folk/traditional dance and/or music.

2. Applicants must be non-profit OR municipally owned:

- **Non-profit performing arts centers** include fully cultural performing art centers and cultural affiliates as defined below that meet the relevant requirements for each:
 - **Fully cultural non-profit performing arts center:** A legally recognized 501(c)3 performing art center in good standing in the Commonwealth of Massachusetts. This

includes non-profit performing arts centers managed by separate non-profit managing organizations.

- **Cultural affiliate performing arts center:** A semi-independent performing art center that operates under a non-cultural parent organization, such as a university or social service organization. This type of performing art center must meet additional eligibility requirements defined below.
- **Detailed eligibility requirements for all non-profit performing arts centers:** To be eligible all non-profit performing arts centers applying must:
 - Have a 501(c)3 designation with the Internal Revenue Service which is currently active and has not been revoked.
 - Complete all required filings as a public charity with the Massachusetts Attorney General's Office.
 - Complete all Annual Report filings as a nonprofit corporation with the Massachusetts Secretary of the Commonwealth.
 - In addition, any organization incorporated outside of Massachusetts must have a current certificate of registration from the Secretary of the Commonwealth to operate as foreign corporation within the Commonwealth of Massachusetts.
 - An organization managing a non-profit performing arts center must have a long term (at least 5 years) contract, lease, or deed articulating their management responsibilities.
- **Detailed requirements for cultural affiliate performing arts centers:** In addition to the above eligibility requirements of all non-profit performing arts centers, to be eligible performing arts centers that are cultural affiliates must also
 - Manage their own budget.
 - Have at least one full-time (min. 30 hours per week) compensated administrative staff position dedicated solely to operation of the performing art center.
 - Have its own advisory board that meets regularly to discuss policy, strategic direction, and resource development plans to ensure long-term sustainability.
- **Municipally owned performing art centers** include:
 - Municipally owned performing arts centers managed by the municipality itself.
 - Municipally owned performing arts centers managed by an eligible managing organization:
 - The managing organization must have a long term (at least 5 years) contract, lease, or deed articulating their management responsibilities.
 - Eligible managing organizations include:
 - a legally recognized 501(c)3 non-profit
 - a for-profit managing company
 - Ineligible managing organizations include:

- Resort-style or slot parlor casinos
- For profit managing companies that operate under the direction of resort-style or slot parlor casinos

3. Applicants must present touring shows or artists: Touring shows or artists are shows or artists that appear on Pollstar or another similar touring performing arts roster.

Funding

Not all eligible applicants are guaranteed funding. Funding decisions are made primarily through a formula that considers the following factors, which have equal weight:

1. Percent of Performances Impacted

The percent of performance impacted is the **Total number of eligible performances** divided by the **Total number of performances**

For example, if a performing arts center presents 100 performances a year and 30 of them are eligible performances, then 30% of the performing arts center's performances would be considered impacted because the eligible performances are those that compete most directly with casinos. The formula allocates more funds to those performing arts centers that have a higher percent of impacted performances.

2. Total fees paid to touring shows or artists for the eligible performances.

The formula allocates more funds to those performing arts centers that spend more money on touring shows or artists because organizations whose business model relies more heavily on these types of shows/artists will be the most impacted by competition with casinos.

Definitions related to funding:

Total Performances: To calculate the total number of performances the organization should count the number of performances that are:

- **Live presentations of performing arts for an audience:** For organizations that present multidisciplinary events, they do not have to count every gallery opening, yoga workshop, and craft fair. The focus is on the number of performing arts events for live audiences.

- **Presented by the organization or presented by a producer renting the organization's venue**

Total Eligible Performances: To calculate the total number of eligible performances the organization should review the list of Total Performances already identified and should count the number of performances that are:

- **Available to the general public by free or paid admissions**

AND

- **Feature touring arts show/artists.**

Performances only open to university students, K-12 school groups, or other limited audiences are not considered open to the general public.

Total Fees Paid to Touring Shows or Artists: To calculate the total fees paid to touring shows or artists, review the list of Total Eligible Performances already identified and calculate the sum of all the actual cash expenses paid by the organization to touring shows or artists for the eligible performances. Can include:

- Payments to the show/artist including bonuses and percentages
- Housing costs for the touring show/artist
- Travel costs for the show/artist

Fees cannot include in-kind figures. Fees cannot include any show or artist fees that were not included in the Total Eligible Performances.

However, if a contract package/agreement with a touring show or artists includes both eligible and ineligible performances (such as matinees for school groups) the applicant can include the full amount they paid the touring show/artist for all the performances in the Total Fees Paid to Touring Shows or Artists. If a touring show or artists contract package/agreement only included ineligible performances, than none of the fees paid to that artist can be included in the Total Fees Paid to Touring Shows Artists.

Grant Amounts and Use of Funds

The maximum grant amount and the minimum grant size needed to qualify for funding will be determined after the applications are submitted. Any caps or minimums that are set will be determined depending on the amount of funding available, the number of applicants to the pool, and the need to target funding to those most directly impacted by the operation of resort style casinos. **Not all eligible applicants are guaranteed funding.**

Grant funds must be spent on fees paid to touring shows or artists.

If the grantee is a of Non-profit Performing Arts Center:

The grant will be made to the Performing Arts Center with the following exceptions:

- In the case of fully cultural non-profit performing arts centers with a non-profit managing entity, the payment will be made to the organization responsible for paying the touring shows/artists, which is typically the managing entity.
- In the case of cultural affiliate performing arts centers, the payment can be made to the non-cultural parent organization, but the funds must be used to subsidize fees paid to touring shows or artists at the performing arts center.

If the grantee is a Municipally Owned Performing Arts Center:

The grant will be made to the municipality that owns the performing arts center with the requirement that the funds must be used to subsidize fees paid to touring shows or artists at the municipally owned performing arts center.

Application

At the time of application, the applicant will be asked to provide the following information. The information should be from the applicant's most recently completed fiscal year. Applicants that have audits should only submit information from the completed audit.

Used to confirm eligibility and to run formula:

1. Total cash operating expenses
2. Total cash operating expenses associated with performing arts
3. Attachment: Budget information showing how the applicant calculated amount spent on performing arts.
4. Total number of all performances.
5. Total number of performances by eligible touring show/artist
6. Tell us which roster or rosters you used to identify your eligible touring shows/artists.
7. If a show/artist is not listed on a roster, please tell us the name of the touring show/artist and explain why you consider them an eligible touring show/artist.
8. Attachment: Spreadsheet or list of all performances of the year identified.
9. Total fees paid to eligible shows/artists (payment to show/artist, cost of show/artist housing, cost of show/artist travel)

Used to measure impact and to advocate for the mitigation program:

10. Total earned revenue from all performances
11. Total earned revenue from performances by eligible shows/artists
12. Total ticket revenue from performances by eligible shows/artists
13. Total # free tickets for performances by eligible shows/artists
14. Total # paid tickets for performances by eligible shows/artists
15. What shows/artists did you lose to casinos or could not afford because of competition with casinos?

Application Review

Applications are first reviewed by staff to confirm eligibility:

- Ineligible applicants are notified
- Eligible applicants stay in pool

Eligible applications are then reviewed by staff to confirm formula components are correct:

- Staff will contact applicants that need to correct or edit their submission if any problems are discovered. The applicant will be given a deadline to resubmit the corrected application. If the applicant fails to do so, the applicant will not be moved forward.
- Applications without issue and corrected applications will then be moved into formula consideration

The formula is applied to the applications remaining in the pool and awards and/or funding amounts are finalized by Mass Cultural Council staff.

Grant Requirements

The Mass Cultural Council may apply a contract hold, penalty, or restriction if the grantee is not in compliance with necessary grant requirements. Grantees that do not meet annual requirements may not be eligible in subsequent grant years. Grant requirements include:

- Grantees must submit a Final Report.
- Acknowledgement of Funding: Grant recipients are required to credit the Mass Cultural Council for funding. Refer to your Contract Package or the online [Credit and Publicity Kit](#) for more details.
- Accessibility: The Mass Cultural Council and its grantees are contractually committed to abide by state and federal regulations which bar discrimination on the basis of race, gender, religious creed, color, national origin, ancestry, disability, age, gender identity, or sexual orientation, and which require accessibility for persons with disabilities. The Mass Cultural Council's grantees sign a contract certifying that they will comply with ADA and Section 504. The Mass Cultural Council aims to help grantees understand their obligations and recognize the opportunities that increasing access can provide for both the public and the grantee. Resources and additional [information about accessibility](#) are available on the Mass Cultural Council's website.

Additionally, the MCC has the right to withhold, reduce, discontinue funding, or apply restrictions to the use of grant funds if a grantee:

- Intentionally misrepresents its finances, programming, or other eligibility requirements
- Does not notify the MCC of significant organizational changes
- Cannot carry out stated mission
- Demonstrates inadequate financial management and oversight.

In cases where a grantee experiences serious organizational capacity issues, the MCC will attempt to work with that organization to address the challenge.

Reconsideration Policy

An applicant may request reconsideration of a Mass Cultural Council decision if the applicant can

demonstrate that the Mass Cultural Council did not follow published guidelines and procedures. Dissatisfaction with the denial of an award or the award amount does not constitute grounds for reconsideration. A written request must be sent to the Mass Cultural Council's Executive Director within 30 days of the date of notification of the decision. Such requests will be reviewed by the Mass Cultural Council Grants Committee and the Council.

Timeline

January 29: Public Launch of Program – guidelines and info sessions and webinars announced, application live on GOSmart

February and March: info sessions, webinar, staff fielding questions and providing guidance

March 25: Applications due 11:59 EST

April 22: Staff completes review and correction period and can run formula and begin decision process with senior staff.

April 30: Final award amounts determined.

May 5: Decision emails sent.

May 19: Contracts mailed to grantees

January 20-something, 2021: Mass Cultural Council votes to approve process at January Council meeting

March 24, 2021: Final Report/Application for next cycle of funding deadline

To: Dave Slatery
From: Sara Glidden
Date: January 6, 2020
Re: CIP Projects Program discussion with Grants Committee

As we discussed, I have been looking at the Projects Grant program, and I have some concerns and questions about the program for FY21 grants, and we will be discussing this at Tuesday's Grants Committee meeting.

Background:

Projects grants are one-year grants for specific, eligible, public programming to provide access, excellence, diversity, or education in the arts, humanities, or sciences, and are not for general operating support.

A few details about this year's applicants and grantees

- Applications were due on May 1, 2019. Panelists reviewed the applications, and grant announcements were made following Council approval in late August 2019.
- We received 222 applications, representing a wide range of artistic, cultural, and science disciplines. Organization budgets ranged from \$10,000 to \$50million
- 121 Projects (54% of the applicants) were recommended for funding. This included organizations from all over the state, and a very wide range of organization and project budget size.

The challenge:

The program has grown very quickly – reflecting the need and desire for grant support for programming. The current program feels unfocused and unwieldy, making the process difficult for applicants and review panelists.

In preparation for Tuesday's meeting, I have attached an example of the current application, and some thoughts for the next generation of Projects grants



Mass Cultural Council - Cultural Investment Portfolio -
Projects FY20

The Front Porch Arts Collective

Application #PR0132

Primary Contact: Maurice Parent
Phone: (917) 754-3109
Email: info@frontporcharts.org
Document Generated: Friday, December 20th 2019, 2:13 pm

Applicant Profile

Applicant Type	Organization
Legal Name	The Front Porch Arts Collective
Address	450 Massachusetts Ave Cambridge, Massachusetts 02139 UNITED STATES
Telephone	(617) 576-9278
Primary Contact	Maurice Parent Executive Director Phone: (917) 754-3109 Email: info@frontporcharts.org
Applicant Status	Organization - Non-Profit
Applicant Institution	Performing Group
Applicant Discipline	Theatre
FEIN / TAX ID	00-0000000
DUNS Number	000000000
Web Address	www.FrontPorchArts.org



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Project Overview

Project Name

The Young Critics Program

Provide a brief project description including location of project by COMPLETING THIS SENTENCE:

This application is for a project.....

This application is for a project to identify, inspire and train the next generation of diverse theater critics in the Greater Boston Area.

Provide a complete description of the proposed project, including the project's goals and objectives

The Front Porch Arts Collective and WBUR's The ARTery are teaming up to diversify theatre criticism in Boston. The Young Critics Program is designed to identify, train and mentor a diverse pool of aspiring theatre critics. The program provides rigorous and immersive workshops led by industry professionals to teach the art of theatre criticism. To eliminate economic barriers, this program is free to all who are accepted and participants will be provided a stipend. The cohort will attend 2 shows over the course of the program and write reviews of those shows. Critics will come together for peer review as well as mentor review. Upon completion of the program, the Porch will facilitate writing opportunities with HowlRound, StageSource, the Independent Reviewers of New England (IRNE), the Boston Theatre Critics Association (presenters of the Elliot Norton Award) and other publications and critics organizations to help them diversify their writing staffs and bring a wider perspective to the writers of arts criticism in Boston.

How does this project relate to your mission and other core programming? (Please make it clear that you have other programming, as this relates to your project eligibility.)

The Front Porch Arts Collective (The Porch) has a two fold approach to our mission of 'advancing racial equity in Boston through theatre.' The first is to create a theatrical home where plays that explore Black Culture can be experienced all season long. A home in which we strive to not only increase the representation of Black people on our stages, but also in the audience, backstage, on staff and in the boardroom. Secondly, we work to build programs that will increase diversity across the larger theatrical landscape. Our mentorship programs aim to increase the number of directors, designers, and stage managers of color as Boston is woefully lacking in these areas. The Young Critics Program is designed to address the need for increased diversity in the Boston theatre critics community where 100% of the Boston Theatre Critics Association and approx. 95% of the Independent Reviewers of New England are Caucasian, with the majority being above the age of 55.

How does this project benefit your community (participants or target audiences). How have you assessed community need or interest for a project of this type? What are the demographics and number of people you plan to serve, if applicable?



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As theatre companies have evolved to include more diverse stories being told on their stages, there has been a national cry for more theatre critics who represent the cultures being portrayed onstage. One of the more infamous cases happened two years ago in Chicago when Steppenwolf Theatre Company released a statement that Chicago Sun-Times critic Hedy Weiss' "critical contribution...revealed a deep-seated bigotry and a painful lack of understanding of this country's historic racism" in response to Weiss' review of their play "Pass Over" by Antoinette Nwandu (a play which will be in The Porch's next season). An ad-hoc group of Chicago theater artists said Weiss' reviews have historically demonstrated "racism, homophobia, and body shaming." This year several Boston area theatre community members expressed their continuous disappointment with the nominations and winners of the IRNE's and Elliot Norton Awards. An official letter sent to local theatre critics specifically pointed out the lack of racial and gender diversity in this year's nominations. These nominations are meant to highlight and show appreciation to the significant talent present in Boston theaters. We believe the Young Critics Program can be the catalyst to creating more opportunities for theaters and artists that highlight work of diverse backgrounds to be acknowledged and recognized. As theatre is such a finite artform, the power of critics in the community holds much weight. After a show closes, one of the only records of the production is the reviews it received. We continue to have critics who do not look like or understand the artists and experiences seen onstage, therefore the work is often not given the same value. We believe that the Young Critics Program will cultivate and train a generation of young and diverse critics to advocate and support the diversity that is occurring on the theatrical stage.

Provide a description of the racial, economic and age demographics of the geographic area where this project will take place. This could be a neighborhood, a city or town, a region, or other. You can typically find this information on your city website or other internet resources. www.census.gov/quickfacts can be an excellent resource.

Boston is a majority "minority" city (44.9% of the city's population are white non-hispanic) with the largest 'minority' group identifying as Black or African American (25.3%). Despite these statistics theatrical leadership and criticism remains overwhelmingly Caucasian. The Porch is building programs that seek to make the theatrical landscape more reflective of the diversity of the city. The Young Critics Program works with colleges, community groups and other institutions to identify young, mostly POC individuals with a passion for theatre and interest in learning the skills of criticism. The ultimate desire is that upon completion of this program, they join a Boston area critics association.

Describe your plans to reach diverse communities, in the context of the information that you have provided above. These could be plans to reach ethnically and economically diverse populations, rural, elderly, veterans, and people with disabilities. Describe past efforts and successes if they are relevant to this application.

All of The Porch's programs serve diverse communities. Company leadership is connected to department chairs and professors of theatre departments at most of the area universities. We tapped into this network



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for the pilot program and was able to assemble a cohort of college students and recent graduates of various racial and cultural backgrounds. We will once again access this network, asking for recommendations of current students or recent graduates who would be interested in this program. Though the program will be open to everyone, individuals of color will be strongly encouraged to apply.

Explain how you determined your budget, for example: how you calculate artist or administrator compensation, admissions or tuition revenues, other expenses. Also, if your organization has had a deficit in past years, explain how that affects your ability to execute this project successfully.

The project budget is based on costs incurred from the pilot Young Critics Program which came to completion on April 20, 2019. The Porch is projected to end the current Fiscal year with nearly \$6,000 in earned revenue. \$2,750 is earmarked for this program, in addition to \$400 from our projected individual donations.

Provide details on how you plan to execute and evaluate this project: describe your plans to reach your target audiences and participants. Provide a detailed timeline (include dates if possible); describe your criteria and plans to evaluate the success of the project.

In late September, 2019 our education team will reach out to our network of theatre department chairs and professors for recommendations of current students or recent graduates who would be interested in this program. Applications will be due by October 15th with acceptance letters going out no later than November 1st. The program is currently scheduled for the weekend of Dec 6, 2019. Workshops will be held Friday, Saturday and Sunday afternoons with participants going to the theatre Friday and Saturday evenings. The final workshop will be January 18, 2020 after reviews have been submitted. The evaluation process will be twofold: 1) Upon completion participants will be asked to fill out an evaluation to identify the strengths and weakness of the program; 2) Reviews generated by program participants will be evaluated by editors and, if deemed worthy, chosen for publication. Our hope is that at least two reviews are published from the group.

Who are the key participants involved in creating and implementing this project, and what are their qualifications? For example, staff, artists, scholars, educators, consultants, etc.

Alisa Solomon is the director of the Arts & Culture concentration at the Columbia Journalism School teaching, among other things, Criticism Workshop. She began her journalism career in the early 1980s as a theater critic at the Village Voice and, while continuing in that role in her 21 years on staff at the Voice, also covered such areas as U.S. immigration policy, LGBT issues, the Israeli-Palestinian conflict, electoral politics, and women's sports. She contributes regularly to The Nation, covering live performance and scripted TV. Maria Garcia is the senior editor of The ARTery, WBUR's Arts and Culture Team. She oversees WBUR's arts coverage for the radio and the web. Maria earned a Master of Arts in journalism, with a focus on arts and culture reporting from Columbia Journalism School. Before that, Maria focused on political and investigative reporting along the U.S. - Mexico border. After a decade of political reporting, Maria decided to pursue another long-standing passion: arts journalism. She is interested in arts reporting in New England's



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underrepresented areas, as well as investigative stories about Boston's legacy arts institutions. Alisa and Maria will lead workshops on the art of criticism. Program facilitator Pascale Florestal is a Director, Educator and Administrator in Boston. She has taught with The Huntington Theatre Company, Company One, Boch Center for Performing Arts and The Eugene O'Neill Center.

Please list your organization's web address as well as any other web addresses that demonstrate your organization's work, such as social media, videos, etc.

Company website: www.FrontPorchArts.org Our press page: <https://www.frontporcharts.org/press.html>
Information about our education programs: <https://www.frontporcharts.org/ed-programs.html> Most recent article about our work on stage: <https://www.wbur.org/artery/2019/04/19/black-odyssey-boston-african-american-oral-history>

PART 2

For discussion: Possible strategic objectives

Promoting quality of life and well-being:

1. **Well-being:** projects that support the role of cultural experiences as a protective factor in the health and well-being of individuals.
2. **Quality of life:** projects promote environmental sustainability by using culture to raise awareness, influence people's opinions and behaviors, and/or bring in innovative perspectives to help address this complex challenge.

Promoting diversity, inclusion, access, and equity:

3. **Culture of inclusion:** projects that cultivate a culture of equity and inclusion within cultural organizations to ensure these values are reflected in their programs.
4. **Expanding opportunities:** projects that serve to create connections and expand leadership opportunities for people of color, people with disabilities, and other underrepresented groups
5. **Promoting Equity:** projects lead by and/or supporting artists working in diverse cultural traditions and/or underrepresented communities.