

## NOTICE OF PUBLIC MEETING

Thursday, June 7, 2018  
10 a.m. to 5:00 p.m.

**Miners Foundry Cultural Center**  
**325 Spring Street**  
**Nevada City, CA 95959**  
**(530) 265-5040**

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|-----|---|-----------------------------|
| 1.  | Call to Order<br>Welcome from Nevada County Arts Council and Miners Foundry Cultural Center   | N. Lindo<br>E. Tudor<br>TBA |
| 2.  | Acknowledgment of Tribal Land and Blessing from Nevada City Rancheria   | A. Bown-Crawford<br>TBA     |
| 3.  | Roll Call and Establishment of a Quorum   | L. Barcena                  |
| 4.  | Approval of Minutes from April 18, 2018 ( <b>TAB 1</b> )  | N. Lindo                    |
| 5.  | Chair's Report ( <b>TAB 2</b> )   | N. Lindo                    |
| 6.  | Director's Report ( <b>TAB 3</b> )  | A. Bown-Crawford            |
| 7.  | Council Decorum ( <b>TAB 4</b> )  | N. Lindo                    |
| 8.  | Public Comment (may be limited to 2 minutes per speaker*)   | N. Lindo                    |
| 9.  | Council's Recent Accomplishments  | L. Baza                     |
| 10. | <i>Voting Items</i> : Panel Recommendations 2017-2018<br>As prepared by the Council programs committee; each item includes an overview from CAC program specialist and remarks by a panel representative. | L. McGuinness<br>C. Coppola |
|     | a. FY 17-18 Funding Allocation Recommendations ( <b>TAB 5</b> )   | J. Miller                   |
|     | b. Arts Education- Exposure ( <b>TAB 6</b> )  | H. Amnah                    |

- c. Arts in Public Media (**TAB 7**)
  - d. Cultural Pathways (**TAB 8**)
  - e. Local Impact (**TAB 9**)
  - f. Reentry Through the Arts (**TAB 10**)
  - g. Statewide and Regional Networks (**TAB 11**)
  - h. Veterans in the Arts (**TAB 12**)
- J. Jong  
A. Porras  
S. Gilbride
- 11.** *Grantee Presentation:* TBA  
Presentation from CAC grantee highlighting recent programming and accomplishments resulting from CAC grant funding.
- H. Amnah  
TBA
- 12.** *Voting Items:* Panel Recommendations 2018-2019  
As prepared by the Council programs committee; each item includes an overview from CAC program specialist and remarks by a panel representative.
- L. McGuinness  
C. Coppola  
J. Miller  
S. Gilbride
- a. FY 18-19 Funding Allocation Recommendations (**TAB 13**)
  - b. Arts Education – Artists in Schools (**TAB 14**)
  - c. Professional Development (**TAB 15**)
- 13.** *Voting Item:* NEA Funding for Disaster Recovery Grants (**TAB 16**)  
Overview of NEA Funding for grants to SLPs in counties affected by 2017 FEMA disaster area wildfire
- A. Bown-Crawford  
A. Kiburi
- 14.** Break: Council Members Paperwork
- 15.** Committee Updates  
Brief updates from committees reporting out on recent meetings.
- N. Lindo
- a. Equity Committee (**TAB 17**)
  - b. Legislative Committee (**TAB 18**)
  - c. Governance Committee (**TAB 19**)
  - d. Strategic Planning Committee (**TAB 20**)
  - e. Innovations and Aspirations Committee (**TAB 21**)
  - f. Programs Policy Committee (**TAB 22**)
- 16.** Future Agenda Items  
Opportunity for all Council members to submit requests for future agenda items.
- N. Lindo

## 17. Adjournment

L. Baza

Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Vice Chair.  
**(TAB 23)**

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### **Notes:**

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
4. Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or [lariza.barcena@arts.ca.gov](mailto:lariza.barcena@arts.ca.gov).
5. Public testimony is time limited. Please make concise remarks. \*Members of the public utilizing language translation will be granted additional time as needed.
6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.

# TAB 1

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California Arts Council | Public Meeting | 06/07/2018

*All copies are drafts until approved by the Council*

**MINUTES OF PUBLIC MEETING**

**Wednesday, April 18, 2018  
10 a.m. to 5:30 p.m.**

**Merced Multicultural Arts Center  
645 W. Main Street  
Merced, CA 95340  
(209) 388-1090**

**PRESENT:**

Council Members

Nashormeh Lindo, Chair  
Larry Baza, Vice Chair  
Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Donn K. Harris  
Louise McGuinness  
Steve Oliver

*Council Members absent: Jaime Galli and Rosalind Wyman*

Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Caitlin Fitzwater, Director of Public Affairs  
Shelly Gilbride, Programs Officer  
Kristin Margolis, Director of Legislative Affairs  
Debra Waltman, Director of Administrative Services  
Hilary Amnah, Arts Program Specialist  
Jaren Bonillo, Arts Program Specialist  
Jason Jong, Arts Program Specialist  
Josy Miller, Arts Program Specialist  
Andrea Porras, Arts Program Specialist  
Lariza Barcena, Administrative Analyst

Invited Attendees

Colton Dennis, Executive Director, Merced Multicultural Arts Center  
Heike Hambley, Artistic Director, Merced Shakespearefest

Alma Robinson, California Lawyers for the Arts  
Jamilah Bradshaw, Panelist  
Emili Danz, Panelist

Other Attendees / Members of the Public

Michael Alexander, Californians for the Arts  
Dick Whittington, Merced County Arts Council  
Jazz Diaz, Community Artist  
Kevin Hammon, Merced Art Hop  
Stephanie Dietz, City of Merced  
Cara Goger, Mariposa Arts Council  
Alicia Rodriguez, Mariposa Arts Council  
Lisette Sweetland, Tuolumne County Arts Alliance  
Roger Wyan, Roger Wyan Photography  
Brenda Brigham, Merced Multicultural Arts Center  
Manuel Alvarado, Greater Merced Chamber of Commerce

**I. Call to Order, Welcome from Venue, and Acknowledgment of Tribal Land**

The Chair called the meeting to order at 10:00 a.m.; she introduced Colton Dennis, Executive Director of the Merced Multicultural Arts Center. Dennis gave an overview of the three-story building, which is currently hosting the 12<sup>th</sup> annual California Printmaking show. On its third floor is an immersive art classroom space for youth and adults.

He introduced the president of the Merced County Arts Council, Dick Whittington. Dennis explained that the Council meeting is located in the black box space which is currently the venue for the “Taming of the Shrew” production in collaboration with Merced Shakespearefest. The Merced Multicultural Arts Center also collaborates with the Global Studies Art Center of UC Merced to create lectures and events for the community at large. He thanked the Council, staff, and public for their presence.

Bown-Crawford acknowledged that the meeting was being held on the culturally traditional land of the following Native American Tribes and paid respect to their elders both past and present:

- Amah Mutsun Tribal Band
- Dumna Wo-Wah Tribal Government
- North Valley Yokuts Tribe
- Southern Sierra Miwuk Nation

**II. Performance from Merced Shakespearefest**

Baza introduced Heike Hambley, Artistic Director of the Merced Shakespearefest. Hambley explained that the Merced Shakespearefest is in its 17<sup>th</sup> season and has produced over 30 outdoor productions with no admission fees. The company presented an excerpt of the “Taming of the Shrew,” which has been adapted to an early 1960s setting. She introduced actors Greg Ruelas and Alissa Haynes.

### **III. Roll Call and Establishment of a Quorum**

Barcena took the roll at 10:21 a.m. and a quorum was established.

Harris was acknowledged by Bown-Crawford for his service as Chair from January 2015 to January 2018 with a certificate and an engraved gavel base. Lindo was acknowledged by Harris as the new Council Chair with a new gavel and base set.

### **IV. Approval of Minutes from January 25, 2018**

At 10:24 a.m., Coppola moved to approve the January 25, 2018 minutes with approved changes. Devis seconded.

#### **Corrections:**

- On page 3, Beasley served in the L.A. County Arts Commission
- On page 4, Devis' featured film is titled "The Petty Curse of Having This Body"
- On page 3, Coppola combines "his background in professional filmmaking with his passion for teaching students"
- On page 3, Baza has worked in the field for 40 years.

At 10:27 a.m. the Chair called for the vote. The motion passed unanimously.

### **V. Chair's Report**

Lindo directed the Council to her report in the Council Book. In lieu of reading it in its entirety, Lindo recited her poem, "Long Lonesome Train Whistle," from her report. She encouraged the Council to keep cultivating their creativity.

### **VI. Director's Report**

Bown-Crawford gave an overview of her report. She stated that she and Margolis are working on promoting Assembly Bill 2456, authored by Assemblyman Bloom, seeking the authority for the CAC to provide peer review panelists with an honorarium. She welcomed the Council to visit a grant panel session to learn about the panel process and meet the CAC staff.

Bown-Crawford provided a summary of activities since her hire. In the past months she has attended the Executive Director's Bootcamp facilitated by the National Assembly of State Arts Agencies (NASAA); she has met with Council Members, and visited Southern California to meet former and current Council Members, regional partners, and grantees. While in San Diego, she was hosted by the San Diego Regional Arts and Culture Coalition at a gathering of more than 100 members of San Diego's creative community. She and Fitzwater met with the Otis College of Art and Design's President Bruce Ferguson and the team that produces the Otis Report on the Creative Economy.

Devis asked Bown-Crawford what changes or growth will the Otis Report see this year. Bown-Crawford replied that the report should be accessible via mediums other than print. She also discussed the report expanding to an effective media campaign rather than a written report. Fitzwater added that there was a suggestion on narrowing data to provide better information for local advocacy efforts, and other

recommendations from input provided by CAC State-Local Partners and Statewide and Regional Networks grantees via a survey.

Devis asked who funds the Otis Report. Fitzwater replied that the CAC is one of the funders and that she will provide the list of supporters beyond the CAC to the Council. Kiburi shared with Devis the list of sponsors included in the report.

## **VII. Public Comment**

- **Jazz Diaz, Local Artist**  
Diaz is a local artist from the Merced area. She thanked the Council for its presence. She stated that the art in the Central Valley area is rich but lacks in funding and support for diversity. The area has many artists and youth who are empowered to create but have no means for sustainability.
- **Michael Alexander, Californians for the Arts**  
Alexander thanked the Council for meeting in the Central Valley area and bringing attention to the art landscape in non-urban areas. He stated that his organization's lobbyist is working on meeting with the Governor's finance staff regarding budget allocation for the CAC. He encouraged the Council to consider developing a touring program to exchange information on visual arts programs around the state and to work further with arts education programs. He talked about the importance of accurate reporting to the Census as arts organizations are accountable for their communities. He furthered showed concern on the Otis Report's reporting of performing arts average salaries; he suggested using median salaries instead to show the disparities in income in the industry.
- **Lisette Sweetland, Tuolumne County Arts Alliance**  
Sweetland thanked the Council for its support to the Tuolumne County Arts Alliance, and she thanked Lindo for encouraging her to attend the meeting when they met at Poetry Out Loud. She stated that Tuolumne County is a very rural area with a strong art movement and that TCAA will be celebrating its 40<sup>th</sup> anniversary in the summer. As the new Executive Director with a background in racial equity work, Sweetland's goal is to bring equity to the forefront through cultural art in an area that is predominantly Caucasian.
- **Kevin Hammon, Merced Art Hop**  
Hammon is co-founder of Merced Art Hop, born as an idea to bring pedestrian traffic to the downtown area. The programs welcome on average 1,500 people and are open to everyone. A popular program is the night of the Art Hop, where residents experience art, culture, live music, and performances throughout the downtown area which has proven to have a positive social impact. He invited the Council to visit the Art Hop gallery.
- **Stephanie Dietz, City of Merced Assistant City Manager**  
Dietz addressed the Council's interest in learning about the population of homeless individuals in Merced. She explained to the Council that the collection of data on homelessness in the city of

Merced is sponsored by the Countywide Continuum of Care. The data counts 300 homeless people in the total population of 80,000, although numbers fluctuate during the daytime when homeless services are provided.

- Manuel Alvarado, Greater Merced Chamber of Commerce  
Alvarado thanked and congratulated the Council for serving the arts community in the state of California. He stated that the Central Valley is the fastest growing region in the state and it currently hosts 15% of California's population. He recommended the Council to allocate its funding fairly throughout the state, as the Central Valley lacks in resources but flourishes in talent.

### **VIII. Announcement of 2018 Committees**

Lindo thanked all Council Members who agreed to work on their assigned committees.

Devis asked for a status report on the Cultural Districts program to see how the Central Valley artists can be better assisted. Kiburi replied that currently, Program Specialist Amnah is in the phase of providing technical assistance to the districts. Kiburi stated an update can be provided to Council and suggested discussing the topic in the future agenda items discussion.

### **IX. Committee Updates**

Lindo asked Committee members to provide brief updates on recent meetings.

#### *1. Equity Committee*

Gallegos gave an overview of the memo included in Tab E of the Council book. She stated that the other members of the committee are Chair Lindo, Deputy Director Kiburi, and Program Specialist Bonillo. The goal of the committee is to ensure equity for all grant applicants and to ensure all communities are represented in the CAC programs. The committee researches other states' work on equity that can be applicable to the agency.

Lindo added that the work of the Equity Committee is going to be reflected in the next Strategic Plan.

Harris commented that it is important to have an equity statement with an action plan. Gallegos replied that the committee will provide the Council with a bibliography of articles and materials the committee has collected on other states' equity work.

#### *2. Legislative Committee*

Devis stated that the committee is composed of himself, Chair Lindo, and Director of Legislative Affairs Margolis. He added that the committee is working closely on AB 2456 (Bloom), which reflects the Council and staff's feedback on honorarium for panelists and the difficulty in attracting a diverse panel pool. The next hearing for the bill will be on April 25, 2018, with the Arts Committee composed of Assemblymembers Kansen Chu, Marie Waldron, Dante Acosta, Laura Friedman, Jose

Medina, and Adrin Nazarian. He invited the Council to write letters to the Assembly in support of the bill.

Margolis added that all letters of support are e-mailed to the consultant who provides the analysis of the bill. Margolis will provide the contact list of the Assemblymembers to the Council and will forward the Council's support letters to the consultant. After the Arts Committee hearing, the bill will be voted on by the Governance Committee and then to the Assembly floor.

Devis stated that the California Poetry Out Loud (POL) finals were recently held in Sacramento. Lindo added that 47 counties were represented this year, making it the largest participation in the country. She said Council Member Oliver was one of the judges. She was impressed with the participants' camaraderie and commended the CAC staff for their work at POL while grant panels season is occurring. Margolis added that it was the first time POL was held in the Assembly Chambers.

Margolis announced that the Governor's revision of January's California Budget 2018-2019 will be published in May.

Gallegos requested the written reports of the Legislative and Governance committees.

### 3. Governance Committee

McGuinness thanked Waltman for her input on rules and procedures for Council. She added that the committee is in the process of revising the Council Handbook and that there is no report to provide.

### 4. Strategic Planning Committee

Harris gave an overview of the report in Tab F of the Council book. He stated the process will last two years to allow the committee and Council to review best practices, ways to equitably engage the field, and creative ways to report the Strategic Plan digitally and visually.

Fitzwater added that the plan will include both public and governmental feedback and that Harris will host a working session for the committee, including Council Member Galli, on May 14.

Coppola stated that it is important to have a dialogue with the smaller communities.

### 5. Innovations and Aspirations Committee

Beasley acknowledged the Committee Members, including Council Member Steve Oliver, Deputy Director Ayanna Kiburi and Director of Public Affairs Caitlin Fitzwater, and she thanked Caitlin for her work in developing the On-line Survey which went to Council Members. Beasley explained that Innovations and Aspirations is the newest committee. She thanked the Council for their involvement in the vision for the Council. Oliver added that the committee will explore new directions and concepts for the Council's consideration. He invited the Council to further discuss the suggestions submitted by all the Council Members through the On-line Survey.

Before the next Council Meeting in June, the Innovations & Aspirations Committee will send out another On-line Survey to cull the best ideas from all Council Members which will be used as a working template.

Lindo suggested the Council explore ways to fund individual artists in their practices. She proposed the idea of opening a statewide competition to redesign the current CAC license plate. She stated that the Council should be proactive in promoting STEAM activities (science, technology, engineering, art, and math).

McGuinness asked what the origins of the committee's name were. Lindo explained the idea of the committee originated from Harris' vision for the Council at the end of his role as Chair and from Beasley's suggestion for all Council to have an opportunity to share their vision as well.

#### **X. Break: Council Member Paperwork**

At 12:06 p.m., a break was taken.

#### **XI. Voting Items: Panel Recommendations 2017-2018**

Lindo explained the Panel Recommendations were prepared by the Council Programs Allocation Committee. Each item includes an overview from a CAC Program Specialist, remarks by a panel representative, and recommendation for Council. She introduced Coppola and McGuinness as the Council Members of the Programs Allocation Committee.

##### *1. FY 17-18 Funding Allocation Scenarios*

McGuinness explained that the intention of the committee is to fund as many grantees as possible. In order to do so, the following funding criterion is proposed for Council vote:

- Rank 6: 95% of requested amount
- Rank 5: 85% of requested amount
- Rank 4: 75% of requested amount

Coppola added that a lot of discussion went into this proposal. He added that he trusted the staff's professionalism and the panelists' judgment in the ranking of the applications.

McGuinness added that the funding decision will be consistent for all programs, as much as possible.

Gallegos asked to see a chart showing the original budget for each program and asked if the limit for each program was reached. Gilbride replied that the original budget was projections and actual grant request amounts before the Council were the basis of the funding formula.

Kiburi further explained what is shown in the table is the projected local assistance allocation. The programs staff helped with projecting the numbers for the FY17-18 allocations. At the end

of June 2018, when all program grantees will be finalized, the staff will distribute a chart with final totals.

Beasley stated that receiving funding from the CAC often helps grantees secure additional funding from other sources. Coppola added that many grantees use CAC as a supporting justification for federal funding from organizations such as the National Endowment for the Arts (NEA).

Devis stated his concern that grantees would not be able to complete their project if receiving only a percentage of their requested award.

Gilbride replied that for project-based grants, panelists consider an organization's ability and capacity to complete the project. In general operating grants, panelists look at organizational sustainability more generally.

Kiburi requested the Council consider how to change the grant cycle so that projections don't have to be made before knowing what the CAC budget allocation is going to be.

Baza agreed with Kiburi. He commended the Programs Allocation Committee for their work. He added that it is important to have discussions on grant allocation and deliberation in the benefit of all constituents.

## 2. Artists in Communities

Correction, Tab H: The panelist name is listed incorrectly as Jamilah Bradford; her name is Jamilah Bradshaw.

Porras, the Program Specialist for Artists in Communities (AC), presented on the memo and funding recommendations in Tab H with panelist Jamilah Bradshaw. She stated that there were two panel convenings in Sacramento, from February 26 to 28, and from March 14 to 16. Of the 92 applications received, 73 were ranked 4 and above. Applications that ranked well had clear and compelling statements of purpose in which the artist's vision was driving the actualization of the project.

Bradshaw stated that the panelists reviewed the applicants' statements to determine if the projects showed investments in the communities impacted. Some applicants showed problematic language on their definition of their "community." Bradshaw gave positive feedback on the panel process including the time for individual reviews before the group convening. For future panels Bradshaw suggested finding a method to create a visual for geographical and cultural impact of panel rankings, and to consider the difficulties of traveling by having panels in locations other than the CAC headquarters in Sacramento.

## 3. Arts Education - Extension

Miller, the Program Specialist for Arts Education - Extension, presented on the memo and funding recommendations in Tab I with panelist Emili Danz. The program funds work that occurs outside of school hours. This year 210 applications were received and 169 of them were ranked 4 and above. Three panels convened for three days each between February 26 and March 14. The criteria included project design, artistic merit, fiscal responsibility and leadership. Some important questions considered by the panels included accessibility of the programs.

Danz stated that applications that ranked well had clear and concise answers to questions, and had supporting materials related to the program for which funding was requested. In terms of accessibility, the panelists looked at whether or not the programs were relevant to the community being served.

Gallegos asked what the breakdown was between applications for early grades and secondary grades. Miller replied that for Arts Education - Extension, programs were geared towards all grades Pre-K through 12. In the Arts Education - Artists in Schools category, a majority of in-school programs are geared towards elementary schools.

Beasley asked the Council if they should consider what the applicant organization's operating budget is. Miller replied that the issue was discussed by panelists; due to the high volume of applications received, considerations for the future may include dividing applications into categories for review, such as organizational size and artistic discipline.

Porras stated that in AC review guidelines, the panelists look at how the communities play a role in the projects and how artists engage the communities.

Kiburi stated that the staff can compile data on how the existing guidelines benefit or restrict larger and smaller organizations and how much of the budget is invested to both.

#### 4. JUMP StArts

Program Specialist Miller presented on the memo and funding recommendations in Tab J. She stated that the program funds proposals with demonstrated high-quality arts learning opportunities for system-engaged youth. 52 applications were received and 46 applications were ranked 4 and above. Panelists discussed the specifics of the communities being served. She added that many applications were focused on reentry and probation for the youth.

Panelist Judge Luckey was not present at the meeting due to a last-minute schedule conflict. Miller read a statement provided by Luckey. Luckey reported that exemplary applications provided training for both artists and representatives of the juvenile justice system.

Miller followed up on the Council's request from the September 2017 Council meeting in Los Angeles to define the term "at-risk" for youth. She asked for information from the NEA and NASAA and the history of the terminology. The feedback from the organizations was that there

isn't a clear definition in line. She suggested the Council could be at the forefront of helping the field clearly define "at-risk" for youth.

5. Organizational Development / Professional Development

Organization Development / Professional Development (OD/PD) Program Specialist Bonillo presented on the report and funding recommendations in Tab K with Panelist Amnah. She reminded the Council that this program is reviewed by a staff panel. She stated that the panelists for this second grant application deadline were herself, Amnah, and Fitzwater. 186 applications were received and 123 were ranked to fund. 44% of the applicants did not receive funding in the previous two years, demonstrating that OD/PD is a good pathway for new organizations to receive support from the CAC. Unlike the other panels, OD/PD had a two-point ranking system of "fund" and "not fund." Applications that ranked "fund" showed high-quality activity with well articulated outcomes and impacts on the organization and individuals participating. She reminded the Council that nine applicants in the PD category were approved at the January Council meeting in Irvine.

Amnah stated that some weak applications were due to applicants applying for ongoing services, or were applying to fund conferences occurring outside of California. She also indicated that there were issues of consistency when applicants tried to combine distinct projects to reach the maximum grant amount. She suggested the Council consider prioritizing smaller organizations that need funding the most.

Beasley asked if there was any specific reason one-third of the applications were not funded. Bonillo replied that there was ongoing consulting or supplanting staffing costs, and fundraising efforts; all currently ineligible expenses per the program guidelines.

**ACTION ITEM:** At 2:12 p.m., Beasley moved to approve the funding allocation scenarios presented in Tab G. Coppola seconded.

Discussion:

Gallegos asked for clarification as to why the description of each program applicant was omitted from the Council book this time when they have been included in the past. She expressed concern that the decision to omit them was made by the committee and without notice. She stated that she would like to review the project descriptions in order to know what the Council Members are approving.

Coppola replied that the Council votes on policies and trusts staff for their role, and panelists on their professional work in reviewing and ranking the applications.

McGuinness added that although it is good for the Council to be aware of every step of the process, the Council's role is to approve the funding formula and not to allow individual project descriptions to influence their vote.

Kiburi added that there are two steps in the allocation process. The Council is in charge of approving the guidelines and approving the panelists with the understanding that the panel is entrusted in its detailed adjudication process. When the panel ranking is complete, the Council assesses fund allocation. Project descriptions are not germane to the Council vote on the formula and ranks.

Gallegos responded that Project Descriptions have historically been submitted every year for Grantee approvals of awards and rankings. She stated that we cannot vote unless we know what projects we are voting on.

Oliver added that the Council has never been involved in the ranking process.

Lindo added that the program descriptions have been included intermittently before. She added that the Council can visit panels to gain better understanding of the process to review the whole application. Bown-Crawford suggested the Council be informed about who is being funded in each Council Member's region so each member can pursue outreach and communication with its community.

Gilbride clarified that project descriptions are forwarded to the Council and published to the public after Council approves the funding formula.

Gallegos replied that major changes should be communicated ahead of time in order to collaborate as a unit.

Kiburi acknowledged Gallegos' concern. She stated that in the future, changes will be communicated ahead of time to the Council. Because the Council is voting on the funding formula as opposed to the individual projects, the descriptions can be omitted and the Council would still be informed to make a decision.

At 2:45 p.m., the Chair called for a vote. The motion passed 8-1 with a "no" vote from Harris.

**ACTION ITEM:** McGuinness moved to approve the list of ranked applicants for the Artists in Communities, Arts Education - Extension, JUMP StArts, Organizational Development and Professional Development grant programs. Oliver seconded.

At 2:49 p.m., the motion passed 6-1-1, with a "no" vote from Harris. Gallegos abstained. Kiburi explained that the Council will vote on those grant program allocations in which there were conflicts of interest stated by Council Members individually.

Beasley recused herself.

**ACTION ITEM:** McGuinness moved to approve the ranked applicants LA Philharmonic for Arts Education - Extension, and LA Opera and LA Master Chorale for Artists in Communities. Oliver seconded.

At 2:55 p.m., the motion passed 6-1-1, with a “no” vote from Harris. Gallegos abstained. Beasley recused herself.

Beasley returned to the meeting.  
Baza recused himself.

**ACTION ITEM:** McGuinness moved to approve the ranked applicants Diversionary Theater for Arts in Education - Extension and Artists in Communities. Oliver seconded.

At 2:58 p.m., the motion passed 6-1-1, with a “no” vote from Harris. Gallegos abstained. Baza recused himself.

Baza returned to the meeting.  
Harris recused himself.

**ACTION ITEM:** McGuinness moved to approve the ranked applicants Purple Silk Ensemble, Streetside Stories, Alonzo Kings Line Ballet, San Francisco Arts Education Project, and KALW for the Arts Education - Extension program; African American Culture Complex for Organizational Development and Professional Development; Performing Arts Workshop for the JUMP StArts program; and Bayview Opera House for Artists in Communities and Arts Education - Extension programs. Oliver seconded.

At 2:59 p.m., the motion passed 7-0-1. Gallegos abstained. Harris recused himself.

Harris returned to the meeting.

Follow-up Items:

- Devis requested that the program panelists provide content-based analysis on applicants with their program report.
- Bown-Crawford suggested that program descriptions of approved applicants to be sent to Council Members as soon as feasible.

**XII. Grantee Presentation: California Lawyers for the Arts**

Bonillo introduced Alma Robinson, Executive Director of the California Lawyers for the Arts (CLA), a Statewide and Regional Network grantee of the CAC.

Robinson stated that the CAC has been a supporter of CLA since 1978. She thanked CAC for keeping funding for the arts. She explained that CLA is a nonprofit organization providing legal services like mediation services, education programs, pro-bono services, and summer internships for the youth to artists and members of the creative arts community. CLA was recently engaged in special efforts to support artists affected by the Northern California fires.

She announced that Harris will be receiving recognition for his past leadership with the CAC at the 2018 CLA Artistic License Awards, a program that recognizes persons and organizations who have mastered their arts in extraordinary ways for the communities they serve.

CLA collaborates with the William James Association and Dr. Larry Brewster of the University of San Francisco in producing evidence-based research documenting how arts programs benefit incarcerated persons. The projects have shown that arts programs improve the participants' confidence, communication skills, and emotional management, while resulting in better relations with other inmates and staff. She introduced Eliza Tudor, Executive Director of the Nevada County Arts Council, to answer questions about the Nevada County Jail demonstration project as documented in Tab M.

Tudor explained that the research produced by CLA has proven advantageous in requesting funding to the county for its demonstration project.

Robinson concluded by suggesting the Council look at ways to expand the infrastructure of the program and to create a program for county jails at the local level.

Lindo thanked them for all their work with their programs.

### **XIII. Discussion Items**

#### *1. In-Kind Match*

Lindo introduced Baza as the Programs Policy Committee member. Baza stated that Council Member Galli serves on the committee as well. He added that the document in Tab N was created by staff on topics requested by the Council. He welcomed the Council to discuss the items.

Devis asked for clarification on why the topic was being discussed. Gilbride replied that the item is a follow-up from the 2018 January meeting where the Council requested data on what successful applicants use in-kind match for. She replied the staff and committee researched FY 15-16 data results. The data shows that the most common uses for in-kind match are for venues, graphic design, and printing services. Kiburi added that the discussion items presented were requested by Council and that concerns can be addressed as a base for policy discussion.

Lindo clarified that she divided the Programs Committee due to the extensive involvement it requires. There is now a Programs Policy Committee and a Programs Allocations Committee, where members provide input and recommendations to be presented to the rest of the Council. Beasley added that the decision was made because of Council Members' wish to be more involved.

Baza thanked Gilbride for the document provided to Council. He added that the committees were created to divide the work evenly between Council Members.

## 2. *Fiscal Sponsor Requirement*

Beasley asked if in a scenario where CAC were to provide grants to individual artists, if fiscal sponsorship can be utilized. Devis replied that the International Documentary Association works as a fiscal sponsor for individual directors and producers. Gilbride replied that the staff can look at models on individual artists programs at the NEA and other state agencies if directed by Council to do so. As of now, the Council is an organizational funder. Coppola added that the CAC used to offer an apprenticeship program where individual artists were required to work with a young artist in order to receive a grant.

## 3. *Council Retreat*

Lindo stated that the last retreat the Council had was in San Luis Obispo in 2016. She explained that the purpose for the Council retreat is to begin developing a new strategic plan for the CAC and explore other topics as desired by the Council. The location and date are still being solidified.

Beasley asked if any State buildings can be utilized for purposes of the Open Meeting Act.

McGuinness requested the Council receives a Doodle Poll to establish the best dates for Council availability.

Lindo asked the Council to forward location suggestions to Bown-Crawford.

## **XIV. Discussion Item: Data Insights for FY 18-19 Grant Policies**

Kiburi stated that the CAC has received a lot of useful data for policy changes from NASAA and that the presentation will show Council the information found on the data visualization tool. The data was gathered by collecting a mandatory “NEA survey” from every CAC grantee.

Gilbride added that the data utilized for the results are from the FY 15-16 final report of the 499 grantees. The presentation showed the following:

- About half of grant dollars given by CAC go to counties with median household incomes at or below the state’s median income
- The CAC awards about 40% of its grants to counties with higher poverty rates in the state
- The CAC awards to diverse populations across the state, including investments in counties with the highest proportions of disabled populations

Kiburi clarified that the following data is estimated based on grantees’ answers on who they believe they are serving. Gilbride added that the grantees were asked to identify who they believe makes up 25% or more of the population that directly benefitted from the award during the period of support:

- Total number of awards and total grant dollars were distributed the most to organizations serving a majority of Hispanic/Latino population

- Total number of awards and total grant dollars were distributed the least to organizations serving a majority of Native Hawaiian/Pacific Islander and American Indian/Alaska Native populations
- Total number of awards and total grant dollars were distributed the most to organizations serving children and youth
- Total number of awards and total grant dollars were distributed the least to organizations serving older adults

Gilbride stated that these points of data are useful starting points for the equity work that CAC is currently doing. The data gives an idea of which populations and areas need to be reached for grant support.

Kiburi shared the following data collected from a survey that all CAC grant applicants received on their experience with the CAC's new online grant management system:

- 52% of applicants stated that the application process was easier than the previous years
- 81% of applicants did not experience any major difficulties during the application process
- 15% of applicants received technical assistance from CAC staff during the process
- 91% of the applicants who received technical assistance from CAC staff were very satisfied

Kiburi suggested inviting a representative from NASAA to discuss data and answer questions at a future meeting.

#### **XV. Information Item: Arts License Plate Update**

Fitzwater provided an informational presentation on the California Arts License Plate. She gave an overview of the history of the plate, which was created through special legislation in 1994 and was designed by California artist Wayne Thiebaud. In 2010 the Arts Drivers and Million Plates Campaign was in effect to revamp the program through celebrities' partnership. From each purchase, the CAC receives approximately \$30 for new license plates and \$40 for each renewal. License plate purchases are tax deductible. The revenues from the license plate constitute 12% of agency budget and expenditures of the funds are broken down as follows:

- 63% to Arts Education grants
- 27% portion of staff payroll
- 10% portion of agency operating costs

Fitzwater shared data from the DMV showing the steady decline of revenues for all 11 California Special Interest License Plates due to the creation and popularity of the California Legacy License Plate Program. Fees collected from Legacy Plate sales go to the Environmental License Plate Fund.

She opened the discussion on possible future steps for the CAC Interest License Plate. She clarified that there can only be one Interest Plate per cause at a time, but that the design can be changed. A change in the plate design will have legislative implications, artistic implication with the original designer, and cost considerations due to current existing inventory. Other suggestions include adding a likable tag line that can connect the design with art supporters.

Gallegos asked what happens to existing license plates. Fitzwater replied that the existing license plates can be changed upon the owner's request for a fee.

Devis asked how many plates need to be purchased to raise \$1 million dollars. Harris replied 25,000 plates.

Fitzwater will research information on the ability of adding Interest License Plates to corporate fleets, as requested by Oliver.

Beasley asked if a marketing campaign can be executed targeting the art industry. Lindo suggested creating a statewide design competition. Fitzwater replied that other states have done competitions, and that the CAC can look at them as models. Updates will be presented in future Council meetings as needed.

#### **XVI. Future Agenda Items**

Lindo stated that Council Members can submit requests for future agenda items to her via email.

#### **XVII. Adjournment**

The following individuals were honored In Memoriam for their contributions to the art community:

- Ali Youssefi
- Dana Harrison
- Katherine Westphal
- Marie Johnson Calloway
- Nancy McFadden

The meeting was adjourned at 5:30 p.m.

# TAB 2

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California Arts Council | Public Meeting | 06/07/2018

This document will be  
provided at the Council  
meeting

# TAB 3

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California Arts Council | Public Meeting | 06/07/2018

# Director's Report

This was a fast paced month, full of more visits out in the field, with Council members, legislative hearings and the culmination of panel/grant adjudication season.

It has been personally gratifying for me to see so many panels in action. It is a rigorous, high quality process that I have come to respect tremendously. I have been on both sides of this equation many times, over my career, both application writing and adjudication, and I can honestly say we have a very solid process. I am also pleased with the staff's willingness to assess our process carefully to see if there are any barriers to folks we are tasked to serve. All here at the agency are committed to serving all Californians across all 58 counties in our great state. That means making sure our grant awards are distributed in an equitable, accessible and iterative manner.

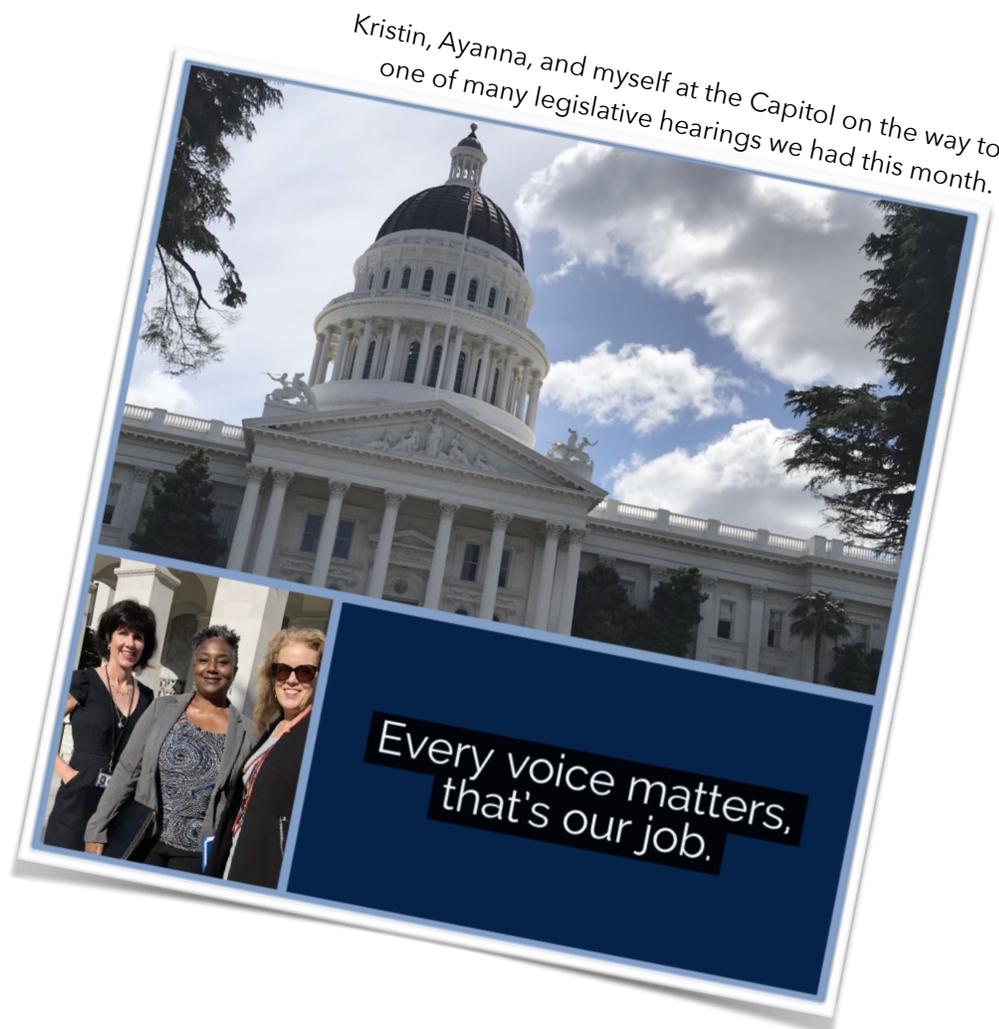
In an effort to further assess how we can reach the places where we see gaps I am launching a state-wide series of informal meetings. I would like to travel, with staff whenever possible, throughout the state to have small roundtable discussions with the directors of our county arts councils to listen to what they feel are their challenges and successes. And, perhaps most importantly, to help them form regional cohorts so they can collectively mentor and support each other. Strengthening our local and regional networks is the best way for us to maximize our effectiveness with the awards we spread around the state. This process will inform how we design the state-wide in person convening of our partners in the future to best address their needs and concerns - as well as being able to deepen a network of localized cohorts.

I know that we can truly do some meaningful and sustainable work in partnership with other agencies and am actively seeking out where the fit might be. This is reflected in our deepening connection with the Department of Veterans affairs, CalVet, and the Veterans in the Arts programming, the Cultural Cabinet, and more.

I learn so much from seeing council members on their turf and experiencing for myself the deep and diverse connections you all have with the arts. I will be continuing "making the rounds" to your natural habitat and I hope we can visit grantees in your area together.

Last, and not least at all, has been getting to work closely with this staff on a regular basis. It's been a fast dance involving the budget, moving legislation forward, programming decisions, communication with the Governor's office, and more. We even had a staff field trip, taking advantage of what we can learn from the cultural resources right outside our doors here in Sacramento. I am hoping this will blossom into a series of similar culture building professional development.

I will continue to make myself available to this council at any time. Please don't hesitate to text, email or call me to check in with questions, concerns, suggestions or just a friendly hello! And, as always, don't hesitate to come to the office and visit us. It is never an interruption for any of us.



Christopher and I during the screening of his students' films in a culminating event at San Francisco Art Institute.



At the Bay Area Arts Now Summit, with the theme "Action for Arts Equity", I led a panel regarding how the arts can serve as a powerful tool for equity in our schools.



Steve talking about site specific sculpture, here with Richard Serra's work, at Oliver Ranch in Sonora.



Poet Laureate Dana Gioia and State Librarian Greg Lucas speaking about the Haiku Poetry exhibit in the State Library.



Andrea next to her artwork on display in an exhibit at the California Museum.



Donn at the California Lawyers Artistic License Awards, where I was honored to give him his award.

# TAB 4

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provided at the Council  
meeting

# TAB 5

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | www.arts.ca.gov

**To:** Council Members  
**From:** Programs Allocation Committee, Christopher Coppola & Louise McGuinness  
**Date:** June 7, 2018  
**Re:** FY 17-18 Grant Funding Allocations

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## Summary

At this meeting, the Council will vote on grant awards for the following FY17-18 programs for a total allocation of \$5,629,473.

- **Arts Education – Exposure (AE-EXP):** Grants of up to \$18,000 for field trip and assembly support to expose students from infancy through Grade 12 to performances and exhibits.
- **Arts in Public Media (APM):** Grants of up to \$18,000 to support the production and programming of multiplatform nonprofit media projects centered on the arts and culture in California.
- **Cultural Pathways (CP):** Grants of up to \$20,000 over two years to strengthen the capacity of small organizations rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups.
- **Local Impact (LI):** Grants of up to \$18,000 to support community-driven arts projects by small and mid-sized arts groups of, by, and for historically marginalized communities.
- **Reentry Through the Arts (RTA):** Grants of up to \$50,000 for arts projects supporting formerly incarcerated adults.
- **Statewide and Regional Networks (SRN):** Grants of up to \$30,000 to support statewide and regional arts service organizations that serve as networks for artists, constituent organizations, and cultural communities.
- **Veterans in the Arts (VIA):** Grants of up to \$18,000 for arts projects for veterans communities.

## Overview of Recommendation

The Programs Allocation Committee focused on equitable distribution of grant funding across programs when considering the recommended allocations. The committee recommends the following funding formula for the AE-EXP, APM, CP, LI, RTA and VIA programs, consistent with the allocations approved at the April 2018 Council meeting:

- **6 (Exemplary):** 95% of request amount
- **5 (Strong):** 85% of request amount
- **4 (Good):** 75% of request amount

The committee recommends funding the SRN program through all eligible ranks, consistent with the FY17-18 State-Local Partnership (SLP) program, the Council’s longstanding general operating support partnership program. With the effort to align SRN and SLP, the committee recommends funding all eligible ranks for SRN at the following percentage of their request amount.

- **6 (Exemplary):** 95% of the request amount
- **5 (Strong):** 85% of request amount
- **4 (Good):** 75% of request amount
- **3 (Marginal):** 65% of request amount
- **2 (Weak):** 55% of request amount

SRNs ranking 3 and below will be offered additional technical support from staff. Funding through the organizations ranked 2 is the next step in aligning the SLP s and SRNS into a single partnership program for local, regional and statewide partners. Next, the Council Policy Committee will work with staff to revise the program guidelines for the partnership program to be considered by Council in the future.

<b>PROGRAM</b>	<b>MAX GRANT AMOUNT</b>	<b>TOTAL Request Amount</b>	<b># of Apps (to panel)</b>	<b># of Apps Recommended</b>	<b>Allocation Recommended</b>
Arts Education: Exposure	\$18,000	\$2,328,535	150	118	\$1,556,905
Arts and Public Media	\$18,000	\$382,815	22	16	\$233,836
Cultural Pathways	\$20,000 (\$10,000 pr yr)	\$1,081,983	63	49	\$349,906
Local Impact	\$18,000	\$3,052,759	192	133	\$1,799,467
Reentry Through the Arts	\$50,000	\$914,734	22	16	\$485,466
Statewide & Regional Networks	\$30,000	\$1,019,400	43	43	773,415
Veterans Initiative in the Arts	\$18,000	\$764,809	51	34	\$430,478
<b>TOTAL</b>		<b>\$9,545,035.00</b>	<b>543</b>	<b>409</b>	<b>\$5,629,473.00</b>

## Information Regarding Panel and Application Process

### Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multistep process and involves assigning numerical ranks to an application. A 6-point ranking system is implemented. Panelists' ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development, or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the program requirements
<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria or that include significant ineligible expenses in application budget; former grantee organizations not in compliance with CAC grant requirements

### Application Processing

Submitted applications were checked for basic eligibility requirements and completeness by staff. Incomplete applications included those that did not submit required materials such as work samples, the DataArts Funder Report, or, if fiscally sponsored, did not include the Fiscal Sponsor's IRS Form 990. Other incomplete applications were those that left required parts of the application blank, such as the budget form. Ineligible applications did not meet the organizational eligibility requirements based on the program specifications. Any application that was submitted after the deadline was also deemed ineligible.



# TAB 6

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Josy Miller, Ph.D., Arts Education Programs Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-2018 Arts Education: Exposure Funding Recommendations**

**Staff requests approval to fund applications to the FY 17-18 Arts Education: Exposure (AE-EXP) program as determined by the vote of Council and the panel ranks.**

### **2017-18 Arts Education: Exposure Funding Requests and Panel Recommendations**

Three peer review panels convened for three days each between April 2 and May 18 to adjudicate a total of 151 applications for a total request of \$2,328,535.

153 applications were received.  
151 applications were reviewed.  
118 applications were ranked 4 and above.

Successful proposals articulated opportunities for students to engage with high-quality performances and arts exhibitions, and were clear about the barriers to accessing these opportunities typically faced by the student communities whom they serve. Those proposals ranked 6 (Exemplary) offered programming that was culturally responsive to the specific student communities and provided robust supporting curriculum and additional educational activities that will extend the impacts of the artistic encounters themselves.

### **Arts Education: Exposure Panel Representative**

The Arts Education: Exposure panel is represented by **Camille Jenkins**. Camille Jenkins is an arts administrator, producer, actor, and teaching artist who has been involved in and captivated by the arts since she was a young child. She earned a Bachelor of Fine Arts in Performing Arts in 2013, followed by a Master of Arts in Arts Administration in 2016, both from Savannah College of Art and Design. At the conclusion of the Master of Arts program, she received the Outstanding Academic Achievement Award in Arts Administration/Business Design and Arts Leadership.

Camille has served in multiple leadership roles within the arts. As an actor she obtained a Kennedy Center American Theater Festival nomination in 2012. She taught improv, history of non-Western

theatre, and vocal lessons to children ranging in age from 5 to 13 at Riverside Children’s Theatre. For her Master of Arts final project she produced and directed a large-scale innovative live experience featuring interactive technology. Currently she is the Artistic Assistant at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, California, where she works closely with the Artistic Director and Director of Programming to help develop “The Wallis” into one of the leading performing arts centers in the United States and the world.

### **Arts Education: Exposure Program Purpose**

The Arts Education grant programs are rooted in the California Art Council’s belief that arts education is an essential tool for healthy human development that it should be available to all. The overarching purpose of the multistrand Arts Education grant program is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts.

The purpose of the Exposure program is to support attendance at performances and exhibits for students who may have limited access to these experiences. The impact of student attendance at these events should be complemented by pre- and post-attendance activities.

Successful Arts Education projects will address the following goals:

- Develop the artistic abilities of students through sequential, hands-on arts learning.
- Promote life skills such as critical thinking, problem-solving, collaboration, and positive self-expression through the arts.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and to support students’ positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.
- Cultivate students’ appreciation for the arts, and understanding of themselves as capable and consequential arts patrons and participants.
- Align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards, as well as Creative Youth Development frameworks.

### **Attachments**

Attachments to this report include the ranked list of Arts Education: Exposure applicants and panelist bios.

CALIFORNIA ARTS COUNCIL  
2017-2018 Arts Education: Exposure  
Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	Fiscal Sponsor Name	County	Final Rank	Request Amount	Funding Recommendation
AE-EXP-17-2306	AFRICAN-AMERICAN SHAKESPEARE COMPANY		San Francisco	6	\$ 18,000	\$ 17,100
AE-EXP-17-2279	AXIS DANCE COMPANY		Alameda	6	\$ 18,000	\$ 17,100
AE-EXP-17-1959	CALIFORNIA SHAKESPEARE THEATER		Alameda	6	\$ 18,000	\$ 17,100
AE-EXP-17-1927	CARMEL BACH FESTIVAL INC		Monterey	6	\$ 18,000	\$ 17,100
AE-EXP-17-2300	CLASSICS FOR KIDS INC		San Diego	6	\$ 18,000	\$ 17,100
AE-EXP-17-2444	DIABOLO DANCE THEATRE		Los Angeles	6	\$ 18,000	\$ 17,100
AE-EXP-17-2379	GEFFEN PLAYHOUSE INC		Los Angeles	6	\$ 18,000	\$ 17,100
AE-EXP-17-2047	GRAND VISION FOUNDATION		Los Angeles	6	\$ 18,000	\$ 17,100
AE-EXP-17-2224	LONG BEACH SYMPHONY ASSOCIATION		Los Angeles	6	\$ 18,000	\$ 17,100
AE-EXP-17-2382	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	6	\$ 18,000	\$ 17,100
AE-EXP-17-1861	ODC		San Francisco	6	\$ 18,000	\$ 17,100
AE-EXP-17-1930	PACIFIC SYMPHONY		Orange	6	\$ 18,000	\$ 17,100
AE-EXP-17-2228	SAN FRANCISCO YOUTH THEATRE		San Francisco	6	\$ 18,000	\$ 17,100
AE-EXP-17-2153	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	6	\$ 18,000	\$ 17,100
AE-EXP-17-2195	SHAKESPEARE-SAN FRANCISCO		San Francisco	6	\$ 18,000	\$ 17,100
AE-EXP-17-1887	UNIVERSITY OF CALIFORNIA SANTA BARBARA		Santa Barbara	6	\$ 18,000	\$ 17,100
AE-EXP-17-2192	VIVER BRASIL DANCE COMPANY		Los Angeles	6	\$ 18,000	\$ 17,100
AE-EXP-17-1973	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR		San Diego	6	\$ 7,000	\$ 6,650
AE-EXP-17-1975	ABOUT PRODUCTIONS		Los Angeles	5	\$ 17,995	\$ 15,296
AE-EXP-17-2001	AIMUSIC SCHOOL		Santa Clara	5	\$ 18,000	\$ 15,300
AE-EXP-17-2236	ARMORY CENTER FOR THE ARTS		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2369	BAY AREA CHILDRENS THEATRE		Alameda	5	\$ 18,000	\$ 15,300
AE-EXP-17-2142	BAYVIEW OPERA HOUSE INC		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-2229	Carpenter Performing Arts Center	California State University	Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2233	CONTEMPORARY JEWISH MUSEUM		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-1753	CRAFT IN AMERICA INC		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-1872	DIABLO REGIONAL ARTS ASSOCIATION		Contra Costa	5	\$ 18,000	\$ 15,300
AE-EXP-17-2313	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	5	\$ 18,000	\$ 15,300
AE-EXP-17-2418	ENSEMBLE THEATRE COMPANY OF SANTA BARBARA INC		Santa Barbara	5	\$ 17,706	\$ 15,050
AE-EXP-17-2339	FOUNDATION FOR THE PERFORMING ARTS CENTER		San Luis Obispo	5	\$ 18,000	\$ 15,300
AE-EXP-17-2321	FRESNO PHILHARMONIC ASSOCIATION		Fresno	5	\$ 18,000	\$ 15,300
AE-EXP-17-1719	FRIENDS OF OLYMPIA STATION INC		Santa Cruz	5	\$ 18,000	\$ 15,300
AE-EXP-17-2016	GOLDEN VALLEY MUSIC SOCIETY INC		Riverside	5	\$ 8,152	\$ 6,929
AE-EXP-17-2223	KADIMA CONSERVATORY OF MUSIC INC		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2340	LAGUNA ART MUSEUM		Orange	5	\$ 13,508	\$ 11,482
AE-EXP-17-2322	LIBERTY PAINTING CORP		Siskiyou	5	\$ 7,000	\$ 5,950
AE-EXP-17-2356	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-1649	MARIN SHAKESPEARE COMPANY		Marin	5	\$ 18,000	\$ 15,300
AE-EXP-17-2327	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	5	\$ 18,000	\$ 15,300
AE-EXP-17-1976	MEDIA ARTS CENTER SAN DIEGO		San Diego	5	\$ 18,000	\$ 15,300
AE-EXP-17-2108	MONTEREY COUNTY SYMPHONY ASSN		Monterey	5	\$ 18,000	\$ 15,300
AE-EXP-17-2399	MUSEUM OF CONTEMPORARY ART		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-1937	NEW WEST SYMPHONY ASSOCIATION		Ventura	5	\$ 18,000	\$ 15,300
AE-EXP-17-1675	NOAH PURIFOY FOUNDATION		San Bernardino	5	\$ 5,490	\$ 4,667
AE-EXP-17-2079	OLD GLOBE THEATRE		San Diego	5	\$ 18,000	\$ 15,300
AE-EXP-17-2426	OUTSIDE THE LENS		San Diego	5	\$ 18,000	\$ 15,300
AE-EXP-17-2257	PALO ALTO ART CENTER FOUNDATION		Santa Clara	5	\$ 18,000	\$ 15,300
AE-EXP-17-2317	PASADENA PLAYHOUSE STATE THEATRE OF CALIFORNIA INC		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2403	PLAYWRIGHTS PROJECT		San Diego	5	\$ 14,000	\$ 11,900
AE-EXP-17-1598	REGENTS OF THE UNIVERSITY OF CALIFORNIA		Yolo	5	\$ 18,000	\$ 15,300
AE-EXP-17-2159	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	5	\$ 18,000	\$ 15,300
AE-EXP-17-1530	RHYTHMIX CULTURAL WORKS		Alameda	5	\$ 18,000	\$ 15,300

Recommendation	
Rank	% Request
6	95
5	85
4	75

Total Recommended
\$1,556,905

CALIFORNIA ARTS COUNCIL  
2017-2018 Arts Education: Exposure  
Panel Rankings and Funding Recommendations

AE-EXP-17-2347	SACRAMENTO BALLET ASSOCIATION		Sacramento	5	\$ 16,431	\$ 13,966
AE-EXP-17-1970	SACRAMENTO THEATRE COMPANY		Sacramento	5	\$ 18,000	\$ 15,300
AE-EXP-17-2294	SAN BENITO COUNTY ARTS COUNCIL		San Benito	5	\$ 18,000	\$ 15,300
AE-EXP-17-2250	SAN DIEGO BALLET		San Diego	5	\$ 12,000	\$ 10,200
AE-EXP-17-2334	SAN DIEGO OPERA ASSOCIATION		San Diego	5	\$ 18,000	\$ 15,300
AE-EXP-17-1804	SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION		San Diego	5	\$ 16,000	\$ 13,600
AE-EXP-17-2007	SAN FRANCISCO JAZZ ORGANIZATION		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-2261	SAN FRANCISCO OPERA GUILD		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-2351	SAN FRANCISCO SYMPHONY		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-2400	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-1652	SEQUOIA SYMPHONY ORCHESTRA		Tulare	5	\$ 18,000	\$ 15,300
AE-EXP-17-1882	SHAKESPEARE PLAY ON		Santa Cruz	5	\$ 14,000	\$ 11,900
AE-EXP-17-1980	SIERRA COUNTY ARTS COUNCIL		Sierra	5	\$ 5,350	\$ 4,548
AE-EXP-17-2298	TEATRO VISION		Santa Clara	5	\$ 10,000	\$ 8,500
AE-EXP-17-2361	THE BOARD OF TRUSTEES OF THE LELAND STANFORD		Santa Clara	5	\$ 18,000	\$ 15,300
AE-EXP-17-2376	THE COLBURN SCHOOL		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2038	TheatreWorkers Project	Ensemble Studio Theatre,	Los Angeles	5	\$ 3,575	\$ 3,039
AE-EXP-17-1614	TUSTIN AREA COUNCIL FOR THE FINE ARTS		Orange	5	\$ 2,500	\$ 2,125
AE-EXP-17-2425	UNIVERSITY OF SOUTHERN CALIFORNIA		Los Angeles	5	\$ 18,000	\$ 15,300
AE-EXP-17-2193	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$ 5,250	\$ 4,463
AE-EXP-17-2252	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	5	\$ 18,000	\$ 15,300
AE-EXP-17-2344	YOUTH IN ARTS		Marin	5	\$ 10,000	\$ 8,500
AE-EXP-17-2315	24TH STREET THEATRE COMPANY		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2436	A NOISE WITHIN		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-1556	ACTORS GANG INC		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2288	ADVAITA SOCIETY		Alameda	4	\$ 18,000	\$ 13,500
AE-EXP-17-1635	ATTITUDINAL HEALING CONNECTION INC		Alameda	4	\$ 18,000	\$ 13,500
AE-EXP-17-2326	BERKELEY SYMPHONY ORCHESTRA		Alameda	4	\$ 18,000	\$ 13,500
AE-EXP-17-2359	Calidanza Dance Company	La Familia Counseling Cen	Sacramento	4	\$ 18,000	\$ 13,500
AE-EXP-17-2158	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO		San Diego	4	\$ 18,000	\$ 13,500
AE-EXP-17-1508	CENTER FOR WORLD MUSIC		San Diego	4	\$ 18,000	\$ 13,500
AE-EXP-17-1764	CHEZA NAMI FOUNDATION INC		Alameda	4	\$ 9,700	\$ 7,275
AE-EXP-17-2370	COLLAGE DANCE THEATRE		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-1519	CRAFT AND FOLK ART MUSEUM INCORPORATING THE EGG		Los Angeles	4	\$ 16,250	\$ 12,188
AE-EXP-17-2342	CUTTING BALL THEATER		San Francisco	4	\$ 18,000	\$ 13,500
AE-EXP-17-2398	CYGNET THEATRE COMPANY		San Diego	4	\$ 18,000	\$ 13,500
AE-EXP-17-2092	DELL-ARTE INC		Humboldt	4	\$ 18,000	\$ 13,500
AE-EXP-17-2291	DIABLO BALLET		Contra Costa	4	\$ 18,000	\$ 13,500
AE-EXP-17-2045	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	4	\$ 13,400	\$ 10,050
AE-EXP-17-2290	ENCORE THEATRE GROUP		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2355	GOLD COAST CHAMBER PLAYERS		Contra Costa	4	\$ 9,500	\$ 7,125
AE-EXP-17-2249	HERNANDEZ MARIACHI HERITAGE SOCIETY		Los Angeles	4	\$ 10,000	\$ 7,500
AE-EXP-17-2265	INNER-CITY ARTS		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2207	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$ 15,050	\$ 11,288
AE-EXP-17-2338	L A S BEST		Los Angeles	4	\$ 7,000	\$ 5,250
AE-EXP-17-2013	MAMMOTH LAKES FOUNDATION		Mono	4	\$ 18,000	\$ 13,500
AE-EXP-17-1998	MARIN MUSEUM OF CONTEMPORARY ART		Marin	4	\$ 10,080	\$ 7,560
AE-EXP-17-2314	NEW VILLAGE ARTS INC		San Diego	4	\$ 2,500	\$ 1,875
AE-EXP-17-2239	OAKLAND BALLET COMPANY		Alameda	4	\$ 18,000	\$ 13,500
AE-EXP-17-1971	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2388	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG		Los Angeles	4	\$ 9,682	\$ 7,262
AE-EXP-17-2383	SAN DIEGO DANCE THEATER		San Diego	4	\$ 18,000	\$ 13,500
AE-EXP-17-2006	SAN FRANCISCO CHAMBER ORCHESTRA INC		San Francisco	4	\$ 18,000	\$ 13,500
AE-EXP-17-1779	SAN FRANCISCO OPERA ASSOCIATION		San Francisco	4	\$ 18,000	\$ 13,500

CALIFORNIA ARTS COUNCIL  
2017-2018 Arts Education: Exposure  
Panel Rankings and Funding Recommendations

AE-EXP-17-1993	SANTA BARBARA MUSEUM OF ART		Santa Barbara	4	\$ 18,000	\$ 13,500
AE-EXP-17-2220	SANTA ROSA SYMPHONY ASSOCIATION		Sonoma	4	\$ 18,000	\$ 13,500
AE-EXP-17-2343	SOUTHLAND SINGS		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2081	STATE STREET BALLET		Santa Barbara	4	\$ 18,000	\$ 13,500
AE-EXP-17-1878	SUAREZ DANCE THEATER		Los Angeles	4	\$ 2,500	\$ 1,875
AE-EXP-17-2035	THE CSU CHICO RESEARCH FOUNDATION		Butte	4	\$ 18,000	\$ 13,500
AE-EXP-17-2253	THE HARMONY PROJECT		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-2099	THE LANCASTER PERFORMING ARTS CENTER FOUNDATION		Los Angeles	4	\$ 9,000	\$ 6,750
AE-EXP-17-2021	THE NEW CHILDRENS MUSEUM		San Diego	4	\$ 15,027	\$ 11,270
AE-EXP-17-2381	TRITON MUSEUM OF ART		Santa Clara	4	\$ 11,300	\$ 8,475
AE-EXP-17-2271	WALLIS ANNENBERG CENTER FOR THE PERFORMING ARTS		Los Angeles	4	\$ 18,000	\$ 13,500
AE-EXP-17-1459	YOUTH SPEAKS INC		San Francisco	4	\$ 18,000	\$ 13,500
AE-EXP-17-2424	3 POINT 0		Sacramento	3	\$ 18,000	\$ -
AE-EXP-17-2091	916 INK		Sacramento	3	\$ 15,000	\$ -
AE-EXP-17-2206	ALLAN HANCOCK COLLEGE AUXILIARY PROGRAMS CORPORATION		Santa Barbara	3	\$ 18,000	\$ -
AE-EXP-17-2323	ARTS FOR THE SCHOOLS		Nevada	3	\$ 18,000	\$ -
AE-EXP-17-2450	BOYS & GIRLS CLUB OF TUSTIN		Orange	3	\$ 17,877	\$ -
AE-EXP-17-2065	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		Sacramento	3	\$ 8,000	\$ -
AE-EXP-17-1731	CHARLES W BOWERS MUSEUM CORPORATION		Orange	3	\$ 18,000	\$ -
AE-EXP-17-1988	DIMENSIONS DANCE THEATER INCORPORATED		Alameda	3	\$ 18,000	\$ -
AE-EXP-17-2287	ENRICHMENT WORKS		Los Angeles	3	\$ 18,000	\$ -
AE-EXP-17-1968	GALLO CENTER FOR THE ARTS INC		Stanislaus	3	\$ 18,000	\$ -
AE-EXP-17-2245	HUMBOLDT STATE UNIVERSITY SPONSORED PROGRAMS FO		Humboldt	3	\$ 10,406	\$ -
AE-EXP-17-2180	JC CULTURE FOUNDATION		Los Angeles	3	\$ 2,875	\$ -
AE-EXP-17-2230	MUCKENTHALER CULTURAL CENTER FOUNDATION		Orange	3	\$ 16,625	\$ -
AE-EXP-17-1752	SACRA PROFANA		San Diego	3	\$ 16,596	\$ -
AE-EXP-17-1955	SAN DIEGO JUNIOR THEATRE		San Diego	3	\$ 16,900	\$ -
AE-EXP-17-1568	SAN PEDRO CITY BALLET		Los Angeles	3	\$ 18,000	\$ -
AE-EXP-17-1681	SATURDAY NIGHT BATH CONCERT FUND		Los Angeles	3	\$ 7,780	\$ -
AE-EXP-17-2389	THE P G K PROJECT INC		San Diego	3	\$ 18,000	\$ -
AE-EXP-17-2258	THE SACRAMENTO BLUES SOCIETY		Sacramento	3	\$ 5,005	\$ -
AE-EXP-17-2204	THEATRE FOR CHILDREN INC		Sacramento	3	\$ 18,000	\$ -
AE-EXP-17-1697	THEATRE PRODUCTION & TECHNICAL ACADEMY INC		Sacramento	3	\$ 9,200	\$ -
AE-EXP-17-2213	Trinity Alps Chamber Music Festival	Trinity County Arts Council	Trinity	3	\$ 14,600	\$ -
AE-EXP-17-2004	YOUTH UPRISING		Alameda	3	\$ 18,000	\$ -
AE-EXP-17-2336	ARTS COUNCIL OF KERN		Kern	2	\$ 12,900	\$ -
AE-EXP-17-2073	CANTARE CON VIVO		Alameda	2	\$ 6,000	\$ -
AE-EXP-17-2404	CHILDRENS CREATIVITY MUSEUM		San Francisco	2	\$ 18,000	\$ -
AE-EXP-17-2277	EASTERN SIERRA SYMPHONY ASSOCIATION INC		Mono	2	\$ 5,400	\$ -
AE-EXP-17-2201	El Sistema Santa Cruz	Arts Council Santa Cruz Co	Santa Cruz	2	\$ 6,250	\$ -
AE-EXP-17-2303	KINGS AND CLOWNS INC		Los Angeles	2	\$ 17,100	\$ -
AE-EXP-17-2410	OFF THE WALL GRAFFITI FOUNDATION		Los Angeles	2	\$ 10,000	\$ -
AE-EXP-17-2393	OJAI FESTIVALS LTD		Ventura	2	\$ 8,325	\$ -
AE-EXP-17-2390	OPEN FLOOR SOCIETY INC		Los Angeles	2	\$ 12,750	\$ -
AE-EXP-17-2089	SLAM! Program Los Angeles	Community Partners	Los Angeles	2	\$ 18,000	\$ -
<b>TOTAL:</b>					<b>\$ 2,328,535</b>	<b>\$ 1,556,905</b>



**FY2017-18 Arts Education: Exposure  
Peer Review Panel  
April 2 - 4, 2018**

**Panelist Bios**

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<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Camille Jenkins</b>	<b>Theatre</b>	<b>Los Angeles</b>
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Camille Jenkins is an arts administrator, producer, actor, and teaching artist who has been involved in and captivated by the arts since she was a young child. She earned a Bachelor of Fine Arts in Performing Arts in 2013, followed by a Master of Arts in Arts Administration in 2016, both from Savannah College of Art and Design. At the conclusion of the Master of Arts program, she received the Outstanding Academic Achievement Award in Arts Administration/Business Design and Arts Leadership. Camille has served in multiple leadership roles within the arts. As an actor she obtained a Kennedy Center American Theater Festival nomination in 2012. She taught improv, history of non-western theatre, and vocal lessons to children ranging in ages 5-13 at Riverside Children’s Theatre. For her Master of Arts final project she produced and directed a large scale innovative live experience featuring interactive technology. Currently she is the Artistic Assistant at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, California, where she works closely with the Artistic Director and Director of Programming to help develop “The Wallis” into one of the leading performing arts centers in the United States and the world.

<b>Adrienne Valencia</b>	<b>Music</b>	<b>San Diego</b>
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Native Californian Adrienne Valencia joined the staff of the San Diego Symphony as Director of Education & Community Engagement in August, 2007. From November, 2001 to July, 2007, she held a similar position with the Rochester Philharmonic Orchestra (NY) where she expanded their education programs in the midst of post-9/11 economic turmoil. She began her orchestra career in September, 1996 in the Pacific Symphony Orchestra’s education department where she had the opportunity to learn much about the orchestra world and implement a number of large-scale programs serving more than 80,000 students and adults each year. A pianist, singer and former music teacher, Adrienne holds a Bachelor of Arts in Music degree from Humboldt State University and a Master of Music in Piano Performance and Pedagogy from California State University, Fullerton.

<b>Anne Viricel</b>	<b>Music</b>	<b>San Bernardino</b>
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Dr. Anne Viricel is Executive Director of the San Bernardino Symphony, spending her days creating opportunities for visibility for the region's longest running and most prestigious professional orchestra. In the evenings, she is a professor at the University of Redlands School

of Business specializing in quantitative operations and strategy coursework. In addition, she is an elected member of the San Bernardino Community College Board of Trustees focusing on increasing student opportunities. Dr. Viricel is also an author, having published dozens of academic and industry articles and, most recently, collaborating on the autobiography of educator and civil rights activist Dr. Margaret Hill. She is a current board member of The San Bernardino County Natural History Museum and the County Arts Connection, as well as several local service clubs. She is also an active member of the American Association of University Women, and serves on the Bonnes Meres Auxiliary of the Children's Fund, the Assistance League of San Bernardino, and the San Bernardino Symphony Guild. Her recent awards include Assembly District 40 City of Highland Woman of the Year, League of Women Voters Citizen of Achievement, University of Redlands Excellence in Teaching Award, and the Black Culture Foundation's Black Rose Award.

**FY2017-18 Arts Education: Exposure  
Peer Review Panel  
April 9 - 11, 2018**

**Panelist Bios**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Luisa Cariaga</b>	<b>Music</b>	<b>Orange</b>
<p>Luisa has 18 years of non-profit management experience, and has worked in the arts for over 20. Since 2013, she has been the Director of Institutional Giving for Pacific Symphony, and from 2007-2013 served as Grants Manager for The Music Center in Los Angeles. As Managing Director she worked for East West Players, Deaf West Theatre and Bilingual Foundation for the Arts, where she helped manage K-12 education programs and community outreach for each theater company. She has worked for the LA County Arts Commission and served on their grants panel before joining their staff in 1998. Over the years, Luisa has served on grants panels for the California Arts Council (2008-2015), National Association of Latino Arts and Culture (2006), City of LA Department of Cultural Affairs (2000-2013), City of Santa Clarita (2000), and Arts Council of Long Beach (2008-2016).</p>		

<b>Shannon Huang</b>	<b>Visual Art</b>	<b>Los Angeles</b>
<p>Shannon Huang has a background in development and special events, Shannon has worked in the non-profit sector with organizations including The Greater Pittsburgh Arts Council, Jacob’s Pillow Dance Festival, America SCORES LA, and the Orange County Museum of Art and has worked for Ryman Arts since 2014. Shannon earned her Master of Arts Management degree from Carnegie Mellon University and a BA in Humanities and Arts from UC Irvine.</p>		

<b>Anne Smith</b>	<b>Multidisciplinary</b>	<b>San Francisco</b>
<p>Dr. Anne W. Smith is an arts consultant recognized as a leader in the field of arts administration in a variety of roles including advocate, arts professional, planning and organizational development consultant, professor, and arts educator serving a variety of interests nationally and internationally. She was a long term Arts Management and Arts Professor at Golden Gate University (now retired). Currently a Trustee for Theatre Bay Area (Secretary), Chair of the Fountain Project Foundation, Arts Forum Chair of the Commonwealth Club of California and Past President of The Book Club of California. Previously interim Executive Director for San Francisco Center for the Book, Book Club of California, and San Francisco Circus Center, Arts Education Manager SF Arts Commission, Program Manager for California Arts Council, Director of SummerDance Festival, the San Francisco Arts Commission Arts Festival, and General Manager for Dance Spectrum Ballet and ODC Performance Gallery. Previously a Trustee for San Francisco Center for the Book, Medical Clowns Project, California Arts Advocates, San Francisco Girls Chorus, California Lawyers for the Arts Chanticleer, Dance Bay Area, the California Association of Dance Companies, Institute for Non-Profit Management, University of San Francisco, IZZIES Awards committee, World Arts West. DPA from Golden Gate University, an</p>		

MA in Humanities & Curriculum from Columbia University and a BA in English from State University of New York.

**Ashleigh Worley**

**Theatre**

**Marin**

Hailing from the east coast, Ashleigh paid her dues working in the trenches of education as a public school theatre teacher for grades 6-12. As an award-winning director and educator, she was charged with designing curriculum for the North Carolina Department of Public Instruction to use as examples of best practice. Ashleigh has worked for theatre companies across North Carolina in a variety of capacities from special effects makeup, directing, teaching artistry, and design. While full time in-school teaching holds her heart, Ashleigh decided to make the leap to professional theatre to expand her reach to students beyond her classroom walls. Since 2015, Ashleigh has worked as a director, stage manager, teaching artist, and educational consultant for multiple arts organizations around the Bay Area. She now serves as Director of Education at Marin Theatre Company, where she oversees in-school residencies and workshops, on site conservatory classes, and community engagement for the company. Ashleigh has also served as a grant reviewer for the Creative Sonoma Peer Review Panel.

**FY2017-18 Arts Education: Exposure  
Peer Review Panel  
May 16 - 18, 2018**

**Panelist Bios**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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**Matt Carney**

**Dance**

**San Diego**

Matt is an artist and non-profit administrator. He has danced professional for 18 years working for companies in the Midwest and Southern California. He has his BFA in Dance from the U. of MO-Kansas City's Conservatory of Music and Dance and his Master in Public Administration from SDSU's School of Public Affairs, Southern California's premier urban research university, focusing on organizational development, fiscal analysis, and flow of communication. Previously he served as Executive Director of San Diego Dance Theater and is currently the Director of Development at the San Diego Ballet.

**Olivia Dodd**

**Multidisciplinary**

**Napa**

Olivia has served as President & CEO of Napa County's local arts agency since March 2012. During this time, she has founded the ACNV Community Fund a re-granting program for artists and small nonprofits as well as serving on the Napa County committee designing and recommending grants for local arts and culture nonprofits - 3 years as Chair. Prior to this, she was President and Co-Founder of Wandering Rose, an alternative arts organization serving next generation Napa County residents. Olivia graduated from the University of Southern California with a degree in Cinematic Arts including an Honors Certificate from the Institute for Multimedia Literacy.

**Erika Gee**

**Visual Art**

**Alameda**

Erika Gee is an educator, administrator, and cultural worker. She has both breadth and depth of experience in a variety of arts and cultural institutions in the Bay Area, Los Angeles, and New York. Currently she is a planner at Chinatown Community Development Center, focusing on creative placemaking, and was The San Francisco Foundation's arts and culture fellow. She served as a panelist for the Institute of Museum & Library Services and San Francisco Arts Commission. Erika holds a BA in History/Art History from UCLA, and MS Ed. in Museum Education from Bank Street College of Education.

**Karen Kiss**

**Visual Art**

**Los Angeles**

Karen Kiss has experience in artistic, corporate, and nonprofit environments. Prior to joining Venice Arts in 2012, she served as the Managing Director of Reading to Kids. Before that, she spent seven years with Inside Out Community Arts, first as Development Director, then Managing Director. During her tenure she raised over \$3 million in Foundation, Government, and Corporate grants, and the organization's budget doubled from \$400K to over \$800K. Karen produced the award winning documentary film Last Call at Maud's, the Independent Television

Service's Pride Divide (with funds from the Corporation for Public Broadcasting) and a film festival short Xmas Past. She was the Research and Training Director for Lettuce Amuse U's Corporate Division, where she wrote training programs and worked with professional comedians who delivered them to clients which included Vons, Disneyland, Pennzoil, Amtrak among others. Karen spent several years working with corporate communications at the investment banking firm Dresdner, Kleinwort, Wasserstein (formerly Wasserstein Perella). She earned her Master's degree at San Francisco State University.

**Laurie Zimmerman**

**Literary Arts**

**Los Angeles**

Laurie Zimmerman is grants writer for Los Angeles Chamber Orchestra, after 30 years as a poet and teacher of literature and creative writing at a NH prep school. Previously, she served as poetry editor at an arts magazine in Berkeley, CA. Laurie earned her MFA at Bennington College. She is the author of *Bright Exit* (Quercus Review Press, 2014). Her work has been featured widely in literary journals, including *New Letters*, *Poet Lore*, *Paterson Literary Review*, *Cider Press Review*, *River Styx*, *Crab Orchard Review*, *Orion*, *Rattle*, *5 AM*, *Oberon*, *Mid-American Review*, *Image*, etc., and online at *Verse Daily*, the *Academy of American Poets*, among others. Laurie is the recipient of the *New Letters Award in Poetry*, *River Styx International Poetry prize*, *Quercus Review Poetry Award*; she was a finalist for the *May Swenson Poetry Award*, *Agnes Lynch Starrett Poetry Prize*, and *Washington Prize*, among others. Five poems received nominations for the *Pushcart prize*. Her poetry has been featured on NH Public Radio. She earned a fellowship from the U. of New Orleans to write in Lithuania. Her chapbook *Hidden Branches* (Carmarthen Oak Press, 1984) was published in California.

# TAB 7

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Hilary Amnah, Arts Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-2018 Arts and Public Media Funding Recommendations**

**Staff requests approval to fund applications to the FY17-18 Arts and Public Media program as determined by the vote of Council and the panel ranks.**

### **2017-18 Arts and Public Media Funding Requests and Panel Recommendations**

A peer review panel convened for two days each between April 23 and April 24 to adjudicate a total of 22 applications for a total request of \$382,815.

24 applications were received.  
22 applications were reviewed.  
16 applications were ranked 4 and above.

Highly ranked proposals included comprehensive project designs with clear timelines and objectives. The panel appreciated projects that included a relevance and engagement with the intended community being served. Experienced, qualified media staff and project leads also played a role in successful applications. The most compelling proposals included excellent examples of artistic work samples that directly related to the type of work proposed in the application.

### **Arts and Public Media Panel Representative**

The Arts and Public Media panel is represented by **Santhosh Daniel**. Santhosh is a writer, producer and creative consultant specializing in strategic communications, social enterprise, and independent media and arts. He is founder of the creative collective Compound and co-founder of Projector, a social innovation and storytelling media initiative. His professional experience includes work with The Global Film Initiative and partners such as Smithsonian, Medium, Virgin America, Umpqua Bank, Oakland Museum of California, and U.S. Department of State, as well as original media and arts initiatives, including the community media project, Microcity, Open Account, a podcast by Slate, and the forthcoming documentary food series First Kitchen. Santhosh serves on the Board of Directors of California Humanities and Found Sound Nation, a music innovation and diplomacy organization. He has also served as a panelist and adviser for arts and media funds, including the San Francisco Arts

Commission, California Arts Council, California Documentary Project, Headlands Artist Residency, CAAM Media Fund, Rainin Filmmaking Grants Program, and European Audiovisual Entrepreneurs. He has a BA in English from the University of Washington and a MFA in English from the University of Iowa Writers' Workshop.

### **Arts and Public Media Program Purpose**

The Arts and Public Media program supports the production and programming of multiplatform media projects that engage Californians with authentic local stories and experiences centered on the value of arts, culture, and creative expression. This grant is available to nonprofit media organizations and local units of government that manage public media stations. A nonprofit media organization refers to an entity with a 501(c)(3) tax-exempt status engaged in disseminating information to the general public or a specific community through a newspaper, magazine, other publication, radio, television, cable television, or other medium of mass communication.

This program supports projects that meet the following goals:

- Demonstrate the impact and benefits of arts, culture, and creative expression through professional media storytelling and/or reporting.
- Feature California and/or California-related artists and arts organizations, community arts projects, and/or arts education initiatives.
- Promote civic engagement, encourage collective problem solving, and build bridges across cultures.
- Recognize that arts and culture have a direct impact on the health, welfare, and economic well-being of all Californians and their communities.
- Activate community partner(s) from various arts and media, and non-arts and nonmedia sectors.
- Foster community dialogue and engagement through innovative multiplatform arts and culture-based project activities, including but not limited to radio or television broadcast, digital media, interactive strategies, and/or live public events.
- Provide paid opportunities for media professionals such as producers, directors, writers, designers, reporters, etc.

### **Attachments**

Attachments to this report include the ranked list of Arts and Public Media applicants and panelist bios.

**CALIFORNIA ARTS COUNCIL**  
2017-2018 Arts and Public Media

Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	County	Grant Request	Final Rank	Funding Recomm
APM-17-2772	KQED INC	San Francisco	\$18,000	6	\$17,100
APM-17-2927	CRAFT IN AMERICA INC	Los Angeles	\$18,000	6	\$17,100
APM-17-2930	Connectopod Learning	Los Angeles	\$18,000	6	\$17,100
APM-17-2958	CALIFORNIA HUMANITIES	Alameda	\$18,000	6	\$17,100
APM-17-2548	LA THEATRE WORKS	Los Angeles	\$18,000	6	\$17,100
APM-17-2266	RAZORCAKE-GORSKY INC	Los Angeles	\$18,000	5	\$15,300
APM-17-2911	SO SAY WE ALL	San Diego	\$18,000	5	\$15,300
APM-17-2232	KCETLINK	Los Angeles	\$18,000	5	\$15,300
APM-17-2762	MODESTO SOUND	Stanislaus	\$9,425	5	\$8,011
APM-17-2953	BAY AREA VIDEO COALITION INC	San Francisco	\$18,000	5	\$15,300
APM-17-2949	SOUTHERN CALIFORNIA PUBLIC RADIO	Los Angeles	\$18,000	4	\$13,500
APM-17-2974	KCRW FOUNDATION INC	Los Angeles	\$18,000	4	\$13,500
APM-17-2797	CALIFORNIA COLLEGE OF THE ARTS	San Francisco	\$15,500	4	\$11,625
APM-17-2046	FRAMELINE INC	San Francisco	\$18,000	4	\$13,500
APM-17-2811	SAN FRANCISCO JEWISH FILM FESTIVAL	San Francisco	\$18,000	4	\$13,500
APM-17-2942	KOCE-TV FOUNDATION	Orange	\$18,000	4	\$13,500
APM-17-2941	HUMBOLDT STATE UNIVERSITY SPONSORED PROGRAMS FOUNDATION	Humboldt	\$15,890	3	\$0
APM-17-2957	YOUTH RADIO	Alameda	\$18,000	3	\$0
APM-17-2939	SCREAMFEST HORROR FILM FESTIVAL	Los Angeles	\$18,000	3	\$0
APM-17-2981	LEVEL GROUND INC	Los Angeles	\$18,000	3	\$0
APM-17-2909	FUTURE ROOTS INC	Los Angeles	\$18,000	3	\$0
APM-17-2741	EIGHTEEN EIGHTY EIGHT	Orange	\$18,000	1	\$0
					\$0

Recommendation	
Rank	% Request
6	95
5	85
4	75

Total Recomm.
\$233,836

## **FY 2017-18 Arts and Public Media**

### **Peer Review Panel**

**April 23-24, 2018**

### **Panelist Bios**

#### **Santhosh Daniel**

#### **San Francisco**

Santhosh Daniel is a writer, producer and creative consultant specializing in strategic communications, social enterprise and independent media and arts. He is founder of the creative collective Compound and co-founder of Projector, a social innovation and storytelling media initiative. His professional experience includes work with The Global Film Initiative and partners such as Smithsonian, Medium, Virgin America, Umpqua Bank, Oakland Museum of California and U.S. Department of State, as well as original media and arts initiatives, including the community media project, Microcity, Open Account, a podcast by Slate, and the forthcoming documentary food series, First Kitchen. Santhosh serves on the Board of Directors of California Humanities and Found Sound Nation, a music innovation and diplomacy organization. He has also served as a panelist and advisor for arts and media funds, including the San Francisco Arts Commission, California Arts Council, California Documentary Project, Headlands Artist Residency, CAAM Media Fund, Rainin Filmmaking Grants Program and European Audiovisual Entrepreneurs. He has a B.A. in English from the University of Washington and a M.F.A. in English from the University of Iowa Writers' Workshop.

#### **Tatiana Harrison**

#### **Healdsburg**

I believe that my diverse work experience has been very relevant to arts and cultural communities. For example, for three years, I worked in Latin America as a radio correspondent for National Public Radio, Public Radio International and Pacifica networks. I believe there is little that teaches you as much about communication as a correspondent job, weaving words to reach across cultures. I then directed a youth radio program at our local NPR station, KRCB. My job was teaching youth to express themselves for an audience whose experiences were often far-removed from their own. For these four years, I taught writing and listening workshops, and created show scripts around tough topics such as gang violence, immigration and identity. Many of these can be found at [https://www.prx.org/group\\_accounts/8616-krcbvoiceofyouth](https://www.prx.org/group_accounts/8616-krcbvoiceofyouth), including the powerful This I Believe essay for NPR: <http://thisibelieve.org/essay/21255/>. I now teach and tutor English in the Sonoma County's Main Adult Detention Facility and its Juvenile Hall.

#### **Marinda Johnson**

#### **Sacramento**

It is an honor to have the privilege to create content that not only entertains but informs the public. As a Producer interacting with the public on a daily basis, I must always maintain a public trust. In order to maintain that trust I take value in the importance of the information/content I am providing. I feel it is vital to always be in search of new opportunities to advance my skills and ability to reach more people, tell a better story, share art. Throughout my career in public media I have learned that the public is always in search of information they

can trust, answers to their questions, interest, concerns, an understanding of the things that are going on around them. While also wanting to know how those issues may affect their lives. Working on Emmy award winning series like Studio Sacramento a show that deals with topics from politics, arts and education, to a conversation with your local neighborhood bakery; it can be a task to insure that we are creating diverse topics and points of view. Or Emmy award winning series KVIE Arts Showcase, where I get the opportunity to tell artists stories and showcase their lives and careers how they see it through their eyes. Art is something that is so subjective and rather you like the art each artist creates or participates in. I try to give the viewer an appreciation or respect for why an artist does what they do, even if you may not like the art itself. I feel art is a part of who we are, not just what we do.

# TAB 8

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Jason Jong, Arts Education Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-19 Cultural Pathways Funding Recommendations**

**Staff requests approval to fund applications to the FY 17-19 Cultural Pathways program as determined by the vote of Council and the panel ranks.**

### **2017-19 Cultural Pathways Funding Requests and Panel Recommendations**

A peer review panel convened for three days between March 26 and March 28 to adjudicate a total of 63 applications for a total request of \$1,086,676.

63 applications were submitted.  
63 applications were reviewed.  
49 applications were ranked 4 and above.

Successful proposals came from organizations whose leadership and management clearly reflected the demographics of the community being served. Proposals ranked high where equity and impact could be evidenced through clear community engagement and meaningful opportunities to cultivate and celebrate traditional and contemporary arts. Exemplary applications demonstrated organizational readiness by having a strong fiscal trajectory, strong levels of contributed revenue, experienced managerial leadership, and broad support from community partners. Artistic merit at the highest levels reflected direct cultural and creative relevance to the communities represented.

### **Cultural Pathways Panel Representative**

Arash Shirinbab has managed to be a successful blend of an award-winning artist, Arabic-Persian calligrapher, and designer, as well as art administrator, art curator, and entrepreneur for the past 10 years. Shirinbab has participated in over 70 exhibitions (over 10 solos) nationally and internationally in the United States, Spain, Poland, Canada, Russia, France, Italy, and Iran; in locations such as the Triton Museum of Art in California, the Kunsthaus-Berlin-Marbella Center in Spain, and the Saadabad Palace in Tehran. He is a former council member of Friends of Calligraphy in San Francisco, a board member of Berkeley Art Center, a board member and chair of Art & Culture of Islamic Cultural Center of Northern California, and is the chief curator of the Calligraphies in Conversation International Exhibition. Shirinbab is the founder of several art initiatives, including Ziya Art Center in Berkeley, California,

where he serves as director. He prides himself on carrying his experience in art and also his business administration education, as a graduate of specialized MBA from California College of the Arts, into his art center which promotes cultural diversity, ethnic awareness, and social justice through arts on local, national, and international levels.

### **Cultural Pathways Program Purpose**

The Cultural Pathways program rooted in the California Arts Council's commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations.

Cultural Pathways is focused on small and emerging arts groups that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups. The purpose of the Pathways program is to strengthen the capacity of small, new, and emerging arts groups that serve and represent the diversity of California and to anchor the creative work of these groups in the cultural landscape of the state. The program is designed to support the cultural work that is developed within a community to authentically express, celebrate and cultivate the identity of that community.

Pathways grantees will participate in technical assistance, professional development, and co-learning activities as indicated in the guidelines for this program. Those activities will be developed by staff in consultation with the grantee cohort in the coming months.

### **Attachments**

Attachments to this report include the ranked list of Cultural Pathways applicants and panelist bios.

**CALIFORNIA ARTS COUNCIL**  
 2017-2018 Cultural Pathways  
 Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	County	Legal Name of Fiscal Sponsor	Grant Request	Final Rank	Recommendation		
CP-17-2505	SEVENTH NATIVE AMERICAN GENERATION - SNAG MAGAZINE	San Francisco	Galeria De La Raza	\$10,000	6	\$9,500	<b>Recommendation</b>	
CP-17-2247	SAMBAFUNK	Alameda		\$20,000	6	\$19,000	<b>Rank</b>	<b>%</b>
CP-17-2443	BALLET AFSANEH ART AND CULTURE	Marin		\$20,000	6	\$19,000	6	95
CP-17-2451	JUSTICE FOR MY SISTER COLLECTIVE	Los Angeles	Community Partners	\$20,000	6	\$19,000	5	85
CP-17-2476	NAVA DANCE THEATRE	Contra Costa		\$16,000	6	\$15,200	4	75
CP-17-2366	ALUM ROCK EDUCATIONAL FOUNDATION	Santa Clara		\$20,000	6	\$19,000		
CP-17-2070	MUSIC MISSION SAN FRANCISCO	San Francisco	Mission Cultural Center for Latino Arts	\$12,000	6	\$11,400		
CP-17-2419	THE SINGING BOIS	San Francisco	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	\$9,825	6	\$9,334		
CP-17-2183	RENAISSANCE INSTITUTE OF MUSIC	San Diego		\$20,000	6	\$19,000	<b>FY17-19 Total Rec</b>	
CP-17-2282	DOHEE LEE PURI ARTS	Alameda	Dancers' Group	\$20,000	6	\$19,000		
CP-17-1723	LA ULTIMA PARADA	Santa Clara	School of Arts and Culture at MHP	\$20,000	6	\$19,000	<b>\$699,811</b>	
CP-17-1750	FESTIVAL OF LATIN AMERICAN CONTEMPORARY CHOREOGRAPHEERS	San Francisco	Mission Cultural Center for Latino Arts	\$20,000	5	\$17,000		
CP-17-2479	JAZZANTIQUA INC	Los Angeles		\$10,000	5	\$8,500	<b>FY17-18 Total Rec</b>	
CP-17-2491	WATSONVILLE FILM FESTIVAL	Santa Cruz		\$20,000	5	\$17,000		
CP-17-2335	PARANGAL DANCE COMPANY	San Mateo		\$13,000	5	\$11,050		
CP-17-2325	SUPPORT FOR INTERTRIBAL	San Francisco	Independent Arts and	\$20,000	5	\$17,000	<b>\$349,906</b>	
CP-17-2493	LACUSTRE MICHOACAN DE OCAMPO	Sacramento	Latino Center of Art and Culture	\$3,750	5	\$3,188		
CP-17-2392	BALLET FOLKLORICO NUBE DE ORO	Sacramento		\$20,000	5	\$17,000		
CP-17-2405	INDIAN PERFORMING ART CENTER	Los Angeles		\$15,400	5	\$13,090		
CP-17-2301	CARNATIC CHAMBER CONCERTS	Alameda		\$20,000	5	\$17,000		
CP-17-2412	OCTENATE /SOULY DANCE ARTS	Los Angeles	Show Box L.A.	\$20,000	5	\$17,000		
CP-17-2477	FRES.CO	Fresno	Fresno Arts Council Inc	\$15,000	5	\$12,750		

**CALIFORNIA ARTS COUNCIL**  
2017-2018 Cultural Pathways  
Panel Rankings and Funding Recommendations

CP-17-2328	<b>SAN FRANCISCO BAY AREA THEATRE COMPANY</b>	San Francisco		\$20,000	5	\$17,000
CP-17-2014	<b>YOUNG CHOREOGRAPHERS PROJECT</b>	Los Angeles		\$19,000	5	\$16,150
CP-17-2106	<b>BARANGAY ARTS AND CULTURAL MOVEMENT</b>	San Diego	Asian Pacific Islander Community Actions (APICA)	\$20,000	5	\$17,000
CP-17-2470	<b>GREEN WINDOWS: ART OF INTERCHANGE</b>	Alameda	Intersection for the Arts	\$10,500	5	\$8,925
CP-17-2365	<b>AMMUNITION THEATRE COMPANY</b>	Los Angeles	Fulcrum Arts	\$20,000	5	\$17,000
CP-17-2292	<b>THE ROOTS AND WINGS PROJECT</b>	Los Angeles	Latino Arts Network	\$20,000	5	\$17,000
CP-17-2066	<b>CRITICAL MASS DANCE COMPANY</b>	Los Angeles		\$20,000	5	\$17,000
CP-17-2184	<b>PANAMANIAN INTERNATIONAL FILM</b>	Los Angeles	Los Cortos	\$20,000	5	\$17,000
CP-17-2296	<b>AFRICAN ARTS ACADEMY</b>	San Francisco		\$20,000	5	\$17,000
CP-17-2109	<b>RAIZES COLLECTIVE</b>	Sonoma		\$20,000	5	\$17,000
CP-17-2354	<b>THE CREATIVE EXPRESS</b>	Santa Cruz	Arts Council Santa Cruz County	\$12,000	5	\$10,200
CP-17-2433	<b>SILICON VALLEY AFRICAN FILM FESTIVAL</b>	Santa Clara		\$20,000	5	\$17,000
CP-17-2304	<b>YOUTH DRAMA THEATER</b>	Los Angeles		\$20,000	5	\$17,000
CP-17-1696	<b>MAKARA CENTER FOR THE ARTS</b>	Orange		\$20,000	4	\$15,000
CP-17-2330	<b>UNsung HEROES LIVING HISTORY PROJECT</b>	Sacramento		\$20,000	4	\$15,000
CP-17-2463	<b>VISIBILITY PROJECT</b>	Alameda	Chinese for Affirmative Action	\$20,000	4	\$15,000
CP-17-2474	<b>CALPULLI TLAYOLOTL</b>	Yolo	Yolo Arts	\$20,000	4	\$15,000
CP-17-1717	<b>PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION</b>	Los Angeles		\$20,000	4	\$15,000
CP-17-2018	<b>DANCE STUDIO SHOWTIME - KATUSHA</b>	Los Angeles		\$10,000	4	\$7,500
CP-17-2473	<b>MALAYA FILIPINO AMERICAN DANCE ARTS</b>	Los Angeles	PASACAT, INC.	\$20,000	4	\$15,000
CP-17-2284	<b>SARAH WEBSTER FABIO CENTER FOR</b>	Alameda		\$20,000	4	\$15,000

**CALIFORNIA ARTS COUNCIL**  
 2017-2018 Cultural Pathways  
 Panel Rankings and Funding Recommendations

CP-17-2049	<b>WASHINGTON NEIGHBORHOOD CENTER</b>	Sacramento		\$5,200	<b>4</b>	\$3,900
CP-17-1466	<b>Q YOUTH FOUNDATION INC</b>	Los Angeles		\$5,000	<b>4</b>	\$3,750
CP-17-2160	<b>HALAU HULA O KAEO INC</b>	San Diego		\$20,000	<b>4</b>	\$15,000
CP-17-2297	<b>ARTWARD INITIATIVE</b>	Los Angeles		\$10,500	<b>4</b>	\$7,875
CP-17-2221	<b>CITIZENS OF CULTURE</b>	Los Angeles		\$10,000	<b>4</b>	\$7,500
CP-17-2465	<b>MEXICAN CULTURAL INSTITUTE OF LOS ANGELES INC</b>	Los Angeles		\$20,000	<b>4</b>	\$15,000
CP-17-2409	<b>ONE MYANMAR COMMUNITY INC</b>	Alameda		\$20,000	<b>3</b>	\$0
CP-17-2273	<b>INDIGENOUS CIRCLES UNITED INC</b>	Colusa		\$7,500	<b>3</b>	\$0
CP-17-2489	<b>B. DUNN MOVEMENT/DANCE AND THEATRE COMPANY</b>	Los Angeles	Dance Resource Center of Greater LA	\$13,000	<b>3</b>	\$0
CP-17-2391	<b>ASIAN CULTURE AND MEDIA ALLIANCE INC</b>	San Diego		\$20,000	<b>3</b>	\$0
CP-17-2429	<b>ASSYRIAN ARTS INSTITUTE</b>	San Francisco		\$20,000	<b>3</b>	\$0
CP-17-2012	<b>HANFORD MULTICULTURAL THEATER COMPANY</b>	Kings	Fresno Arts Council	\$14,308	<b>3</b>	\$0
CP-17-2401	<b>INLANDIA INSTITUTE</b>	Riverside		\$20,000	<b>3</b>	\$0
CP-17-2497	<b>AYUDANDO LATINOS A SONAR</b>	San Mateo		\$20,000	<b>1</b>	\$0
CP-17-2503	<b>MOBILEARTE</b>	Los Angeles	Avenue 50 Studio Inc.	\$20,000	<b>1</b>	\$0
CP-17-2460	<b>WORLD STAGE PERFORMANCE GALLERY</b>	Los Angeles		\$20,000	<b>1</b>	\$0
CP-17-2348	<b>BLACK ARTISTS CONTEMPORARY CULTURAL EXPERIENCE</b>	San Francisco	Brava! for Women in the Arts	\$20,000	<b>1</b>	\$0
CP-17-2495	<b>ONEHOPE</b>	Fresno	Fresno arts council	\$20,000	<b>1</b>	\$0
CP-17-2310	<b>GLOBAL GIRL MEDIA</b>	Los Angeles		\$20,000	<b>1</b>	\$0
CP-17-2305	<b>AH MUT PIPA FOUNDATION</b>	Imperial		\$20,000	<b>1</b>	\$0
<b>TOTAL</b>				<b>\$1,081,983</b>		<b>\$699,811</b>

**One Year Program Total:**

**\$349,906**



**2017-18 Cultural Pathways  
Panelist Bios**

**March 26-28, 2018**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Jenny Leung</b>	<b>Arts Administration &amp; Management, Visual Art</b>	<b>San Francisco</b>
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Jenny Leung is currently Director of Communications at the Chinese Culture Foundation of San Francisco where she is responsible for internal and external communications, branding, and marketing. She played a key role in transforming the organization into a contemporary and vibrant institution. During her time, she was part of the leadership team to bring forth a new mission statement and led a revitalized communications strategy “to elevate underserved communities and give voice to equality through education and contemporary art.”

As a second generation Chinese American, her work seeks to shift the dominant narrative about Asian Americans, connecting her heritage and as a child of immigrant parents to bring forth a contemporary vision for the community. She has led a community process on a major public art project, “Sunrise” to engage community members in San Francisco Chinatown, is active on the API Council, a network of 40 nonprofits advocating for Asian and Pacific Islander communities in San Francisco, and participates in advocacy for cultural equity. Jenny holds a Masters in Asian Studies from the University of California, Berkeley, is a graduate of the University of Washington, and a 2017 Getty Leadership Institute NextGen Fellow.

<b>Roy Hirabayashi</b>	<b>Arts Administration &amp; Management, Music</b>	<b>San Jose/Santa Clara</b>
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Roy Hirabayashi is a founder of San Jose Taiko, the 3rd oldest taiko group in North America. Roy is a composer, performer, teacher and lecturer. He has toured and performed internationally and has collaborated with artists of various genres. In 2011 he was awarded the National Endowment of the Arts National Heritage Fellowship. In 2014 he received the Legacy Laureate award from Silicon Valley Creates and the National Japanese American Citizens League Japanese American of the Biennium award. Roy is a senior fellow of the American Leadership Forum and a founding member of 1stACT - an initiative to integrate art and technology to fuel creativity and entrepreneurship, and to leverage San Jose’s multicultural uniqueness, and the Multicultural Arts Leadership Initiative (MALI) - a training program for Silicon Valley arts leaders on how to engage their community and strengthen their business management skills.

**Verónica Meza****Arts Education, Theatre****Mountain View/Santa Clara**

Verónica was born in Guaymas, Sonora, México. She earned a bachelor's degree in literature and drama from the National Autonomous University of Mexico (UNAM) with additional study at The National Institute of Arts (INBA) in Mexico, and received an M.A. in Spanish Education from Bennington College. Veronica has an extensive theatre history in Mexico City, where she was an actress, assistant director and assistant producer. She participated in multiple plays, including *El Cervantino* and the Houston International Festival. In 2003, she created Teatro Nahuatl, a Spanish-language theatre in Santa Clara County, for which she has directed several Spanish-language performances in different theatres and cities throughout California. Veronica is also a playwright, whose works include *Huelga sin palitos*, *Chismes de Machos*, *Legends and Realities* and the adaptation of several Hispanic plays.

Since 2004, Verónica also has developed her own methodology to lead beginning, intermediate and advanced Spanish acting classes. Additionally, Veronica has collaborated with a variety of other organizations, such as the Day Worker Center in Mountain View, from whom she directed *La espera*, which was a play as well as a video that included workers from the Center alongside professional actors. In 2012, Veronica directed Teatro Nahuatl actors in Internet episodes of her story *Mirela*, about Alzheimer's caregivers produced by Photozig in collaboration with Stanford University and National Institute of Aging. In 2017, Veronica wrote and directed the script sequence for Alzheimer disease. This project was produced by Photozig and has the purpose to create an App to help caregivers. Veronica is the Spanish Department Chair at The Girls' Middle School. She has participated in a weekly radio segment, Spanish in the United States on the program, *Punto de Encuentro Revista Radial*. 13.70 A.M.

Verónica also is a writer of the Hispanic newspaper, *Alianza Metropolitan News* and has been honored with an honorific mention for her education article in 2006, a golden award in 2009 for the education article, "GED Classes" and a golden award in 2015 for the article, "The Alzheimer in the Hispanic Population" of National Hispanic Publications.

**La Quetta Shamblee Arts Administration & Management, Multidisc. Monrovia/Los Angeles**

La Quetta has served on arts agency grant review panels for LA County (LACAC), City of LA (DCA), Pasadena Cultural Affairs, and other public and foundation funders for health and social services. UCLA Extension hired her to develop/teach a 5-Week Federal Grants Management Course for Port of Long Beach staff; she taught a 10-week grantwriting course in the UCLA Nonprofit Certificate Program for several years.

She managed grants for First 5 LA, LA Care Health Plan and nonprofits that serve low-income populations. She produced her first cultural event in 1998, a "Women in Jazz" Concert to raise funds for HIV/AIDS services for women and children. She secured a DCA grant to produce her first "Instrumental Women Concert" at the Academy of Television Arts & Sciences (North Hollywood, May 2000), making the LA Times Calendar "Year-End List of Best Live Jazz Performances." She also received a multi-year CAC grant.

Eight consecutive years, she received grants from LACAC for the Annual Instrumental Women® "Lady Jazz" Concert Series as part of "Summers at the Ford Amphitheatre." She has created/produced many events, including MADCatfish™ Blues Festival at Santa Anita Race Track (2015). In 2014, her first short film premiered at LA Pan African Film Festival.

**Arash Shirinbab            Arts Administration & Management, Visual Art            Berkeley/Alameda**

Arash Shirinbab has managed to be a successful blend of an award winning artist, Arabic-Persian calligrapher, and designer, as well as art administrator, art curator, and entrepreneur for the past ten years. Shirinbab has participated in over 70 exhibitions (over 10 solos) nationally and internationally in the U.S., Spain, Poland, Canada, Russia, France, Italy, and Iran; such as the Triton Museum of Art in California, the Kunsthaus-Berlin-Marbella Center in Spain, and the Saadabad Palace in Tehran. He is a former Council Member of Friends of Calligraphy in San Francisco, is Board Member of Berkeley Art Center, is Board Member and Chair of Art & Culture of Islamic Cultural Center of Northern California, and is the Chief Curator of the Calligraphies in Conversation International Exhibition. Shirinbab is founder of several art initiatives including Ziya Art Center in Berkeley, California where he serves as Director. He prides himself on carrying his experience in art and also his business administration education, as a graduate of specialized MBA from California College of the Arts, into his art center which promotes cultural diversity, ethnic awareness, and social justice through arts on local, national, and international levels.

# TAB 9

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: J. Andrea Porras, Arts Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-18 Local Impact Funding Recommendations**

**Staff requests approval to fund applications to the FY 17-18 Local Impact (LI) program as determined by the vote of Council and the panel ranks.**

### **2017-18 Local Impact Funding Requests and Panel Recommendations**

A total of four peer review panels convened for three days each between April 23 and May 23 to adjudicate a total of 192 applications for a total request of \$3,052,759.00.

192 applications were received.  
192 applications were reviewed.  
133 applications were ranked 4 and above.

Highly ranked proposals included community-driven projects implemented by arts organizations. The panel appreciated projects spearheaded by leadership reflective of the community being engaged. They also appreciated projects of intersectional communities such as LGBTQ+ and POC<sup>i</sup>, or intergenerational projects with participants of different abilities. The most compelling proposals included excellent examples of artistic work that directly related to the project narratives, and those that displayed a clear connection between the narrative, budget, and support materials.

### **Local Impact Panel Representative**

The Local Impact panel is represented by **Nicole Manker**. Nicole Manker began her artistic career as a percussionist, which fueled her passion for choreography. Nicole has spent the bulk of her artistic energy collaborating with dance companies and studios in Northern California, as well as working with theatre productions, fashion shows, and other artistic endeavors in Western Europe. Nicole has spent the last several years teaching master dance classes with the annual dance fundraiser at San Joaquin Delta College and welcomes the opportunity to connect performers and collaborate with the community in Stockton. Nicole has developed a post-modern dance technique that works in all dimensions and uses gravity as a powerful vessel for shifting momentum in order to maintain a conversation based on what the body knows. Nicole is currently Adjunct Faculty at CSUS and American

River College. Nicole also founded Dynamic EnerG, which is a worldwide collective of more than 400 artists that have been creating together since 2007. Nicole started a Sacramento-based chapter of Dynamic EnerG in 2014 and completed a M.Ed. in Curriculum and Instruction with a dual concentration in Methods and Curriculum and Instruction and Science, Technology, Engineering, Arts and Mathematics Education. Nicole looks forward to continuing to balance choreographic perspectives, becoming a certified Dunham Instructor, and completing a doctorate in Professional Leadership, Inquiry and Transformation in order to create cutting-edge technology and inspire others to love life as much as she loves her son.

### **Local Impact Program Purpose**

The Local Impact program provides support for community-driven arts projects for small and mid- sized arts organizations. This program fosters equity, access, and opportunity for historically marginalized communities by cultivating community participation in art making, learning, and exposure.

Local Impact supports projects that provide access to arts participation and/or representation of and by the identified community. Historically marginalized communities may include but are not limited to: specific ethnic & tribal groups, individuals with disabilities, low-income or rural communities, LGBTQ+, or immigrants and refugees.

Project activities should support the following goals:

- Invoke communities to create cultural works such as exhibitions, festivals, screenings, and productions that are reflective of and responsive to the community.
- Activate community participants to develop and express their own creative and artistic abilities.
- Celebrate local artists, ethnic identity, social, political, and/or culturally specific traditions and expressions.
- Support multigenerational and lifelong arts learning opportunities.

### **Attachments**

Attachments to this report include the ranked list of Local Impact applicants and panelist bios.

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<sup>1</sup>LGBTQ+ and POC: Lesbian, Gay, Bi-Sexual, Transgender, Queer and Questioning; and Persons of Color.

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-2813	Afro Urban Society	Lotus Bloom	Alameda	6	\$ 18,000	\$ 17,100
LI-17-2899	ANNE BLUENTHAL AND DANCERS		San Francisco	6	\$ 18,000	\$ 17,100
LI-17-2611	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		San Francisco	6	\$ 18,000	\$ 17,100
LI-17-2415	ATTITUDINAL HEALING CONNECTION INC		Alameda	6	\$ 18,000	\$ 17,100
LI-17-2734	AXIS DANCE COMPANY		Alameda	6	\$ 18,000	\$ 17,100
LI-17-2276	Boomshake Music	Intersection for the Arts	Alameda	6	\$ 11,250	\$ 10,688
LI-17-2898	CIRCO ZERO		San Francisco	6	\$ 18,000	\$ 17,100
LI-17-2575	CRE OUTREACH FOUNDATION INC		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2787	DSTL ARTS		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2834	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	6	\$ 18,000	\$ 17,100
LI-17-2270	INVERTIGO DANCE THEATRE		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2541	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		Los Angeles	6	\$ 11,500	\$ 10,925
LI-17-2767	LA POCHA NOSTRA INTER CULTURAL PERFORMANCE AND COMMUNITY ARTS PRO		San Francisco	6	\$ 12,000	\$ 11,400
LI-17-2751	LAMBDA LITERARY FOUNDATION		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2842	Lenora Lee Dance	Asian Pacific Islander Cultural Center	San Francisco	6	\$ 18,000	\$ 17,100
LI-17-1527	LIVING JAZZ		Alameda	6	\$ 18,000	\$ 17,100
LI-17-2186	LUNA KIDS DANCE INC		Alameda	6	\$ 18,000	\$ 17,100
LI-17-2715	Media Arts Santa Ana (MASA)	Community Partners	Orange	6	\$ 8,121	\$ 7,715
LI-17-2068	NA LEI HULU I KA WEKIU HULA HALAU		San Francisco	6	\$ 18,000	\$ 17,100
LI-17-2062	OMNIRA INSTITUTE		Alameda	6	\$ 6,425	\$ 6,104
LI-17-2709	PACIFIC ARTS MOVEMENT		San Diego	6	\$ 18,000	\$ 17,100
LI-17-2855	SANGAM ARTS		Santa Clara	6	\$ 18,000	\$ 17,100
LI-17-2839	SELF-HELP GRAPHICS AND ARTS INC		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2815	SIDE STREET PROJECTS		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2467	STREET SYMPHONY PROJECT INC		Los Angeles	6	\$ 12,000	\$ 11,400
LI-17-1483	TAYER		Los Angeles	6	\$ 8,115	\$ 7,709
LI-17-2807	TEATRO VISION		Santa Clara	6	\$ 18,000	\$ 17,100
LI-17-2853	THE AJA PROJECT		San Diego	6	\$ 17,975	\$ 17,076
LI-17-2793	THINGAMAJIGS		Alameda	6	\$ 12,740	\$ 12,103
LI-17-2218	Timeless, Infinite Light	Intersection for the Arts	Alameda	6	\$ 10,000	\$ 9,500
LI-17-2524	Urban Jazz Dance Company	Intersection for the Arts	Alameda	6	\$ 18,000	\$ 17,100
LI-17-2823	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	6	\$ 18,000	\$ 17,100
LI-17-2820	WOMENS AUDIO MISSION		San Francisco	6	\$ 18,000	\$ 17,100

<b>Total Request Amount</b>
<b>\$3,052,759</b>

<b>Scenario 1 Rec Award</b>	
<b>Rank</b>	<b>Percent</b>
6	95
5	85
4	75
<b>Total Award Amount</b>	
<b>\$1,799,467</b>	

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-1953	AfroSolo Theatre Company	Cultural Odyssey	San Francisco	5	\$ 13,067	\$ 11,107
LI-17-2067	ALTERNATIVE THEATER ENSEMBLE		Marin	5	\$ 18,000	\$ 15,300
LI-17-2531	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2836	Capital Dance Project	Blue Line Arts	Sacramento	5	\$ 10,000	\$ 8,500
LI-17-2280	CENTRO BINACIONAL PARA EL DESARROLLO INDIGENA OAXAQUENO		Fresno	5	\$ 18,000	\$ 15,300
LI-17-2717	Chrysalis Studio	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$ 12,333	\$ 10,483
LI-17-2764	COMPANY OF ANGELS INC		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2714	Creative Labor: Queer Visual Artists Working Group	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$ 5,550	\$ 4,718
LI-17-2507	DRAMATIC RESULTS		Los Angeles	5	\$ 9,906	\$ 8,420
LI-17-2784	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	5	\$ 11,500	\$ 9,775
LI-17-2763	El Sereno Community Arts	Community Partners	Los Angeles	5	\$ 5,000	\$ 4,250
LI-17-2656	EL TEATRO CAMPESINO		San Benito	5	\$ 18,000	\$ 15,300
LI-17-2735	EPIPHANY PRODUCTIONS SONIC DANCE THEATER		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-1693	FERN STREET COMMUNITY ARTS INC		San Diego	5	\$ 18,000	\$ 15,300
LI-17-2563	First Exposures	Tides Center	San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2318	FLYAWAY PRODUCTIONS		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2759	FRIENDS OF PERALTA HACIENDA HISTORICAL PARK		Alameda	5	\$ 18,000	\$ 15,300
LI-17-2146	GAMELAN SEKAR JAYA		Alameda	5	\$ 16,950	\$ 14,408
LI-17-2124	GREAT LEAP INCORPORATED		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2862	GRUPO DE TEATRO SINERGIA-SINER		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2812	HIGHWAYS INC		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2042	INK PEOPLE INC		Humboldt	5	\$ 18,000	\$ 15,300
LI-17-2320	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2831	Kearny Street Workshop	Asian Pacific Islander Cultural Center	San Francisco	5	\$ 16,000	\$ 13,600
LI-17-2572	KINGS REGIONAL TRADITIONAL FOLK ARTS INC		Kings	5	\$ 18,000	\$ 15,300
LI-17-2773	KITKA INC		Alameda	5	\$ 18,000	\$ 15,300
LI-17-2295	LATINO CENTER OF ART AND CULTURE		Sacramento	5	\$ 18,000	\$ 15,300

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-2720	LEELA INSTITUTE		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2462	LIBERTY PAINTING CORP		Siskiyou	5	\$ 18,000	\$ 15,300
LI-17-2768	LITQUAKE FOUNDATION		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2757	LOS ANGELES POVERTY DEPARTMENT		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2837	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		Mendocino	5	\$ 17,866	\$ 15,186
LI-17-2743	OAKLAND INTERFAITH GOSPEL CHOIR INC		Alameda	5	\$ 18,000	\$ 15,300
LI-17-2781	OPERA CULTURA		Alameda	5	\$ 16,750	\$ 14,238
LI-17-2889	OUTSIDE THE LENS		San Diego	5	\$ 18,000	\$ 15,300
LI-17-2727	Peacock Rebellion	Social Good Fund	Alameda	5	\$ 18,000	\$ 15,300
LI-17-2633	PIETER		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2778	RADAR PRODUCTIONS INC		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2829	REGIONAL ORGANIZATION OF OAXACA		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2513	RUCKUSROOTS INC		Los Angeles	5	\$ 3,500	\$ 2,975
LI-17-2867	SAN DIEGO ART INSTITUTE		San Diego	5	\$ 18,000	\$ 15,300
LI-17-2864	SAN DIEGO DANCE THEATER		San Diego	5	\$ 18,000	\$ 15,300
LI-17-2769	SAN FRANCISCO MIME TROUPE		San Francisco	5	\$ 17,998	\$ 15,298
LI-17-2863	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		Santa Clara	5	\$ 18,000	\$ 15,300
LI-17-2843	Scholarship Audition Performance Preparatory Academy	Fulcrum Arts (formerly Pasadena Arts Council)	Los Angeles	5	\$ 10,250	\$ 8,713
LI-17-2871	Still Here Productions	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$ 4,975	\$ 4,229
LI-17-2786	Studio Grand	Galeria de la Raza	Alameda	5	\$ 16,500	\$ 14,025
LI-17-2712	TEADA PRODUCTIONS		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2774	THE LAB SF		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2120	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	5	\$ 13,200	\$ 11,220
LI-17-2760	Tuleburg Press		San Joaquin	5	\$ 2,500	\$ 2,125
LI-17-2585	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2832	WORLD STAGE PERFORMANCE GALLERY		Los Angeles	5	\$ 18,000	\$ 15,300
LI-17-2780	ZACCHO SF		San Francisco	5	\$ 18,000	\$ 15,300
LI-17-2449	ABHINAYA DANCE COMPANY OF SAN JOSE INC		Santa Clara	4	\$ 18,000	\$ 13,500
LI-17-2602	AIMUSIC SCHOOL		Santa Clara	4	\$ 18,000	\$ 13,500
LI-17-2850	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2844	BALLET FOLKLORICO ANAHUAC		Stanislaus	4	\$ 12,079	\$ 9,059
LI-17-2421	Calidanza Dance Company	La Familia Counseling Center	Sacramento	4	\$ 18,000	\$ 13,500
LI-17-2152	CALIFORNIA LGBT ARTS ALLIANCE		Los Angeles	4	\$ 7,000	\$ 5,250
LI-17-2025	CASA CIRCULO CULTURAL INC		San Mateo	4	\$ 15,000	\$ 11,250

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-2779	CENTER FOR THE STUDY OF POLITICAL GRAPHICS		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2329	CUBACARIBE		San Francisco	4	\$ 16,000	\$ 12,000
LI-17-2136	ECOARTS OF LAKE COUNTY		Lake	4	\$ 14,900	\$ 11,175
LI-17-2374	Embodiment Project	Intersection for the Arts	San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2802	ETH-NOH-TEC CREATIONS		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2537	FAMILY RESOURCE & REFERRAL CENTER OF SAN JOAQUIN		San Joaquin	4	\$ 14,500	\$ 10,875
LI-17-2274	FLORICANTO DANCE THEATRE		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2866	GENRYU ARTS		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2766	GOLDEN THREAD PRODUCTIONS		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-1571	INYO COUNCIL FOR THE ARTS		Inyo	4	\$ 18,000	\$ 13,500
LI-17-2884	JESS CURTISGRAVITY INC		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2865	KHMER ARTS ACADEMY		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2337	KULINTANG ARTS INC		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2868	LITTLE MANILA FOUNDATION		San Joaquin	4	\$ 18,000	\$ 13,500
LI-17-2094	MANILATOWN HERITAGE FOUNDATION		San Francisco	4	\$ 11,250	\$ 8,438
LI-17-2678	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	4	\$ 18,000	\$ 13,500
LI-17-1942	NETWORK OF MYANMAR AMERICAN ASSOCIATION		Los Angeles	4	\$ 16,200	\$ 12,150
LI-17-2817	OAKLAND BALLET COMPANY		Alameda	4	\$ 18,000	\$ 13,500
LI-17-2430	OX	CounterPulse	San Francisco	4	\$ 17,000	\$ 12,750
LI-17-2877	PIECE BY PIECE		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2736	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2816	Queer Rebels Productions	Intersection for the Arts	San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2828	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2577	Red Poppy Art House	Intersection for the Arts	San Francisco	4	\$ 17,500	\$ 13,125
LI-17-2744	REDBIRD		Ventura	4	\$ 9,458	\$ 7,094
LI-17-2809	San Francisco Transgender Film Festival	Fresh Meat Productions	San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2726	SEW PRODUCTIONS INC		San Francisco	4	\$ 15,000	\$ 11,250
LI-17-1979	Sixth Street Photography Workshop	Tenants and Owners Development Corporation	San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2897	SMALL PRESS TRAFFIC LITERARY ARTS CENTER		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2788	SOUTH EAST EUROPEAN FILM FESTIVAL		Los Angeles	4	\$ 15,900	\$ 11,925
LI-17-2840	SPECTORDANCE		Monterey	4	\$ 18,000	\$ 13,500

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-2036	STRINDBERG LABORATORY		Los Angeles	4	\$ 15,685	\$ 11,764
LI-17-2888	THE P G K PROJECT INC		San Diego	4	\$ 18,000	\$ 13,500
LI-17-2796	The Village Project	Boys & Girls Club of San Francisco	San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2830	THEATRE FIRST		Alameda	4	\$ 18,000	\$ 13,500
LI-17-2742	TIA CHUCHAS CENTRO CULTURAL INC		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2607	UPTOWN TENDERLOIN INC		San Francisco	4	\$ 18,000	\$ 13,500
LI-17-2808	VIA INTERNATIONAL INC		San Diego	4	\$ 14,500	\$ 10,875
LI-17-2637	VISUAL COMMUNICATIONS MEDIA		Los Angeles	4	\$ 18,000	\$ 13,500
LI-17-2858	3RD I SOUTH ASIAN INDEPENDENT FILM		San Francisco	3	\$ 18,000	-
LI-17-2683	509 CULTURAL CENTER		San Francisco	3	\$ 18,000	-
LI-17-2755	ARTE AMERICAS THE MEXICAN ARTS CENTER		Fresno	3	\$ 18,000	-
LI-17-2799	AUNT LUTE FOUNDATION		San Francisco	3	\$ 15,000	-
LI-17-1545	BoxoPROJECTS	Fulcrum Arts	San Bernardino	3	\$ 7,500	-
LI-17-2722	CIRCUIT NETWORK		San Francisco	3	\$ 18,000	-
LI-17-2860	CROATIAN CULTURAL CENTER OF SAN FRANCISCO		San Francisco	3	\$ 18,000	-
LI-17-2795	DIRTY LOOKS INC		Los Angeles	3	\$ 8,100	-
LI-17-2896	FRIENDS OF LEVITT PAVILION-GREATER LOS ANGELES & PASADENA		Los Angeles	3	\$ 18,000	-
LI-17-1853	GIVING MUSIC A MUSIC CHARITY		Los Angeles	3	\$ 5,500	-
LI-17-2730	L A FREEWAVES		Los Angeles	3	\$ 18,000	-
LI-17-2254	MORONGO BASIN CULTURAL ARTS COUNCIL		San Bernardino	3	\$ 16,600	-
LI-17-2594	MOZART FESTIVAL ASSOCIATION		San Luis Obispo	3	\$ 18,000	-
LI-17-2396	MUSEUM OF JURASSIC TECHNOLOGY		Los Angeles	3	\$ 18,000	-
LI-17-2803	NEW VILLAGE ARTS INC		San Diego	3	\$ 6,455	-
LI-17-2856	PLAYHOUSE ARTS		Humboldt	3	\$ 18,000	-
LI-17-2902	PLAYWRIGHTS PROJECT		San Diego	3	\$ 18,000	-
LI-17-2613	PLAZA DE LA RAZA INC		Los Angeles	3	\$ 18,000	-
LI-17-2824	PRO ARTS		Alameda	3	\$ 13,750	-
LI-17-2833	Rough Cuts	San Francisco Film Society	San Francisco	3	\$ 2,300	-
LI-17-2718	SAFE HOUSE FOR THE PERFORMING ARTS		San Francisco	3	\$ 18,000	-
LI-17-1956	SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER		San Diego	3	\$ 15,000	-
LI-17-2890	SAN DIEGO BALLET		San Diego	3	\$ 15,000	-
LI-17-2176	SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL INC		San Francisco	3	\$ 18,000	-
LI-17-2885	VIVER BRASIL DANCE COMPANY		Los Angeles	3	\$ 18,000	-
LI-17-2818	WORLD ARTS WEST		San Francisco	3	\$ 18,000	-
LI-17-2263	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	2	\$ 18,000	-
LI-17-1523	BENITA BIKES DANCEART INC		Los Angeles	2	\$ 4,499	-

California Arts Council  
FY 17-18 Local Impact Panel Ranking and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Recommend
LI-17-2083	BURBANK PHILHARMONIC ORCHESTRA		Los Angeles	2	\$ 18,000	-
LI-17-2886	CAPITAL FILM ARTS ALLIANCE		Sacramento	2	\$ 1,000	-
LI-17-2756	CHINESE CULTURAL PRODUCTIONS		San Francisco	2	\$ 18,000	-
LI-17-2792	COLLAGE DANCE THEATRE		Los Angeles	2	\$ 18,000	-
LI-17-2523	CULTURE SHOCK DANCE TROUP INC		San Diego	2	\$ 18,000	-
LI-17-2749	DOWNTOWN FILM FESTIVAL - LOS ANGELES		Los Angeles	2	\$ 18,000	-
LI-17-2662	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	2	\$ 17,998	-
LI-17-2838	INTREPID SHAKESPEARE COMPANY		San Diego	2	\$ 18,000	-
LI-17-2547	LUCHA INC		Ventura	2	\$ 13,475	-
LI-17-2723	MIXED BAG PRODUCTIONS		San Francisco	2	\$ 18,000	-
LI-17-1570	NEWFILMMAKERS LOS ANGELES		Los Angeles	2	\$ 18,000	-
LI-17-2789	OLD TOWN NEWHALL ASSOCIATION		Los Angeles	2	\$ 4,377	-
LI-17-2785	SANTA BARBARA COMMUNITY YOUTH PERFORMING ARTS CENTER		Santa Barbara	2	\$ 18,000	-
LI-17-2635	THE INDEPENDENT SHAKESPEARE CO INC		Los Angeles	2	\$ 18,000	-
LI-17-2848	UBUNTU THEATER PROJECT INC		Alameda	2	\$ 18,000	-
LI-17-2096	VILLA MUSICA		San Diego	2	\$ 10,000	-
LI-17-2750	WE PLAYERS		San Francisco	2	\$ 17,750	-
LI-17-2428	ARTS COUNCIL OF KERN		Kern	1	\$ 15,762	-
LI-17-2770	FIRST NIGHT MONTEREY INC		Monterey	1	\$ 16,500	-
LI-17-2841	FRESH MEAT PRODUCTIONS		San Francisco	1	\$ 18,000	-
LI-17-2125	GRITTY CITY REPERTORY YOUTH THEATRE		Alameda	1	\$ 17,950	-
LI-17-2810	Juneteenth	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	1	\$ 18,000	-
LI-17-2189	LA Commons	Community Partners	Los Angeles	1	\$ 18,000	-
LI-17-2777	LOS CENZONTLES MEXICAN ARTS CENTER		Contra Costa	1	\$ 18,000	-
LI-17-2775	MUSEUM OF CHILDRENS ART		Alameda	1	\$ 18,000	-
LI-17-2891	NORTHSIDE THEATRE COUNCIL OF SAN JOSE		Santa Clara	1	\$ 12,000	-
LI-17-2082	RELAMPAGO DEL CIELO INC		Orange	1	\$ 18,000	-
LI-17-2791	SANTA CRUZ ART LEAGUE INC		Santa Cruz	1	\$ 4,300	-
LI-17-2293	URBAN x INDIGENOUS	Asian Pacific Islander Cultural Center	San Francisco	1	\$ 18,000	-
LI-17-2564	VERSA-STYLE DANCE COMPANY		Los Angeles	1	\$ 18,000	-
LI-17-2729	YOUTH ORCHESTRAS OF FRESNO		Fresno	1	\$ 18,000	-

\$ 3,052,759 \$ 1,799,467

**FY 2017-18 Local Impact**

**Peer Review Panel One**

**April 23-25, 2018**

**Panelist Bios**

**Joel Garcia**

**Los Angeles**

Joel Garcia is an artist, arts administrator and cultural organizer with 20+ years of experience working transnationally with artists. He has organized workshops, events and festivals in over 20 Latin American cities. Joel is the Director of Programs & Operations at Self Help Graphics & Art and since 2010 has produced the DÃa de los Muertos Celebration, helping grow attendance and engagement. Additionally, as printmaker, Joel has assisted with revitalizing the Printmaking Program at SHG.

**Tracy Brown**

**Oakland**

Tracy T. Brown's career might best be described as eclectic; she is a Visual Griot, community worker and spiritual warrior. Tracy is dedicated to applying her talents toward the development and liberation of her community. Tracy fell in love with photography at the age of 11 and has been sharing her passion through exhibitions and presentations for more than 20 years. Tracy holds a BA in Speech Pathology/Audiology from San Jose State University and an MA in Arts Politics from NYU. She has conducted seminars on drug abuse prevention, served as mentor to countless youth, helped develop a curriculum for cross cultural diversity training, sailed the eastern seaboard, built energy efficient mud stoves in West African villages, and so much more. Currently, Tracy devotes the bulk of her time to her work as a community change agent, caring for her parents and developing her creative projects. These projects include photographic documentation of funerals and African traditionalist rituals worldwide and documenting whatever and whenever she is so moved.

**Natalie Marrero**

**Los Angeles**

Currently Marketing & Development Manager at Invertigo Dance Theatre, Development Consultant at Viver Brasil, Development & Event Production Consultant for Cristina Pacheco, Scorer at Center for Research on Creativity (CROC), Assistant Program Coordinator at CalArts Community Arts Partnership, Program Evaluation at Create Now, Curriculum Consultant at the Broad Stage, Senior Peer Educator at Mayors Office of NYC to Combat Domestic Violence, Administrative Assistant at Mayors Office of NYC of Special Projects and Community Events and Dream Director in Newark and NYC schools district at the Future Project, Arts Educator in Community Programs & Dance and Former Performance Artist before my transition into administration!

**Danielle Wallis****San Bernardino**

Danielle Giudici Wallis is an artist, educator and arts administrator. She received her BA from Antioch College in Yellow Springs, Ohio and her MFA from Stanford University. Her work has been exhibited widely in the San Francisco Bay Area and beyond including shows at Catharine Clark Gallery, A.I.R. in New York, and The California Palace of the Legion of Honor, which holds one of her artist's books in their Achenbach collection. Her administrative work has become a complementary medium as she explores larger collaborative projects, bringing organizations and communities together through the arts. She currently serves as the Executive Director of Arts Connection, The Arts Council of San Bernardino County. Danielle began working with Arts Connection in 2015 as Program Coordinator, and quickly advanced to Interim Executive Director within the same year. She was given the official title of Executive Director in January of 2017. She has played a key role in moving the agency forward through her leadership, bringing increased grant funding, outreach and advocacy. She was instrumental in launching a countywide cultural mapping effort, and has also laid important groundwork for the development of cross sector collaborations

**FY 2017-18 Local Impact****Peer Review Panel Two****April 30- May 2, 2018****Panelist Bios****Anastasia Torres-Gil****Santa Cruz**

For the past 30 years, I have worked in historically underrepresented communities - both as an artist and as an attorney. These communities included the impoverished, mentally ill, drug addicts, illiterate and monolingual non-English speakers. Both professions require establishing rapport, being aware of factors that impact opportunities (and reactions), respect, sensitivity and understanding that often you don't know what you don't know. For the past 10 years, I have volunteered with an Iraqi refugee who was an established artist in Baghdad. He arrived here with virtually nothing, and I helped him navigate our language, culture and connected him with galleries and other artists. It was fascinating to view this all through his eyes. My additional experience in working and volunteering within these communities is detailed above in my biography.

**José Antonio Aguirre****Pasadena**

José Antonio Aguirre (born in Mexico City, 1955) obtained a visual arts degree, Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Fine Arts at California Institute of the Arts in 1990. He has lived in Southern California since 1986. Aguirre has mounted over 14 solo exhibitions of painting, drawing in mixed media and prints, and participated in over 120 collective exhibitions nationally and internationally. Aguirre has designed and fabricated over 35 permanent works of public art for civic art programs, educational and private developer's projects in Southern California, Illinois, Colorado, Texas and Mexico. Aguirre works on paper and paintings are included in permanent collections in various institutions and museums in Cuba, Germany, Mexico, Scotland and the United States. During 2010-2011 Mr. Aguirre received a Fulbright-García

Robles research award to implement a Public Art project at Universidad Autónoma Metropolitana-Azcapotzalco in Mexico City and a Cultural Exchange International (CEI) grant from the City of Los Angeles Department of Cultural Affairs to produce a community art project in Colima City Mexico. In 2013 he was appointed Executive Director of the Mexican Cultural Institute of Los Angeles and continues to work actively as an artist.

**Bobby Lee Powell Jr.**

**Sacramento**

Picture growing up in an under-served community that has all spectrum of pain there is. Also imagine that you grew up knowing and understanding what the pain that was surrounding you. You are now beginning to be engulfed in anger because you feel as though you are powerless to help. Now imagine being forced by your single mom in a house full of seven to stay in school, not to mention feeling alone because you were known by everyone in your high school but felt that no one could understand about what you're going through. Later then finding yourself at a Boys and Girls Club seeing a lot of the problems that youth faced and wanting to help again but not knowing on how to help. You spend most of your time being friends with those youth so that you can help with not feeling alone but end up understanding the root of their issues. then being apart of leadership roles like: Junior Toastmasters the n being apart of Keystone. You soon find yourself with what you think is a Leadership role within your peers. Being a part of the conversation on the BHC's Statewide Youth Steering Committee and finally working at The California Endowment. just the opportunity to benefit my community in ways i could even imagine before. Now here you are being refereed to yet another seat in life to affect and affect your community. My story is like so many others in more ways than not.

**Tyra Fennell**

**San Francisco**

Tyra Fennell is founding director of Imprint.City, an organization seeking to activate industrial, underutilized spaces with art projects, encouraging community and economic development. Imprint.City produces BayviewLIVE, an annual art and music festival created to highlight the beauty of performing and visual arts that reflects the cultural landscape of the Bayview Hunters Point. Imprint.City also produces two subsequent Bayview-based festivals including the Burning Man inspired Bayview SPARC Festival in collaboration with the Flaming Lotus Girls and Bayview Harvest.

**Kate Seifert**

**Oakland**

Kate Seifert is the Grant Manager for Youth Speaks in San Francisco, and has been working in arts non-profit programming and development in the city's Mission District for four years. Prior to her position at Youth Speaks, Kate worked at the queer feminist literary press, Aunt Lute Books. She continues to serve as a consultant for artists and arts groups in the Bay Area, and is dedicated to providing accessible points of entry resources for local artists. As an Oakland-based poet and artist, Kate approaches art making and development work as two worlds that can exist together holistically.

**FY 2017-18 Local Impact**  
**Peer Review Panel Three**  
**May 7- May 9, 2018**  
**Panelist Bios**

**SK Kerastas**

**Oakland**

SK Kerastas (they/them) is a social-justice driven theatre artist, facilitator, organizer, and the current Artistic Producer at California Shakespeare Theater. A recent recipient of a Theater Communications Group Leadership U Award, SK was Visiting Artistic Associate at Berkeley Repertory Theater, where they received national recognition for their arts leadership and commitment to arts activism. As a trans-identified theater artist, educator, organizer, and producer, Kerastas has been at the center of a national thrust towards Equity, Diversity, and Inclusion (EDI) work. Along with Lisa Evans, they co-founded #BreakingtheBinary, a series of arts programming and EDI Workshops for arts organizations with the goal of creating and supporting sustainable practices for trans inclusion and accessibility. In the past year they have produced events and led programming at American Repertory Theater, ArtsEmerson, APASO (Associate of Performing Arts Service Organizations), and Woolly Mammoth Theater Company. Prior to moving out west, Kerastas served as the Education Director at About Face Theater in Chicago where they directed and managed the queer youth theater program and all outreach programs with an intersectional focus. They are an Executive Co-Chair of the Pride Youth Theater Alliance and a member of the inaugural artEquity cohort.

**Terry Nguyen**

**Los Angeles**

Terry Nguyen is an emerging musician of Japanese and Vietnamese descent. Her primary artistic interests are minyo (folk) and traditional music of Japan as performed on the Tsugaru shamisen, Okinawan sanshin, and taiko drums. Terry was born and raised in Southern California and began playing piano at age four. In her teenage years, she picked up guitar and ukulele. Terry studied environmental science at UC Riverside where she was introduced to taiko. She was the performance director of the student group, Senryu Taiko for two years. Terry went on to found the non-profit organization

**Angela Johnson Peters**

**Los Angeles**

Angela Johnson Peters has dedicated her professional and personal career to the support of cultural institutions, artists, community organizations and other agents of social change, working with more than 360 organizations. Angela founded ALJ Consulting, a non-profit/public sector management consulting firm, in 1999. Accomplished in the areas of facilitation, strategic planning, development, special events planning, community outreach, and coaching; Angela has worked with the Hate Crime and Violence Prevention Partnership LA, Regina Klenjoski Dance Company, Street Poets, Youth Speaks, LA Cares, and several foundations. Angela most recently joined the staff as Associate Director for the Social Justice Learning Institute. Trained as a facilitator, she has completed programs with the Grassroots Institute of Fundraising Training, the National Community Development Institute's Community Builders Leadership Program, the Rockwood Leadership Institute and is a Wilder Foundation Shannon Leadership Fellow. Angela has served as a panelist for the NEA and most of the local arts agencies in the LA and San Francisco Bay Area. Angela was born and raised in Los Angeles, spent 20+ years in the San

Francisco Bay area and returned to Los Angeles, where she lives with her husband Santosh, their cat Raj, and is step-mother to three college-aged children.

**Amirah Limayo**

**Los Angeles**

For more than 10 years in the nonprofit sector, Amirah has provided program support to a wide range of health, education, arts and cultural projects for the Asian American community in Los Angeles. She also has experience in grant writing with a proven track record of identifying, researching, and obtaining grants. Amirah holds a Masters degree in Public Administration (MPA) with a Graduate Certificate in Nonprofit Sector Management. She currently serves as a Grant Writer and Board Director for the Filipino American Symphony Orchestra (FASO).

**Syd Stewart**

**Los Angeles**

I am a passionate and creative professional skilled at teaching drama, literacy through poetry, creative writing and filmmaking. My experience includes: curriculum development, facilitating programs, program site and staff management. Through my work with the United Nations Foundation, Ushers New Look Foundation, New York City Housing Authority, Add Joy To Learning, Pace University, Community Works, Communities-in-Schools/AmeriCorps and LAUSD/Beyond The Bell's youth leadership programs, I have developed strong and effective classroom management strategies in addition to honing my skills in program development and delivery. I work well with youth, artists, parents and community partners in fostering relationships that garner trust and reliability. With over 14 years of experience working with youth leadership, arts and academic programs in New York and Los Angeles, I know from experience that arts education and youth mentoring directly impacts the lives of young people. My teaching artist experience has mainly focused on high school and middle school students in the areas of acting, music, dance and technical skill development. As a learner-centered instructor, I try to articulate what I want my students to learn, design explicit skill and creative experiences to advance their learning, and provide opportunities for them to demonstrate their success such as group collaborations and engagement, performance preparation, dialogue and reflection.

**FY 2017-18 Local Impact**

**Peer Review Panel Four**

**May 21- May 23, 2018**

**Panelist Bios**

**Monika Ramnath**

**Los Angeles**

Monika Ramnath has over ten years of experience in non-profit administration for both visual and performing arts organizations, and has been involved in dance and theatre for most of her life. She currently serves as Development Manager at the Ford Theatre Foundation in Los Angeles, where she is responsible for all aspects of fundraising and donor engagement. Previous experience includes three years as Development Manager at East West Players Theatre Company in downtown LA, and as Program Director at the California Art Club, where she

produced programs ranging from the annual gala for 600 people, to workshops for 10 to 15 students. In each of these positions, she has been motivated by working to increase access to and participation in arts.

**Anjanette Maraya-Ramey**

**San Diego**

Anjanette Maraya-Ramey is a Certified Nonprofit Professional and holds a Master's degree in Nonprofit Leadership and Management from the University of San Diego, and a Bachelor of Fine Arts degree in Dance Performance and Choreography from CalArts. Maraya-Ramey served as Director of Development and Consensus Organizer for Mo`olelo Performing Arts Company, Grants & Donor Relations Manager for ARTS: A Reason To Survive, Company Manager for La Jolla Playhouse, Theater Operations Manager of The Garfield Theater at the Lawrence Family Jewish Community Center, and Managing Director for CYT San Diego. In 2011, Maraya-Ramey provided essential event, volunteer, and artist management to assist the City of San Diego Commission for Arts and Culture in hosting the Americans for the Arts (AFTA) national convention. She served as a grant panelist for the California Arts Council's Creating Public Value Program, the Jacobs Center for Neighborhood Innovation's Village Cultural Celebrations Grant Program and the City of San Diego Commission for Arts and Culture's Organizational Support Program. She was a dance teacher and musical theatre choreographer at West Hills High School and adjunct professor for the Dance Department at Grossmont Community College. Maraya-Ramey is a Pomegranate Center Fellow, trained to facilitate community-driven, creative placemaking projects. Maraya-Ramey is pursuing a professional certificate in Fundraising and Development from UCSD Extension and remains actively involved in the local dance community as an independent choreographer and founding member of the Steering Committee of San Diego Dance Connect. As the City of San Diego's Senior Manager of Arts and Culture Funding Programs, Maraya-Ramey guides the policies and procedures for the annual distribution of approximately \$10 million in public funding to over one hundred nonprofits for support of San Diego's arts and culture.

**Ampelio Mejia Perez**

**Visalia**

I am a first generation Mexican immigrant with a Bachelor's degree in Studio Art from California State University, Chico. I am a visual artist who is currently overseeing the My Voice Media Center (hybrid advocacy/arts education program for adult mental health consumers/peers) in Visalia, California. I have 5 years previous experience in Arts based education for youth and at-risk youth. I have 4 years previous experience in immigration services and deportation defense (family togetherness).

**Nicole Manker MEd.**

**Sacramento**

Nicole Manker began her artistic career as a percussionist, which fueled her passion choreography. Nicole has spent the bulk of her artistic energy collaborating with dance companies, studios, and otherwise in Northern California, as well as working with theatre productions, fashion shows, and artistic endeavors in Western Europe. Nicole has spent that last several years teaching master dance classes with the Annual Dance Fundraiser at San Joaquin Delta College and welcomes the opportunities to connect performers and collaborate with the community in Stockton. Nicole has developed a post-modern dance technique that works in all dimensions and uses gravity as a powerful vessel for shifting momentum in order to maintain a conversation based on what the body knows. Nicole is currently Adjunct Faculty at CSUS and American River College. Nicole also founded Dynamic EnerG, which is a worldwide collective of more than four-hundred artists that have been creating together since 2007. Nicole started a Sacramento-based chapter of Dynamic EnerG in 2014 and completed a a

M.Ed. in Curriculum and Instruction with a dual concentration in Methods and Curriculum and Instruction and Science, Technology, Engineering, Arts and Mathematics Education. Nicole looks forward to continuing to balance choreographic perspectives, become a certified Dunham Instructor and complete a doctorate in Professional Leadership, Inquiry and Transformation in order to create cutting-edge technology and inspire others to love life as much as she loves her son.

# TAB 10

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-18 Reentry Through the Arts Funding Recommendations**

**Staff requests approval to fund applications to the FY 17-18 Reentry Through the Arts (RTA) program as determined by the vote of Council and the panel ranks.**

### **2017-18 Reentry Through the Arts Funding Requests and Panel Recommendations**

A peer review panel convened on May 14 and May 15 to adjudicate a total of 22 applications for a total request of \$914,734.

22 applications were received and reviewed.  
15 applications were ranked 4 and above.

Successful proposals offered high-quality, hands-on arts engagement opportunities for formerly incarcerated people that demonstrated the capacity to achieve significant artistic and reentry outcomes for participants. Exemplary programs tended to be those that responded specifically to the needs of the people who are reintegrating into their communities after serving time in prison or jail. Exemplary programs contained thoughtful partnerships and approaches that utilize arts participation to serve reentry goals (e.g., providing stipends for people to participate to fulfill work requirements; building arts participation into mandated time at Day Reporting Centers).

### **Reentry Through the Arts Panel Representative**

The RTA panel will be represented by **Richard Martin**. Richard's stories, poems, and journalism have appeared in numerous anthologies, magazines, newspapers, and literary publications. His book, *Hos, Hookers, Call Girls, and Rent Boys* (Soft Skull, 2009) was favorably reviewed on the cover of the New York Times Book Review and in numerous major media publications and television and radio broadcasts worldwide. A formerly incarcerated person from San Francisco, his work in combating international trafficking in the Bay Area led to a Certificate of Honor from the city and county in 2006. He holds a master's degree in creative writing from San Francisco State University and is a state-certified Adult Education Instructor who works in correctional settings. In May 2013, Soft Skull Press released another R.J. Martin book: *Johns, Marks, Tricks, and Chickenhawks*.

**Reentry Through the Arts Program Purpose**

The RTA grant supports high-quality arts programs for adults who have been convicted of a criminal offense and have served time in correctional institutions. The proposed project must include the arts as a central component of an integrated approach to reentry that also includes other community-based support services, including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management. The proposed project must be designed and developed in partnership between an arts entity/provider and a social service or community-based facility/agency that serves formerly incarcerated adults. The project should demonstrate significant planning, and should reflect a collaborative relationship between the partnering organizations.

**Attachments**

Attachments to this report include the ranked list of RTA applicants and panelist bios.

**CALIFORNIA ARTS COUNCIL**  
 2017-18 Reentry Through the Arts  
 Panel Rankings and Funding Recommendations

Application Number	Legal Name of Applicant Organization	County	Grant Request	Final Rank	Recommendation
RTA-17-1896	HOMEBOY INDUSTRIES	Los Angeles	\$50,000	6	\$47,500
RTA-17-1846	STREET SYMPHONY PROJECT INC	Los Angeles	\$45,000	6	\$42,750
RTA-17-2923	ACTORS GANG INC	Los Angeles	\$50,000	6	\$47,500
RTA-17-3083	WALLIS ANNENBERG CENTER FOR THE PERFORMING ARTS	Los Angeles	\$25,825	6	\$24,534
RTA-17-2910	ELLAS FOUNDATION	Los Angeles	\$37,130	5	\$31,561
RTA-17-3017	CARNALES UNIDOS REFORMANDO ADICTOS INCORPORATE	Alameda	\$25,600	5	\$21,760
RTA-17-3037	SISKIYOU COUNTY ARTS COUNCIL	Siskiyou	\$20,000	5	\$17,000
RTA-17-2205	THEATRE FOR CHILDREN INC	Sacramento	\$50,000	5	\$42,500
RTA-17-3010	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS	Fresno	\$50,000	5	\$42,500
RTA-17-3025	THE FOUNDATION FOR SANTA BARBARA CITY COLLEGE	Santa Barbara	\$19,250	5	\$16,363
RTA-17-2219	STARFISH STORIES INC	Los Angeles	\$49,529	5	\$42,100
RTA-17-3093	BOYLE HEIGHTS ARTS CONSERVATORY	Los Angeles	\$26,000	5	\$22,100
RTA-17-3039	CENTER FOR YOUNG WOMENS DEVELOPMENT	San Francisco	\$50,000	4	\$37,500
RTA-17-3028	HOUSING WORKS	Los Angeles	\$50,000	4	\$37,500
RTA-17-2732	MUSICIANS FOR EDUCATION INC	San Diego	\$16,400	4	\$12,300
RTA-17-3111	INSIDEOUT WRITERS INC	Los Angeles	\$50,000	3	\$0
RTA-17-3063	UNITED ROOTS	Alameda	\$50,000	3	\$0
RTA-17-2639	COMMUNITY WORKS WEST INC	Alameda	\$50,000	3	\$0
RTA-17-2969	NEW EARTH ORGANIZATION	Los Angeles	\$50,000	3	\$0
RTA-17-3043	FRIENDSHIP HOUSE ASSOCIATION OF AMERICAN INDIANS	San Francisco	\$50,000	2	\$0
RTA-17-3016	RIVERSIDE ARTS COUNCIL	Riverside	\$50,000	2	\$0
RTA-17-3022	A NEW WAY OF LIFE REENTRY PROJECT	Los Angeles	\$50,000	2	\$0
				<b>TOTAL</b>	<b>\$485,466</b>

Recommendation	
Rank	% Request
6	95
5	85
4	75
Total Recommend.	
<b>\$485,466</b>	



**FY 2017-18 Reentry Through the Arts  
Peer Review Panel  
May 14-15, 2018**

**Panelist Bios**

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<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Jose Antonio Aguirre</b>	<b>Multidisciplinary/Visual Arts</b>	<b>Los Angeles</b>
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José Antonio Aguirre (born in Mexico City, 1955) obtained a visual arts degree, Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Fine Arts at California Institute of the Arts in 1990. He has lived in Southern California since 1986.

Aguirre has mounted over 14 solo exhibitions of painting, drawing in mixed media and prints, and participated in over 120 collective exhibitions nationally and internationally. Aguirre has designed and fabricated over 35 permanent works of public art for civic art programs, educational and private developer's projects in Southern California, Illinois, Colorado, Texas and Mexico.

Aguirre works on paper and paintings are included in permanent collections in various institutions and museums in Cuba, Germany, Mexico, Scotland and the United States. During 2010-2011 Mr. Aguirre received a Fulbright-García Robles research award to implement a Public Art project at Universidad Autónoma Metropolitana-Azcapotzalco in Mexico City and a Cultural Exchange International (CEI) grant from the City of Los Angeles Department of Cultural Affairs to produce a community art project in Colima City Mexico. In 2013 he was appointed Executive Director of the Mexican Cultural Institute of Los Angeles and continues to work actively as an artist.

<b>Annie Buckley</b>	<b>Art Education</b>	<b>Los Angeles</b>
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Annie Buckley is an artist, writer, and curator with an emphasis on art and social justice. She is an Associate Professor of Visual Studies at California State University, San Bernardino, where she founded and directs Community-based Art (CBA) and the Prison Arts Collective (PAC), a project funded by internal grants as well as by Arts-in-Corrections, the California Department of Corrections and Rehabilitation, and the National Endowment for the Arts. Her work embraces image, text, and social practice and has been included in public and gallery exhibitions since the early 90s. She curated the exhibition "Bridging Homeboy Industries" and has authored more than 250 reviews and essays on contemporary art published by Artforum, Art in America, The Huffington Post, and Art & Education and she is a contributing editor to the Los Angeles Review of Books, where she writes "Art Inside," a series facilitating arts in prisons. Buckley received a BA with Honors from UC Berkeley and a Masters in Fine Arts from Otis College of Art and

Design. She holds a California Teaching Credential with specialization in Bilingual/Bicultural (English/Spanish) and Art Education.

**Richard Martin**

**Literary Arts**

**Sacramento**

From Amazon Author page: R. J. Martin's stories, poems and journalism have appeared in numerous anthologies, magazines, newspapers and literary publications. His book, Hos, Hookers, Call Girls, and Rent Boys (Soft Skull, 2009) was favorably reviewed on the cover of the New York Times Book Review and in numerous major media publications and television and radio broadcasts worldwide. A formerly incarcerated person from San Francisco, his work in combating international trafficking in the Bay Area led to a Certificate of Honor from the City and County in 2006. He holds a Master's Degree in Creative Writing from San Francisco State University and is a state-certified Adult Education Instructor who works in correctional settings. In May 2013, Soft Skull Press released another R. J. Martin book: Johns, Marks, Tricks, and Chickenhawks.

**Craig Rosen**

**Music/Literary Arts**

**Ventura**

Craig was lead singer, rapper and founder of Static Disruptors a band based in Washington, D.C. He wrote and produced a rap record in 1982, filmed a documentary for D.C. public schools about PCP featuring funk music and street theater, and produced two shorts, one with Claire Danes in her debut. Craig holds an MFA from Columbia University film school, and taught college upon his graduation from film school. He is currently the Director of Development for the Ventura County Arts Council, and teaches poetry to youth in juvenile justice facilities.

# TAB 11

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Jaren Bonillo, Arts Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: May 25, 2018**

**Re: FY2017-2018 Statewide and Regional Networks Funding Recommendations**

**Staff requests approval of panel recommendations to fund 43 Statewide and Regional Network (SRN) applicants ranking 2 and above. Funding is for general operating support to 15 statewide and 28 regional service organizations in California.**

### **2017-18 Statewide and Regional Networks Funding Requests and Panel Recommendations**

The five-member peer review panel convened April 7-9, 2018, to adjudicate a total of 43 applications. Forty-five applications were received requesting a total of \$1,019,400.

45 applications were received.  
43 applications were reviewed.  
43 applications were ranked 2 and above.

The panelists reviewed 43 SRN applications, and staff recommends that 43 SRN grant applications ranked 2 or higher be funded at a percentage of their request amount based on their ranking for a total allocation of \$773,415.

Funding through rank 2 is consistent with the Council's funding allocations for the State Local Partnership Program. The funding allocation is in support of an effort to align the Statewide and Regional Networks' grantees with the State-Local Partnership program for efficiency and for the stability of the program.

Panel recommends that one applicant be adjudicated as a regional network, with a maximum request of \$20,000, not as a statewide network. Funding allocation is based on this revised grant request amount.

Applications ranked 1 or lower were deemed ineligible because the applicant organizations clearly did not meet the basic eligibility requirements as stated in the published 2017-18 SRN guidelines.

### **Statewide and Regional Networks Panel Representative**

The SRN panel will be represented at today's meeting by Jennifer Laine. Jennifer has served as the Executive Director of the San Benito County Arts Council since 2010. She holds a BA in Art History from UC Santa Cruz and an MA in Global Studies from the University of Leipzig, Germany. She has over 10 years of

work experience with cultural and international organizations, including the Bechtel Int'l Center at Stanford University, International Diplomacy Council, and Kato-gun Board of Education, Japan. She is trained as a modern dancer and has served as a grant panelist for the California Arts Council, SV Creates, and the Center for Cultural Innovation.

### **Statewide and Regional Networks Program Purpose**

The Statewide and Regional Networks program is rooted in the California Arts Council's vision to nurture service organizations that serve as networks for working artists, constituent organizations, and cultural communities through communications, professional development opportunities, networking, and arts advocacy. Collectively, these networks help to activate CAC constituents, the arts community, stakeholders, and the public.

### **Attachments**

Attachments to this report include the ranked list of SRN applicants and panelist bios.

**CALIFORNIA ARTS COUNCIL**  
2017-2018 Statewide and Regional Network (SRN)  
Panel Rankings and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Rec Award
SRN-17-2040	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION		Yolo	6	\$ 30,000	\$ 28,500
SRN-17-2041	SAN DIEGO MUSEUM COUNCIL INC		San Diego	6	\$ 20,000	\$ 19,000
SRN-17-2060	TAIKO COMMUNITY ALLIANCE		Santa Clara	6	\$ 30,000	\$ 28,500
SRN-17-2009	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		Fresno	5	\$ 30,000	\$ 25,500
SRN-17-2121	ARTE AMERICAS THE MEXICAN ARTS CENTER		Fresno	5	\$ 20,000	\$ 17,000
SRN-17-2111	ARTS FOR INCARCERATED YOUTH NETWORK		Los Angeles	5	\$ 20,000	\$ 17,000
SRN-17-2103	ARTS FOR L A		Los Angeles	5	\$ 20,000	\$ 17,000
SRN-17-2027	ASSOCIATION OF CALIFORNIA SYMPHONY ORCHESTRAS		Los Angeles	5	\$ 30,000	\$ 25,500
SRN-17-2117	CALIFORNIA ASSOCIATION OF MUSEUMS		Santa Cruz	5	\$ 30,000	\$ 25,500
SRN-17-1952	CALIFORNIA LAWYERS FOR THE ARTS INC		San Francisco	5	\$ 30,000	\$ 25,500
SRN-17-1627	DANCERS GROUP		San Francisco	5	\$ 20,000	\$ 17,000
SRN-17-1784	Emerging Arts Professionals/San Francisco Bay Area	Intersection for the Arts	San Francisco	5	\$ 20,000	\$ 17,000
SRN-17-2074	INLANDIA INSTITUTE		Riverside	5	\$ 20,000	\$ 17,000
SRN-17-2063	INTERMUSIC SF		San Francisco	5	\$ 20,000	\$ 17,000
SRN-17-1684	LATINO ARTS NETWORK		Los Angeles	5	\$ 20,500	\$ 17,425
SRN-17-2031	POETS & WRITERS INC		Los Angeles	5	\$ 30,000	\$ 25,500
SRN-17-2128	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	5	\$ 20,000	\$ 17,000
SRN-17-1957	San Diego Regional Arts and Culture Coalition	Mission Edge	San Diego	5	\$ 8,400	\$ 7,140
SRN-17-1511	SMALL PRESS DISTRIBUTION INC		Alameda	5	\$ 30,000	\$ 25,500
SRN-17-1488	THE CENTER FOR CULTURAL INNOVATION		Los Angeles	5	\$ 20,000	\$ 17,000
SRN-17-1522	THE DANCE RESOURCE CENTER OF GREATER LOS ANGELES		Los Angeles	5	\$ 15,000	\$ 12,750
SRN-17-2084	THEATRE BAY AREA		San Francisco	5	\$ 20,000	\$ 17,000
SRN-17-2051	Arts for a Better Bay Area	SOMarts	San Francisco	4	\$ 20,000	\$ 15,000
SRN-17-2024	CALIFORNIA ALLIANCE FOR ARTS EDUCATION		Los Angeles	4	\$ 30,000	\$ 22,500
SRN-17-1960	CALIFORNIA POETS IN THE SCHOOL		San Francisco	4	\$ 30,000	\$ 22,500
SRN-17-1751	CALIFORNIA PRESENTERS		San Luis Obispo	4	\$ 30,000	\$ 22,500
SRN-17-2030	Create CA	California Alliance for Arts Education	Los Angeles	4	\$ 30,000	\$ 22,500
SRN-17-1655	INTERSECTION FOR THE ARTS		San Francisco	4	\$ 20,000	\$ 15,000
SRN-17-2116	L A STAGE ALLIANCE		Los Angeles	4	\$ 20,000	\$ 15,000
SRN-17-2131	Peacock Rebellion	Social Good Fund	Alameda	4	\$ 20,000	\$ 15,000

<b>Total Request Amount</b>
<b>\$1,019,400</b>

Rec Award	
Rank	Percent
6	95
5	85
4	75
3	65
2	55
<b>Total Award Amount</b>	
<b>\$773,415</b>	

**CALIFORNIA ARTS COUNCIL**  
 2017-2018 Statewide and Regional Network (SRN)  
 Panel Rankings and Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Rec Award
SRN-17-1740	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	4	\$ 20,000	\$ 15,000
SRN-17-2085	Arts Education Alliance of the Bay Area	Intersection for the Arts	San Francisco	3	\$ 20,000	\$ 13,000
SRN-17-1958	CALIFORNIA HUMANITIES		Alameda	3	\$ 30,000	\$ 19,500
SRN-17-1794	CALIFORNIA LGBT ARTS ALLIANCE		Los Angeles	3	\$ 14,000	\$ 9,100
SRN-17-1634	CALIFORNIANS FOR THE ARTS		Sacramento	3	\$ 20,000	\$ 13,000
SRN-17-1492	Dancing Earth Indigenous Contemporary Dance Creations	Intersection for the Arts	San Francisco	3	\$ 20,000	\$ 13,000
SRN-17-1963	PASADENA ARTS COUNCIL		Los Angeles	3	\$ 20,000	\$ 13,000
SRN-17-2064	PLAYWRIGHTS FOUNDATION INC		San Francisco	3	\$ 20,000	\$ 13,000
SRN-17-2134	RADAR PRODUCTIONS INC		San Francisco	3	\$ 30,000	\$ 19,500
SRN-17-2044	SAN FRANCISCO EARLY MUSIC SOCIETY		San Francisco	3	\$ 20,000	\$ 13,000
SRN-17-1725	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	3	\$ 20,000	\$ 13,000
SRN-17-2000	NATIONAL ASSOCIATION OF LATINO INDEPENDENT PRODUCERS INC		Los Angeles	2	\$ 30,000	\$ 16,500
SRN-17-2123	Teaching Artists Guild	Community Initiatives	San Francisco	2	\$ 30,000	\$ 16,500
SRN-17-2144	Rough Cuts	San Francisco Film Society	San Francisco	1	\$ 3,500	-
SRN-17-2061	SHASTA COUNTY ARTS COUNCIL		Shasta	1	\$ 18,000	-
					<b>\$ 1,019,400</b>	<b>\$ 773,415</b>



2017-18 Statewide Regional Networks  
March 7-9, 2018

Panelist Bios

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Name	Field(s) of Expertise	City/County
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**Adam Fong**      **Arts Admin and Management / Learning and Evaluation**      **San Francisco/San Francisco**

Adam Fong is a cultural entrepreneur, and a composer, performer and producer of new music. He has helped build two innovative arts service organizations in the San Francisco Bay Area: Emerging Arts Professionals (Co-Founder 2008; Director 2011-14) is a network dedicated to the development and growth of next generation arts and culture workers; Center for New Music (Co-Founder 2012; Executive Director) serves the practitioners of creative, non-commercial music in San Francisco by providing resources including space to work, rehearse and perform, and access to a like-minded community. Fong received the MFA in Music Composition at California Institute of the Arts, where he studied with James Tenney and Wadada Leo Smith. As Associate Director of Other Minds (2006–2012), he produced the annual Other Minds Festival and led many special projects including CD issues, tribute concerts, and a composer fellowship. Fong's own compositions have been performed internationally in Auckland, London, Berlin, Tübingen and Darmstadt, at many US universities, and throughout California. Fong also holds a master's degree from Stanford University (English). He further serves the arts and his communities through numerous advisory boards, panels, and committees at the local and national level.

**Jennifer Laine**      **Arts Education / Arts Administration and Management**      **Hollister/San Benito**

Jennifer Laine has served as the Executive Director of the San Benito County Arts Council since 2010. She holds a BA in Art History from UC Santa Cruz and a MA in Global Studies from the University of Leipzig, Germany. She has over 10 years of work experience with cultural and international organizations, including the Bechtel Int'l Center at Stanford University, International Diplomacy Council and Kato-gun Board of Education, Japan. She is trained as a modern dancer and has served as a grant panelist for the California Arts Council, SV Creates, and Center for Cultural Innovation.

**Rebecca Nevarez**      **Multidisciplinary**      **Pasadena/Los Angeles**

Rebecca Nevarez is the Executive Director of the Latino Arts Network and brings over 15 years of experience in non-profit development, fundraising and capacity building to the field. She has worked at several Los Angeles arts institutions including Plaza de la Raza Cultural Center, the Latino Theatre Company, California Institute for the Arts and the Museum of Contemporary Art. She has earned BA in History and Art History from UCLA and her graduate studies include Public Art Studies at USC.

**Mitch Menchaca**      **Arts Administration and Management / Philanthropy**      **Los Angeles/Los Angeles**

Mitch Menchaca is the executive director of the Association of California Symphony Orchestras, the leading statewide organization for orchestras and classical music presenters in the West. Previous to California, Mitch was in Washington, DC serving as the vice president of services &

COO at Chorus America and prior was the head of local arts advancement at Americans for the Arts. Before DC, he was the senior director of programs at the Arizona Commission on the Arts. Mitch is on the boards of The Association of American Cultures, the Gard Foundation, and DataArts (formerly the Cultural Data Project)

**Don Simmons**                      **Philanthropy /Social Justice / Social Practice**                      **San Francisco/Fresno**  
Distinguished Lecturer, Humanics at CSU-Fresno; board member of The Whitney Foundation, Arte' Americas and MADVenturer Foundation; Ph.D. in Org. Ldshp, Professional Certificate in Nonprofit Ldshp., Yale University; formerly Charleston Opera Company, Occidental College Center for Volunteerism and Community Service, art collector/volunteer docent



# TAB 12

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Jason Jong, Arts Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 17-18 Veterans in the Arts Funding Recommendations**

**Staff requests approval to fund applications to the FY 17-18 Veterans in the Arts (VIA) program as determined by the vote of Council and the panel ranks.**

### **2017-18 Veterans in the Arts Funding Requests and Panel Recommendations**

A peer review panel convened for three days from April 9 to April 11 to adjudicate a total of 51 applications for a total request of \$764,809.

51 applications were submitted.  
51 applications were reviewed.  
34 applications were ranked 4 and above.

Successful proposals demonstrated high-quality arts programming for veterans and/or their family members, with an emphasis on clearly defined and comprehensive hands-on learning opportunities for veterans. Exceptional projects reflected a high level of cultural competency with respect to veterans experiences, and emphasized the voice of local veterans in project planning, design, and implementation. Panelists were acutely sensitive to the needs of women veterans, and provisions for the availability of qualified professionals with training in trauma-informed care, where applicable. Veterans across the spectrum of military operations and branches of the military are being recommended, and represent support to a diversity of military veterans around the state.

### **Veterans in the Arts Panel Representative**

The VIA panel will be represented by Anthony A. LoBue. Known as “Tony the Vet,” Tony is a veterans advocate, multidisciplinary artist and educator in the literary, performance, and visual arts. As a U.S. Army veteran and artist, he considers himself a member of a historically underrepresented community of veterans, military, and families with an estimated population of 1.1 million in San Diego County, California, which has an estimated 3.3 million total population.

As volunteer arts director for the Veterans Museum at Balboa Park, Tony deals with the challenge of engaging, entertaining, educating, and empowering the four disparate communities of veterans,

military, families, and general community with diverse activities, events, and workshops in the literary, performance, and visual arts. Tony serves as membership chair of the San Diego Veterans Employment Committee, and served on the Advisory, and is the recipient of the 2016 “Community Impact” Award from the San Diego Art Institute for promoting the arts and for his personal development as an artist.

### **Veterans in the Arts Program Purpose**

VIA is rooted in the California Art Council’s desire to address the needs and improve the lives of California’s veterans through the arts. VIA seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project support for nonprofit arts organizations, local arts agencies, and veteran’s assistance agencies to reach veterans, active military, and their families.

Recommended projects address one or more of the following goals:

- Develop the artistic abilities and creative expression of veterans, active military, and/or their families.
- Provide greater access to the arts for veteran communities.
- Contribute to the public understanding of and appreciation for the diverse range of veterans’ experiences.

In addition, projects must be designed to:

- Include opportunities for direct engagement and/or arts learning.
- Engage veterans as active participants in the planning and/or implementation of the project.
- Demonstrate a thoughtful approach to engagement, tailored to and appropriate for the specific veterans community.
- Be free of charge for participants.

### **Attachments**

Attachments to this report include the ranked list of VIA applicants and panelist bios.

**CALIFORNIA ARTS COUNCIL**  
 2017-2018 Veterans in the Arts  
 Panel Rankings and Funding Recommendations

Application Number	Legal Name of Applicant Organization	County	Legal Name of Fiscal Sponsor	Grant Request	Final Rank	Recommendations
VIA-17-2397	THE IMAGINATION WORKSHOP INC	Los Angeles		\$10,500	6	\$9,975
VIA-17-2446	OLD GLOBE THEATRE	San Diego		\$18,000	6	\$17,100
VIA-17-2447	SUAREZ DANCE THEATER	Los Angeles		\$2,500	6	\$2,375
VIA-17-2056	OPERA SAN JOSE INCORPORATED	Santa Clara		\$3,000	6	\$2,850
VIA-17-2358	ADVAITA SOCIETY	Alameda		\$18,000	6	\$17,100
VIA-17-2346	CRE OUTREACH FOUNDATION INC	Los Angeles		\$18,000	6	\$17,100
VIA-17-2568	WRITERS GUILD FOUNDATION	Los Angeles		\$18,000	6	\$17,100
VIA-17-2625	THE SHAKESPEARE CENTER OF LOS ANGELES INC	Los Angeles		\$18,000	6	\$17,100
VIA-17-1967	PUTNAM FOUNDATION	San Diego		\$12,000	5	\$10,200
VIA-17-2138	RESOUNDING JOY INC	San Diego		\$18,000	5	\$15,300
VIA-17-2573	SO SAY WE ALL	San Diego		\$18,000	5	\$15,300
VIA-17-2638	MUSEUM OF CONTEMPORARY ART SAN DIEGO	San Diego		\$11,000	5	\$9,350
VIA-17-2169	HOMES FOR FAMILIES	Los Angeles		\$18,000	5	\$15,300
VIA-17-2162	SIXTH STREET PHOTOGRAPHY WORKSHOP	San Francisco	Tenants and Ov	\$18,000	5	\$15,300
VIA-17-2341	ALAMEDA COUNTY ARTS COMMISSION	Alameda		\$18,000	5	\$15,300
VIA-17-2546	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL	Yuba		\$18,000	5	\$15,300
VIA-17-2721	DIABOLO DANCE THEATRE	Los Angeles		\$18,000	5	\$15,300
VIA-17-1992	DEL NORTE ASSOCIATION FOR CULTURAL	Del Norte		\$15,000	5	\$12,750
VIA-17-2494	FORD THEATRE FOUNDATION	Los Angeles		\$18,000	5	\$15,300
VIA-17-2587	ARTS COUNCIL FOR MONTEREY COUNTY	Monterey		\$15,000	5	\$12,750
VIA-17-2592	GEFFEN PLAYHOUSE INC	Los Angeles		\$18,000	5	\$15,300
VIA-17-2600	EL DORADO ARTS COUNCIL	El Dorado		\$16,000	5	\$13,600
VIA-17-2151	BLUE LINE ARTS	Placer		\$18,000	5	\$15,300

Recommendation	
Rank	% Scn 1
6	95
5	85
4	75

Total Rec
<b>\$430,478</b>

**CALIFORNIA ARTS COUNCIL**  
2017-2018 Veterans in the Arts  
Panel Rankings and Funding Recommendations

VIA-17-2167	<b>SISKIYOU COUNTY ARTS COUNCIL</b>	Siskiyou		\$10,000	5	\$8,500
VIA-17-2724	<b>OUTSIDE THE LENS</b>	San Diego		\$18,000	4	\$13,500
VIA-17-2666	<b>SACRAMENTO GUITAR SOCIETY</b>	Sacramento		\$5,740	4	\$4,305
VIA-17-2571	<b>PASO ROBLES ART ASSOCIATION</b>	San Luis Obispo		\$18,000	4	\$13,500
VIA-17-1668	<b>ARTS &amp; CULTURE COMMISSION OF CONTRA COSTA COUNTY</b>	Contra Costa		\$11,000	4	\$8,250
VIA-17-2080	<b>CALIFORNIA BALLET ASSOCIATION INC</b>	San Diego		\$17,970	4	\$13,478
VIA-17-2119	<b>YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO</b>	San Diego		\$11,911	4	\$8,933
VIA-17-2580	<b>THE FOUNDATION FOR SANTA BARBARA CITY COLLEGE</b>	Santa Barbara		\$13,310	4	\$9,983
VIA-17-2584	<b>THE AJA PROJECT</b>	San Diego		\$14,240	4	\$10,680
VIA-17-2674	<b>THE P G K PROJECT INC</b>	San Diego		\$18,000	4	\$13,500
VIA-17-2058	<b>VETERANS MEMORIAL CENTER INC</b>	San Diego		\$18,000	4	\$13,500
VIA-17-2485	<b>AMERICAN HISTORY THEATER</b>	San Diego	Veterans Mem	\$10,525	3	\$0
VIA-17-2540	<b>SAN DIEGO DANCE THEATER</b>	San Diego		\$18,000	3	\$0
VIA-17-2545	<b>PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH</b>	Los Angeles		\$18,000	3	\$0
VIA-17-2502	<b>SAN DIEGO BALLET</b>	San Diego		\$15,000	3	\$0
VIA-17-2122	<b>THE NEW CHILDRENS MUSEUM</b>	San Diego		\$15,000	3	\$0
VIA-17-2431	<b>LOS ANGELES OPERA COMPANY</b>	Los Angeles		\$18,000	3	\$0
VIA-17-2552	<b>MINDFUL WARRIOR PROJECT</b>	Los Angeles	Community Par	\$8,500	3	\$0
VIA-17-2591	<b>CYGNET THEATRE COMPANY</b>	San Diego		\$18,000	3	\$0
VIA-17-2606	<b>SAN FRANCISCO VETERANS MURAL PROJECT</b>	San Francisco	San Francisco A	\$12,000	3	\$0
VIA-17-2618	<b>MORRIS B SQUIRE FOUNDATION</b>	Santa Barbara		\$17,093	3	\$0
VIA-17-2616	<b>BROCKUS PROJECT DANCE COMPANY</b>	Los Angeles		\$18,000	3	\$0
VIA-17-2719	<b>VETERANS IN FILM &amp; TELEVISION</b>	Los Angeles		\$18,000	3	\$0
VIA-17-2078	<b>ARTS COLLABORATIVE OF NEVADA COUNTY</b>	Nevada		\$6,600	2	\$0
VIA-17-2216	<b>ARTS ORANGE COUNTY</b>	Orange		\$18,000	2	\$0
VIA-17-2621	<b>MARIPOSA COUNTY ARTS COUNCIL INC</b>	Mariposa		\$18,000	2	\$0

**CALIFORNIA ARTS COUNCIL**  
2017-2018 Veterans in the Arts  
Panel Rankings and Funding Recommendations

VIA-17-2515	<b>VETERAN ARTS PROJECT</b>	San Diego	Social and Envi	\$12,920	<b>1</b>	\$0
VIA-17-2687	<b>SILHOUETTES FOR VETS INC</b>	Los Angeles		\$12,000	<b>1</b>	\$0
<b>TOTAL</b>						<b>\$430,478</b>



## FY17-18 VETERANS IN THE ARTS

### Panelist Bios

April 9-11, 2018

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
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**Roberto Herrera**

**Veterans Services**

Roberto C. Herrera Jr. is currently the Director of Transition Assistance for the Veterans Services Division (VSD) of the California Department of Veterans Affairs (CalVet) where he works to develop and monitor the California Transition Assistance Program's development, implementation, and impact. Roberto also served as VSD's Special Programs Manager where he oversaw division efforts to address veteran mental health and homelessness, veterans who are justice involved, and Disabled Veteran Business Enterprise outreach. Prior to becoming part of the CalVet team, Roberto served within the Governor's Interagency Council on Veterans (ICV). Within the ICV, Roberto coordinated with multiple state departments, local governments, and various non-governmental organizations to improve veteran specific policies surrounding behavioral health, veteran treatment courts, and the expansion of military cultural competency curriculums into non-VA healthcare providers. Roberto served in the United States Air Force as a Technical Applications Specialist, and received his B.A. in Sociology and Philosophy from the University of California, Davis.

**Amber Hoy**

**Visual Art, Arts Admin & Management**

**Oakland/Alameda**

Amber Hoy is an interdisciplinary artist and artists administrator based in Oakland, California. She also a combat veteran whose artwork explores issues that women in the military face and the intersection of trauma.

Amber grew up in Yankton, South Dakota and enlisted in the US Army and deployed to Qayyarah West, Iraq as an ammunition specialist from 2006-2007 with the 592nd Ordnance Company. After, she received a Bachelor of Arts degree with an emphasis in photography from University of Alabama at Birmingham in 2011 and a Master of Fine Arts degree in Photography + Integrated Media from Ohio University in 2015. Since 2015, she has worked at the Kala Art Institute as the Artist Program Manager.

At Kala, Amber has managed multiple artist programs (artist-in-residency program, Media Arts Program, Veteran Residency Program, Parent Artist Award and Kala's Fellowship Program). She select jurors for the panels and mediates the jurying process, providing jurors with information about the goals of the program and ensuring that selected artists come from a variety of backgrounds and mirror the Oakland community.

**Anthony A. LoBue****Multidisciplinary, Arts Education****San Ysidro/San Diego**

Known as “Tony the Vet”, Tony is a veterans advocate, multidisciplinary artist and educator in the literary, performance and visual arts . As a US ARMY Veteran and Artist, he considers himself a member of a historically under-represented community of veterans, military and families with an estimated population of 1.1 million in San Diego County California which has an estimated 3.3 million total population.

As Volunteer Arts Director for the Veterans Museum at Balboa Park, Tony deals with the challenge of engaging, entertaining, educating and empowering the four disparate communities of Veterans, Military, Families and general Community with diverse activities, events and workshops in the literary, performance and visual arts. Tony serves as Membership Chair of the San Diego Veterans Employment Committee, and served on the Advisory, and is the recipient of the 2016 “Community Impact” Award from the San Diego Art Institute for promoting the arts and for his personal development as an artist.

**William Schinsky****Visual, Musuem Studies****Indio/Riverside**

William Schinsky served in the US Army VietNam in 1968-69. After VietNam, Schinsky returned to school and eventually graduated from California State University, Fullerton with a BA in Art, and a MA in Museum Studies and Installation Design. His professional career has included positions as: Visual Arts Program Director for the Southern Arts Federation, Atlanta, Georgia; Curator, Atlanta International Museum of Art and Design; Visual Arts Director, Arts Festival of Atlanta; co-founder/Executive Director, context visual arts center, Charlotte, North Carolina and continues as an independent curator and practicing artist.

William initiated the formation of the Coachella Valley Art Center, a regional cultural center in downtown Indio, CA offering artist’s workspace, exhibition programs and classroom/workshop space. CVAC has begun collaborative efforts with the Mojave Desert Land Trust to curate site specific works on MDLT land.

William has participated as a member of Special Exhibitions Grants Review panels for the National Endowment for the Arts and is an Art Consultant for the city of Rancho Mirage’s Art Affaire. He serves on the Board of the Dr. Carreon Foundation and is a member of the Indio Public Art and Historic Preservation Commission.

**Michael Valentine****Vocal Music****Murrieta/Riverside**

Michael L. Valentine is a co-founding Principal of Coffman Valentine Group, a minority and woman owned business, specializing in providing commonsense solutions to businesses seeking to improve management processes, employee productivity and customer service. Previously, he worked for 20 years with the International Business Machines Corp (IBM).

Michael was previously a Director with the Institute for Business Technology (IBT) USA, an arm of IBT International, the developer and Licensor of the “Personal Efficiency Programs”. He conducted these programs for major corporate clients in the New York metropolitan area, around the country, and was the head of the Southeast region of IBT-USA. Michael is a

Kettering trained facilitator in Public Deliberation, and has served on the advisory board of the Center for Public Deliberation, a Kettering Foundation enterprise. He is co-author of the book, "Slay the E-mail Monster". He is also a Voice/Narrator Talent.

In NJ, he was a member of the Pro Arte Chorale and served that organization as a Board Member and Interim Managing Director. He also served on the Grants Panel for the Bergen County Arts Council. Since moving to CA, he is a Mentor to Business Majors in the Entrepreneurship program at Cal State Fullerton. Michael is a certified Wedding Officiant for the State of California. Currently he is the Secretary of the Board of the California Chamber Orchestra, and an Advisor to the Murrieta Arts Council.

# TAB 13

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
 1300 I Street, Suite 930  
 Sacramento, CA 95814  
 916.322.6555 | www.arts.ca.gov

**To:** Council Members  
**From:** Programs Allocation Committee, Christopher Coppola & Louise McGuinness  
**Date:** June 7, 2018  
**Re:** FY 18-19 Grant Funding Allocations

## Summary

At this meeting, the Council will vote on grant awards for the following FY18-19 programs for a total allocation of \$2,111,467.

- **Arts Education – Artists in Schools (AE-AIS):** Grants of up to \$18,000 for collaborative arts education projects for students from infancy through Grade 12 taking place on school sites during the school day.
- **Arts Education – Professional Development:** Grants of \$2,500 to support arts integration training for classroom teachers facilitated by teaching artists.
- **Professional Development:** Grants of up to \$1,000 for access to professional development resources and networks to strengthen the business acumen of individuals employed by arts organizations.

## Overview of Recommendation

The Programs Allocation Committee recommends the following funding formula for the FY18-19 AE-AIS program, consistent with FY17-18 project-based grant program allocations:

- **6 (Exemplary):** 95% of request amount
- **5 (Strong):** 85% of request amount
- **4 (Good):** 75% of request amount

The AE-Professional Dev and the Professional Development grant programs use a “fund/no fund” ranking. The committee recommends full funding for all applicants who ranked “fund.”

PROGRAM	MAX GRANT AMOUNT	TOTAL Request Amount	# of Apps (to panel)	# of Apps Recommended	Allocation Recommended	NOTES
Arts Education - Artists In Schools	\$18,000	\$2,966,309	195	158	\$2,033,689.00	

Arts Education- Professional Development	\$2,500	\$92,500	37	22	\$55,000	
Professional Development	\$1,000	\$34,278	35	22	\$22,778	Grant Activity Period: Oct, 2018-Jan 31, 2019
				Total:	\$2,111,467.00	

## Information Regarding Panel and Application Process

### Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multistep process and involves assigning numerical ranks to an application. A 6-point ranking system is implemented. Panelists' ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets all of the review criteria to some extent; however, areas of the application need improvement, development or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria; proposals that do not meet the program requirements
<b>1</b>	<b>Ineligible</b>	Incomplete applications, applications that do not meet eligibility criteria or that include significant ineligible expenses in application budget; former grantee organizations not in compliance with CAC grant requirements

### Application Processing

Submitted applications were checked for basic eligibility requirements and completeness by staff. Incomplete applications included those that did not submit required materials such as work samples, the DataArts Funder Report, or, if fiscally sponsored, did not include the Fiscal Sponsor's IRS Form 990. Other incomplete applications were those that left required parts of the application blank, such as the budget form. Ineligible applications did not meet the organizational eligibility requirements based on the program specifications. Any application that was submitted after the deadline was also deemed ineligible.

# TAB 14

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California Arts Council | Public Meeting | 06/07/2018

**To: Council Members**

**From: Josy Miller, Ph.D., Arts Education Programs Specialist  
Shelly Gilbride, Ph.D., Programs Officer**

**Date: June 7, 2018**

**Re: FY 18-19 Artists in Schools + Professional Development Funding Recommendations**

**Staff requests approval to fund applications to the FY18-19 Artists in Schools + Professional Development program as determined by the vote of Council and the panel ranks.**

**2018-19 Artists in Schools + Professional Development Funding Requests and Panel Recommendations**

Four peer review panels convened for three days each between April 30 and May 23 to adjudicate a total of 232 applications for a total request of \$3,058, 809.

Arts Education: Artists in Schools  
202 applications were received.  
195 applications were reviewed.  
158 applications were ranked 4 and above.

Arts Education: Professional Development  
39 applications were received.  
37 applications were reviewed.  
22 applications were ranked 4 and above.

Successful Artists in Schools applications mapped out arts-focused in-school residencies that would foster sequential, standards-based arts learning. Whether multidisciplinary or centered around a single medium, these projects aligned arts activities with the desired student outcomes and included plans for assessment and program evaluation. Those proposals ranked 6 (Exemplary) responded specifically to the student communities that were being served, both in terms of disciplinary content and by providing opportunities for student voice to drive project outcomes.

Successful Arts Education: Professional Development articulated clear plans for classroom teacher learning around arts integration in settings facilitated by professional teaching artists. These proposals

clearly outlined how these professional development opportunities would lead to more robust arts integration across the participating schools' curricula.

### **Arts Education: Artists in Schools + Professional Development Panel Representative**

The Artist in Schools panel is represented by **Luis Pichardo**. Luis Antonio Pichardo is the founder and executive director of DSTL Arts, a nonprofit arts mentorship organization that inspires, teaches, and hires emerging artists from underserved communities. With over 15 years working in the nonprofit sector, including 10 years directing youth development programs in the work-readiness and arts sector, Luis has learned to apply his own arts practice as a poet, graphic designer, and photographer in communities where the arts are generally underrepresented. Through DSTL Arts, and his own interdisciplinary arts projects, Luis strives to build community by creating participatory projects that empower individuals to explore their own voice and cultural expression.

### **Arts Education: Artists in Schools + Professional Development Program Purpose**

The Arts Education grant programs are rooted in the California Arts Council's belief that arts education is an essential tool for healthy human development that it should be available to all. The overarching purpose of the multistrand Arts Education grant program is to expand access to meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts.

**Artists in Schools:** The Artists in Schools program supports projects that integrate community arts resources—local artists and nonprofit arts organizations—into comprehensive, standards-based arts-learning for PreK-12 students during the school day. Projects are intended to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources from within the local community into the school culture, not to supplant certificated teachers. Artists in Schools projects focus on hands-on participant learning that takes place over a period of time with an identified group of students.

**Professional Development:** Awards of \$2,500 support nonprofit arts organizations and teaching artists to plan and deliver Professional Development in arts integration to educators and administrators. Professional Development projects are designed to cultivate student learning in, through and/or about the arts. The Professional Development project can stand alone, or can be in conjunction with an Artists in Schools project at the school. The project must be planned and implemented in collaboration with a nonprofit arts organization, teaching artists, and the school, with full commitment from all participants.

Successful Arts Education projects will address the following goals:

- Develop the artistic abilities of students through sequential, hands-on arts learning.
- Promote life skills such as critical thinking, problem-solving, collaboration, and positive self-expression through the arts.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and to support students' positive self-identification and respect for diverse cultures.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

- Cultivate students' appreciation for the arts and understanding of themselves as capable and consequential arts patrons and participants.
- Align with National Core Arts, California Visual and Performing Arts, Common Core, and/or Expanded Learning Standards, as well as Creative Youth Development frameworks.

### **Attachments**

Attachments to this report include the ranked list of Arts Education: Artists in Schools and Professional Development applicants and panelist bios.

CALIFORNIA ARTS COUNCIL  
2018-2019 Arts Education: Artists in Schools + Professional Development  
Panel Rankings and Funding Recommendations

Application Number	Legal Name of Applicant Organization	County	Fiscal Sponsor	FINAL RANK	Request Amount	Funding Recommendation
AE-AIS-18-3097	ARMORY CENTER FOR THE ARTS	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-1985	CALIFORNIA POETS IN THE SCHOOL	San Francisco		6	\$ 18,000	\$ 17,100
AE-AIS-18-2920	CANTARE CON VIVO	Alameda		6	\$ 18,000	\$ 17,100
AE-AIS-18-3035	COLLAGE DANCE THEATRE	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2231	COMMUNITY WORKS WEST INC	Alameda		6	\$ 18,000	\$ 17,100
AE-AIS-18-2574	CRE OUTREACH FOUNDATION INC	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2728	DESTINY ARTS CENTER	Alameda		6	\$ 18,000	\$ 17,100
AE-AIS-18-2484	DREAM A WORLD EDUCATION	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2182	JC CULTURE FOUNDATION	Los Angeles		6	\$ 5,937	\$ 5,640
AE-AIS-18-3024	LEAP ARTS IN EDUCATION	San Francisco		6	\$ 18,000	\$ 17,100
AE-AIS-18-2892	LOS ANGELES MASTER CHORALE ASSN	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2825	LUNA KIDS DANCE INC	Alameda		6	\$ 18,000	\$ 17,100
AE-AIS-18-3008	MARIPOSA COUNTY ARTS COUNCIL INC	Mariposa		6	\$ 18,000	\$ 17,100
AE-AIS-18-2708	PACIFIC ARTS MOVEMENT	San Diego		6	\$ 18,000	\$ 17,100
AE-AIS-18-2937	PASADENA CONSERVATORY OF MUSIC	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2854	PLUMAS COUNTY ARTS COMMISSION	Plumas		6	\$ 18,000	\$ 17,100
AE-AIS-18-2912	PURPLE SILK MUSIC EDUCATION FOUNDA	Alameda		6	\$ 18,000	\$ 17,100
AE-AIS-18-3005	SAN BENITO COUNTY ARTS COUNCIL	San Benito		6	\$ 5,750	\$ 5,463
AE-AIS-18-1948	SAN DIEGO CIVIC YOUTH BALLET INC	San Diego		6	\$ 18,000	\$ 17,100
AE-AIS-18-3073	SAN DIEGO OPERA ASSOCIATION	San Diego		6	\$ 18,000	\$ 17,100
AE-AIS-18-2053	San Francisco Arts Commission	San Francisco		6	\$ 18,000	\$ 17,100
AE-AIS-18-1566	SAN FRANCISCO YOUTH THEATRE	San Francisco		6	\$ 18,000	\$ 17,100
AE-AIS-18-2538	StageWrite: Building Literacy Through Theatre	San Francisco	Intersection for the Arts	6	\$ 18,000	\$ 17,100
AE-AIS-18-3066	THE GABRIELLA FOUNDATION	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2989	THE HARMONY PROJECT	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-1997	THEATRE OF HEARTS INC	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-2907	VENICE ARTS	Los Angeles		6	\$ 11,520	\$ 10,944
AE-AIS-18-2921	YOLO COUNTY ARTS COUNCIL INC	Yolo		6	\$ 18,000	\$ 17,100
AE-AIS-18-2968	YOUNG MUSICIANS FOUNDATION	Los Angeles		6	\$ 18,000	\$ 17,100
AE-AIS-18-3015	YOUTH IN ARTS	Marin		6	\$ 18,000	\$ 17,100
AE-AIS-18-1974	ABOUT PRODUCTIONS	Los Angeles		5	\$ 12,075	\$ 10,264
AE-AIS-18-3088	AFRICAN-AMERICAN SHAKESPEARE COMPANY	San Francisco		5	\$ 18,000	\$ 15,300
AE-AIS-18-2748	ALI AKBAR COLLEGE OF MUSIC	Marin		5	\$ 13,970	\$ 11,875
AE-AIS-18-3060	AMERICAN CONSERVATORY THEATRE FOUNDATION	San Francisco		5	\$ 18,000	\$ 15,300
AE-AIS-18-3003	ARTS & LEARNING CORPORATION	Orange		5	\$ 18,000	\$ 15,300
AE-AIS-18-2753	ARTS COLLABORATIVE OF NEVADA COUNTY	Nevada		5	\$ 18,000	\$ 15,300
AE-AIS-18-2962	ARTS COUNCIL FOR MONTEREY COUNTY	Monterey		5	\$ 18,000	\$ 15,300
AE-AIS-18-2965	ARTS COUNCIL SANTA CRUZ COUNTY	Santa Cruz		5	\$ 18,000	\$ 15,300

Recommendation	
Rank	% Request
6	95
5	85
4	75

Total Recommended	
\$	2,088,689

CALIFORNIA ARTS COUNCIL  
2018-2019 Arts Education: Artists in Schools + Professional Development  
Panel Rankings and Funding Recommendations

AE-AIS-18-2946	ARTS FOR THE SCHOOLS	Nevada		5	\$ 18,000	\$ 15,300
AE-AIS-18-3062	BROCKUS PROJECT DANCE COMPANY	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2681	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-1965	CALIFORNIA DANCE INSTITUTE	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-3100	CALIFORNIA INSTITUTE OF THE ARTS	Los Angeles		5	\$ 12,650	\$ 10,753
AE-AIS-18-1509	CENTER FOR WORLD MUSIC	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-2281	COMMUNITY SCHOOL OF MUSIC AND ARTS	Santa Clara		5	\$ 18,000	\$ 15,300
AE-AIS-18-2964	CONGA KIDS	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-1457	Dance Kaiso	San Francisco	Meadows-Livingstone School	5	\$ 10,400	\$ 8,840
AE-AIS-18-2185	DIABLO BALLET	Contra Costa		5	\$ 18,000	\$ 15,300
AE-AIS-18-3104	DIABOLO DANCE THEATRE	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2542	DIMENSIONS DANCE THEATER INCORPORATED	Alameda		5	\$ 17,600	\$ 14,960
AE-AIS-18-2821	EAST BAY CENTER FOR THE PERFORMING ARTS	Contra Costa		5	\$ 18,000	\$ 15,300
AE-AIS-18-3004	EL TEATRO CAMPESINO	San Benito		5	\$ 9,170	\$ 7,795
AE-AIS-18-2520	FRIENDS OF OLYMPIA STATION INC	Santa Cruz		5	\$ 18,000	\$ 15,300
AE-AIS-18-2993	GAMELAN SEKAR JAYA	Alameda		5	\$ 7,148	\$ 6,076
AE-AIS-18-2746	GET LIT WORDS IGNITE INC	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-3069	GINGA ARTS INC	Los Angeles		5	\$ 11,645	\$ 9,898
AE-AIS-18-2434	GRAND VISION FOUNDATION	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2916	GREENWAY ARTS ALLIANCE	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-3014	GUITARS IN THE CLASSROOM	San Diego		5	\$ 15,500	\$ 13,175
AE-AIS-18-3034	HERNANDEZ MARIACHI HERITAGE SOCIETY	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2143	JOE GOODE PERFORMANCE GROUP	San Francisco		5	\$ 18,000	\$ 15,300
AE-AIS-18-3029	LINEAGE DANCE COMPANY	Los Angeles		5	\$ 7,613	\$ 6,471
AE-AIS-18-2560	LIVING JAZZ	Alameda		5	\$ 18,000	\$ 15,300
AE-AIS-18-3076	LOCO BLOCO	San Francisco		5	\$ 18,000	\$ 15,300
AE-AIS-18-2054	MALASHOCK DANCE & COMPANY	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-2550	MEDIA ARTS CENTER SAN DIEGO	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-2783	MUSEUM OF CHILDRENS ART	Alameda		5	\$ 18,000	\$ 15,300
AE-AIS-18-1475	MUSEUM OF PHOTOGRAPHIC ARTS	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-2984	MUSIC AT THE MISSION	Alameda		5	\$ 5,000	\$ 4,250
AE-AIS-18-2913	MUSICAL TRADITIONS	San Francisco		5	\$ 14,750	\$ 12,538
AE-AIS-18-2859	OAKLAND YOUTH CHORUS	Alameda		5	\$ 18,000	\$ 15,300
AE-AIS-18-3012	P S ARTS	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2926	PASADENA SYMPHONY ASSOCIATION	Los Angeles		5	\$ 9,025	\$ 7,671
AE-AIS-18-2857	PERFORMING ARTS WORKSHOP INC	San Francisco		5	\$ 18,000	\$ 15,300
AE-AIS-18-1986	PLAYHOUSE ARTS	Humboldt		5	\$ 18,000	\$ 15,300
AE-AIS-18-3013	PLAYWRIGHTS PROJECT	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-2873	PONY BOX DANCE THEATRE	Los Angeles		5	\$ 18,000	\$ 15,300
AE-AIS-18-2137	REDWOOD HEIGHTS SCHOOL PARENTS FUND	Alameda		5	\$ 18,000	\$ 15,300
AE-AIS-18-3082	REGENTS OF THE UNIVERSITY OF CALIFORNIA	Alameda		5	\$ 18,000	\$ 15,300
AE-AIS-18-2353	RUCKUSROOTS INC	Los Angeles		5	\$ 4,600	\$ 3,910

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AE-AIS-18-2716	SACRAMENTO THEATRE COMPANY	Sacramento		5	\$ 17,873	\$ 15,192
AE-AIS-18-2713	SAN DIEGO GUILD OF PUPPETRY	San Diego		5	\$ 18,000	\$ 15,300
AE-AIS-18-3064	SAN FRANCISCO CHILDRENS ART CENTER	San Francisco		5	\$ 9,000	\$ 7,650
AE-AIS-18-2819	SAN FRANCISCO OPERA GUILD	San Francisco		5	\$18,000	\$ 15,300
AE-AIS-18-2148	SAN FRANCISCO PERFORMANCES INC	San Francisco		5	\$2,655	\$ 2,257
AE-AIS-18-2951	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION	Los Angeles		5	\$18,000	\$ 15,300
AE-AIS-18-2199	SHADOWLIGHT PRODUCTIONS	San Francisco		5	\$15,000	\$ 12,750
AE-AIS-18-2924	SHAKESPEARES ASSOCIATES INC	San Francisco		5	\$18,000	\$ 15,300
AE-AIS-18-2906	SYMPHONIC JAZZ ORCHESTRA	Los Angeles		5	\$18,000	\$ 15,300
AE-AIS-18-3045	THE H E ART PROJECT	Los Angeles		5	\$18,000	\$ 15,300
AE-AIS-18-1558	UNUSUAL SUSPECTS THEATRE CO	Los Angeles		5	\$18,000	\$ 15,300
AE-AIS-18-3079	YOUNG AUDIENCES OF NORTHERN CALIFORNIA	San Francisco		5	\$7,500	\$ 6,375
AE-AIS-18-3095	Youth Art Exchange	San Francisco	Tides Center	5	\$18,000	\$ 15,300
AE-AIS-18-2945	ZIMMER CHILDRENS MUSEUM	Los Angeles		5	\$4,275	\$ 3,634
AE-AIS-18-3099	3 POINT 0	Sacramento		4	\$ 18,000	\$ 13,500
AE-AIS-18-3009	916 INK	Sacramento		4	\$ 6,095	\$ 4,571
AE-AIS-18-2659	ACTORS GANG INC	Los Angeles		4	\$ 18,000	\$ 13,500
AE-AIS-18-2955	ADVAITA SOCIETY	Alameda		4	\$ 18,000	\$ 13,500
AE-AIS-18-3001	ARTS BENICIA INC	Solano		4	\$ 5,400	\$ 4,050
AE-AIS-18-3047	ATTITUDINAL HEALING CONNECTION INC	Alameda		4	\$ 18,000	\$ 13,500
AE-AIS-18-2758	BOXTALES THEATRE COMPANY	Santa Barbara		4	\$ 9,000	\$ 6,750
AE-AIS-18-2435	CARMEL BACH FESTIVAL INC	Monterey		4	\$ 11,288	\$ 8,466
AE-AIS-18-2190	CENTRAL CALIFORNIA ART LEAGUE INC	Stanislaus		4	\$ 14,880	\$ 11,160
AE-AIS-18-2378	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC	Los Angeles		4	\$ 10,680	\$ 8,010
AE-AIS-18-2771	Dance 4 Wellness	Ventura	Ventura County Arts Council	4	\$ 18,000	\$ 13,500
AE-AIS-18-2801	EAST BAY PERFORMING ARTS	Alameda		4	\$ 18,000	\$ 13,500
AE-AIS-18-2983	EL DORADO ARTS COUNCIL	El Dorado		4	\$ 14,425	\$ 10,819
AE-AIS-18-3006	ELYSIAN VALLEY ARTS COLLECTIVE	Los Angeles		4	\$ 6,667	\$ 5,000
AE-AIS-18-2918	ETM-LA INC	Los Angeles		4	\$ 18,000	\$ 13,500
AE-AIS-18-2904	FERN STREET COMMUNITY ARTS INC	San Diego		4	\$ 18,000	\$ 13,500
AE-AIS-18-3002	FESTIVAL OF NEW AMERICAN MUSICAL T	Los Angeles		4	\$ 7,432	\$ 5,574
AE-AIS-18-3031	FRIENDS OF WEST HOLLYWOOD ELEMEN	Los Angeles		4	\$ 18,000	\$ 13,500
AE-AIS-18-2761	GENRYU ARTS	San Francisco		4	\$ 18,000	\$ 13,500
AE-AIS-18-2798	GRANADA HILLS CHARTER HIGH SCHOOL	Los Angeles		4	\$ 4,050	\$ 3,038
AE-AIS-18-2925	HAUSMANN QUARTET FOUNDATION	San Diego		4	\$ 10,000	\$ 7,500
AE-AIS-18-2903	HOLLYWOOD HEART	Los Angeles		4	\$ 18,000	\$ 13,500
AE-AIS-18-1433	HUMBOLDT ARTS COUNCIL	Humboldt		4	\$ 18,000	\$ 13,500
AE-AIS-18-3023	INSTITUTO MAZATLAN BELLAS ARTES DE	Sacramento		4	\$ 17,996	\$ 13,497
AE-AIS-18-2997	INTREPID SHAKESPEARE COMPANY	San Diego		4	\$ 18,000	\$ 13,500
AE-AIS-18-3068	JUNIOR CENTER OF ART & SCIENCE	Alameda		4	\$ 14,124	\$ 10,593
AE-AIS-18-1904	LA PENA CULTURAL CENTER INC	Alameda		4	\$ 10,745	\$ 8,059

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AE-AIS-18-2978	LOS ANGELES OPERA COMPANY	Los Angeles		4	\$ 16,390	\$ 12,293
AE-AIS-18-2319	MARIN SHAKESPEARE COMPANY	Marin		4	\$ 18,000	\$ 13,500
AE-AIS-18-3000	MELODY OF CHINA INC	San Francisco		4	\$ 10,000	\$ 7,500
AE-AIS-18-2814	MONTEREY JAZZ FESTIVAL	Monterey		4	\$ 18,000	\$ 13,500
AE-AIS-18-2915	MUSIC FOR MINORS INC	San Mateo		4	\$ 18,000	\$ 13,500
AE-AIS-18-2959	MUSIC IN SCHOOLS TODAY	San Francisco		4	\$ 18,000	\$ 13,500
AE-AIS-18-3007	NEW VILLAGE ARTS INC	San Diego		4	\$ 11,800	\$ 8,850
AE-AIS-18-2934	NIMBUS ARTS	Napa		4	\$ 18,000	\$ 13,500
AE-AIS-18-2991	NO EASY PROPS INC	Los Angeles		4	\$ 7,692	\$ 5,769
AE-AIS-18-2737	OPERA CULTURA	Alameda		4	\$ 2,300	\$ 1,725
AE-AIS-18-3078	OUTSIDE THE LENS	San Diego		4	\$ 18,000	\$ 13,500
AE-AIS-18-3041	PALO ALTO ART CENTER FOUNDATION	Santa Clara		4	\$ 18,000	\$ 13,500
AE-AIS-18-3027	PUBLIC CORPORATION FOR THE ARTS OF	Los Angeles		4	\$ 18,000	\$ 13,500
AE-AIS-18-3089	ROGUE ARTISTS ENSEMBLE	Los Angeles		4	\$ 4,875	\$ 3,656
AE-AIS-18-3075	SACRAMENTO BALLET ASSOCIATION	Sacramento		4	\$ 9,688	\$ 7,266
AE-AIS-18-2130	SAN CARLOS CHILDRENS THEATRE INC	San Mateo		4	\$ 13,568	\$ 10,176
AE-AIS-18-3011	SAN DIEGO DANCE THEATER	San Diego		4	\$ 18,000	\$ 13,500
AE-AIS-18-3094	SAN FRANCISCO JAZZ ORGANIZATION	San Francisco		4	\$ 18,000	\$ 13,500
AE-AIS-18-3055	SAN JOSE JAZZ	Santa Clara		4	\$16,200	\$ 12,150
AE-AIS-18-2157	SAN JOSE MUSEUM OF ART ASSOCIATION	Santa Clara		4	\$18,000	\$ 13,500
AE-AIS-18-1544	SAN PEDRO CITY BALLET	Los Angeles		4	\$18,000	\$ 13,500
AE-AIS-18-2999	SANCHEZ ART CENTER	San Mateo		4	\$14,831	\$ 11,123
AE-AIS-18-2948	SANTA BARBARA DANCE INSTITUTE	Santa Barbara		4	\$18,000	\$ 13,500
AE-AIS-18-3077	Santa Clarita Community College District	Los Angeles		4	\$11,392	\$ 8,544
AE-AIS-18-3054	SOL-LA MUSIC ACADEMY	Los Angeles		4	\$18,000	\$ 13,500
AE-AIS-18-3018	SOUTHLAND SINGS	Los Angeles		4	\$18,000	\$ 13,500
AE-AIS-18-2895	STAGEBRIDGE	Alameda		4	\$9,410	\$ 7,058
AE-AIS-18-2996	STUDIO CHANNEL ISLANDS ART CENTER	Ventura		4	\$10,175	\$ 7,631
AE-AIS-18-3042	THE CROWDEN MUSIC CENTER	Alameda		4	\$12,000	\$ 9,000
AE-AIS-18-2203	THEATRE FOR CHILDREN INC	Sacramento		4	\$18,000	\$ 13,500
AE-AIS-18-2977	THINGAMAJIGS	Alameda		4	\$18,000	\$ 13,500
AE-AIS-18-3071	VIVER BRASIL DANCE COMPANY	Los Angeles		4	\$18,000	\$ 13,500
AE-AIS-18-2980	WEST Creative Performing Arts	Santa Cruz	Santa Cruz Art League	4	\$18,000	\$ 13,500
AE-AIS-18-1550	YOUNG ARTISTS CONSERVATORY OF MUSIC	Solano		4	\$18,000	\$ 13,500
AE-AIS-18-2026	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO	San Diego		4	\$18,000	\$ 13,500
AE-AIS-18-1460	YOUTH SPEAKS INC	San Francisco		4	\$18,000	\$ 13,500
AE-AIS-18-3053	Z SPACE STUDIO	San Francisco		4	\$10,778	\$ 8,084
AE-AIS-18-2986	ANGELS GATE CULTURAL CENTER INC	Los Angeles		3	\$ 18,000	\$ -
AE-AIS-18-3080	AXIS DANCE COMPANY	Alameda		3	\$ 9,500	\$ -
AE-AIS-18-2776	CALIFORNIA SHAKESPEARE THEATER	Alameda		3	\$ 2,860	\$ -

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AE-AIS-18-2747	DRAMATIC RESULTS	Los Angeles		3	\$ 18,000	\$ -
AE-AIS-18-2861	ETM - BAY AREA	Contra Costa		3	\$ 18,000	\$ -
AE-AIS-18-2967	FANTASIA FAMILY MUSIC	Los Angeles		3	\$ 18,000	\$ -
AE-AIS-18-2914	KAISAHAN OF SAN JOSE	Santa Clara		3	\$ 15,000	\$ -
AE-AIS-18-3057	LOS ANGELES MUSIC AND ART SCHOOL	Los Angeles		3	\$ 18,000	\$ -
AE-AIS-18-2987	LUTHER BURBANK MEMORIAL FOUNDAT	Sonoma		3	\$ 12,367	\$ -
AE-AIS-18-3038	OJAI FESTIVALS LTD	Ventura		3	\$ 18,000	\$ -
AE-AIS-18-2225	PERALTA PARENT GROUP INC	Alameda		3	\$ 18,000	\$ -
AE-AIS-18-2377	Phyllite Productions	Los Angeles	New Earth Organization	3	\$ 18,000	\$ -
AE-AIS-18-2887	Quinteto Latino	San Mateo	InterMusic SF	3	\$ 16,700	\$ -
AE-AIS-18-2375	RED HEN PRESS INC	Los Angeles		3	\$ 3,250	\$ -
AE-AIS-18-2173	SACRA PROFANA	San Diego		3	\$ 16,350	\$ -
AE-AIS-18-3067	SAN DIEGO ART INSTITUTE	San Diego		3	\$ 18,000	\$ -
AE-AIS-18-2077	SAN FRANCISCO ARTS EDUCATION PROJE	San Francisco		3	\$ 18,000	\$ -
AE-AIS-18-2919	SAN FRANCISCO OPERA ASSOCIATION	San Francisco		3	\$ 18,000	\$ -
AE-AIS-18-2086	SANTA BARBARA MUSEUM OF ART	Santa Barbara		3	\$ 18,000	\$ -
AE-AIS-18-2976	SHAHRZAD DANCE ACADEMY	Contra Costa		3	\$ 1,984	\$ -
AE-AIS-18-2442	SHAKESPEARE-SAN FRANCISCO	Alameda		3	\$ 18,000	\$ -
AE-AIS-18-2954	SIERRA COUNTY ARTS COUNCIL	Sierra		3	\$ 9,000	\$ -
AE-AIS-18-2614	SLAM! Program Los Angeles	Los Angeles	Community Partners	3	\$ 18,000	\$ -
AE-AIS-18-1446	The Quinan Street Project	Contra Costa	Intersection for the Arts	3	\$ 9,000	\$ -
AE-AIS-18-3059	THE YOUNG AMERICANS INC	Riverside		3	\$ 18,000	\$ -
AE-AIS-18-2938	ARTS BRIDGING THE GAP	Los Angeles		2	\$ 4,700	\$ -
AE-AIS-18-2963	BAY AREA CHILDRENS THEATRE	Alameda		2	\$ 18,000	\$ -
AE-AIS-18-1481	DANCE AND DIALOGUE	Los Angeles		2	\$ 18,000	\$ -
AE-AIS-18-2385	DRAMAWORKS	Plumas		2	\$ 18,000	\$ -
AE-AIS-18-2164	L A STAGE ALLIANCE	Los Angeles		2	\$ 18,000	\$ -
AE-AIS-18-2956	PENINSULA CHORAL ASSOCIATION DBA P	San Mateo		2	\$ 14,500	\$ -
AE-AIS-18-2794	SAN FRANCISCO SYMPHONY	San Francisco		2	\$ 18,000	\$ -
AE-AIS-18-2438	SANTA MONICA-MALIBU EDUCATION FOUNDATION	Los Angeles		2	\$ 18,000	\$ -
AE-AIS-18-2995	SHAKESPEARIENCE	Marin		2	\$ 4,000	\$ -
AE-AIS-18-2427	PARENT BOOSTER USA INC	Solano		1	\$ 4,961	\$ -
AE-AIS-18-3109	Say Word	Los Angeles		1	\$ 3,600	\$ -
AE-AIS-18-3058	Sonoma County Dancers United	Sonoma	Latino Service Providers	1	\$ 18,000	\$ -
AE-PD-18-3090	ADVAITA SOCIETY	Alameda		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3105	ALONZO KING LINES BALLET	San Francisco		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2754	ARTS COLLABORATIVE OF NEVADA COUNTY	Nevada		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2908	ARTS COUNCIL SANTA CRUZ COUNTY	Santa Cruz		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3092	ATTITUDINAL HEALING CONNECTION INC	Alameda		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2684	City of Davis Arts & Cultural Affairs	Yolo		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2827	EAST BAY CENTER FOR THE PERFORMING ARTS	Contra Costa		YEA	\$ 2,500	\$ 2,500
AE-PD-18-1969	GALLO CENTER FOR THE ARTS INC	Stanislaus		YEA	\$ 2,500	\$ 2,500

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AE-PD-18-2849	GRAND VISION FOUNDATION	Los Angeles		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3087	GUITARS IN THE CLASSROOM	San Diego		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2994	LOS ANGELES CHOREOGRAPHERS AND D	Los Angeles		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2960	LUNA KIDS DANCE INC	Alameda		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2961	MUCKENTHALER CULTURAL CENTER FOU	Orange		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3107	OUTSIDE THE LENS	San Diego		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2590	PERFORMING ARTS CENTER OF LOS ANG	Los Angeles		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2992	REDWOOD HEIGHTS SCHOOL PARENTS F	Alameda		YEA	\$ 2,500	\$ 2,500
AE-PD-18-2922	REGENTS OF THE UNIVERSITY OF CALIFO	Alameda		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3091	SAN BENITO COUNTY ARTS COUNCIL	San Benito		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3020	SANTA BARBARA MUSEUM OF ART	Santa Barbara		YEA	\$ 2,500	\$ 2,500
AE-PD-18-3098	Sonoma County Dancers United	Sonoma	Latino Service Providers	YEA	\$ 2,500	\$ 2,500
AE-PD-18-2664	StageWrite: Building Literacy Through Theatre	San Francisco	Intersection for the Arts	YEA	\$ 2,500	\$ 2,500
AE-PD-18-2990	WEST Creative Performing Arts	Santa Cruz	Santa Cruz Art League	YEA	\$ 2,500	\$ 2,500
AE-PD-18-3044	916 INK	Sacramento		NAY	\$ 2,500	\$ -
AE-PD-18-3103	A REASON TO SURVIVE	San Diego		NAY	\$ 2,500	\$ -
AE-PD-18-3070	AXIS DANCE COMPANY	Alameda		NAY	\$ 2,500	\$ -
AE-PD-18-2132	HIGHER GLIFFS INC	Alameda		NAY	\$ 2,500	\$ -
AE-PD-18-2181	JC CULTURE FOUNDATION	Los Angeles		NAY	\$ 2,500	\$ -
AE-PD-18-1966	MUSIC CHANGING LIVES	Riverside		NAY	\$ 2,500	\$ -
AE-PD-18-2935	NIMBUS ARTS	Napa		NAY	\$ 2,500	\$ -
AE-PD-18-3040	OAKLAND YOUTH CHORUS	Alameda		NAY	\$ 2,500	\$ -
AE-PD-18-2950	PERALTA PARENT GROUP INC	Alameda		NAY	\$ 2,500	\$ -
AE-PD-18-2928	Phyllite Productions	Los Angeles	New Earth Organization	NAY	\$ 2,500	\$ -
AE-PD-18-2806	REDLANDS SYMPHONY ASSOCIATION	San Bernardino		NAY	\$ 2,500	\$ -
AE-PD-18-2970	SAN FRANCISCO OPERA ASSOCIATION	San Francisco		NAY	\$ 2,500	\$ -
AE-PD-18-3036	VIVER BRASIL DANCE COMPANY	Los Angeles		NAY	\$ 2,500	\$ -
AE-PD-18-3102	Youth Art Exchange	San Francisco	Tides Center	NAY	\$ 2,500	\$ -
AE-PD-18-2596	YOUTH IN ARTS	Marin		NAY	\$ 2,500	\$ -
					\$ 3,058,809	\$ 2,088,689



**FY2018-19 Arts Education: Artists in Schools + Professional Development  
Peer Review Panel  
April 30 – May 2, 2018**

**Panelist Bios**

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<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Wayne Cook</b>	<b>Theatre</b>	<b>Sacramento</b>
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Wayne D. Cook is a proud retiree from the California Arts Council, where he was Program Manager of the Artists in School’s Program and the ADA/504 Disability Coordinator. Retirement hasn’t slowed Mr. Cook down, as he continues to consult for the William James Association and Arts in Correction at Solano Prison. He continues as a Board member for the Educational Department for the Sacramento Theatre Company (STC) and has continued to act in such productions as, “To Kill A Mockingbird” at STC, “The Iceman Cometh” for the Actor’s Theatre of Sacramento and only a few years ago received the Elly award for acting in “Learning Spanish” at the Wilkerson Theatre. Lastly, on occasion, Mr. Cook continues to perform his one-person show dramatizing the poetry of Langston Hughes.

<b>Pierre Derycz</b>	<b>Music</b>	<b>Los Angeles</b>
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Pierre is a graduate of the University of Michigan, with bachelor’s degrees in both cello performance and composition. He holds the position of Orchestra Manager and Librarian with the YMF Debut Chamber Orchestra, a Los Angeles based ensemble for which he also serves as Principal Cellist. At YMF, one of Pierre’s major focuses has been artistic planning and audience development, helping to pioneer The Great Music Series, whose inaugural concert, a comparison of the works of Beethoven and Kanye West titled Yeethoven, was hailed as a work “musical genius” and received widespread attention from such media outlets as the Los Angeles Times, the Associated Press, Rolling Stone, Pitchfork and the Huffington Post. Pierre is also a member of the Association of California Symphony Orchestras, and was a fellow and resident at prominent cultural institutions including the Music Academy of the West in Santa Barbara, California and the Banff Centre for Arts and Creativity in Alberta, Canada. As a performer, Pierre also works with many Los Angeles-based ensembles, including the Los Angeles Opera, Los Angeles Virtuosi, and the American Youth Symphony.

<b>Gabriela Hernandez</b>	<b>Multidisciplinary</b>	<b>Los Angeles</b>
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I cannot imagine a world in which the arts are not an integral part of my daily life. I grew up playing the piano, and when I enrolled at UCLA, I knew I wanted a career in the arts. After graduating in 2014 with a B.A. in Art History, I was a Multicultural Undergraduate Intern at the Getty Villa in the Public Programs department. This internship changed my life. It continues to shape my career and has given me the opportunity to engage with a solid network of young arts

professionals. After participating in the Getty's MUI program, I completed an internship in Institutional Affairs at the John F. Kennedy Center for the Performing Arts. Upon returning to Los Angeles in 2015, I started working as the Education and Programs Assistant at P.S. ARTS. In my current role as Program Coordinator, I am responsible for overseeing the implementation of our arts programs in elementary public schools in the Lynwood, Lost Hills, and Reef Sunset school districts in Southern and Central California. I ardently believe that every child should receive quality arts education. I am proud to work for such a creative and compassionate organization that strives to achieve just that.

**Melissa Njoo**

**Music**

**Los Angeles**

Melissa Njoo is the Program Associate for the California Alliance for Arts Education. The Alliance advocates for high quality arts education for all California students, focusing efforts on state policy, public advocacy, and partnerships with key stakeholders. Melissa supports the implementation of the Alliance's advocacy programs including the Student Voices Campaign, an annual statewide initiative that provides a creative way for students to learn about and impact school policymaking. Through the campaign, students create short videos that capture their vision for their school and share them with their local school board. Melissa also helps track legislative updates on bills and policy affecting arts education. She has a BA in International Development Studies from UCLA.

**Molly Terbovich-Ridenhour**

**Multidisciplinary**

**San Diego**

Molly Terbovich-Ridenhour serves as the Executive Director of the San Diego Civic Youth Ballet, San Diego's oldest classical ballet school. Molly began her dance training at the young age of five. She graduated with an MFA in Dance from Arizona State University with a focus on Arts Administration and has a BFA in Dance from Stephens College in Columbia, Missouri. Molly has served as the Chair of the Steering Committee for Rising Arts Leaders and currently serves on the boards of San Diego Dance Connect, Balboa Park Cultural Partnership and transenDance Youth Arts.

**FY2018-19 Arts Education: Artists in Schools + Professional Development  
Peer Review Panel  
May 7 - 9, 2018**

**Panelist Bios**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Cara Goger</b>	<b>Multidisciplinary</b>	<b>Mariposa</b>
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Cara Goger joined the Mariposa County Arts Council in 2012 as Executive Director. She holds a graduate degree in Political Science/International Relations and has been working in the fields of arts education and art administration since 2004. Prior to joining the Mariposa County Arts Council, Cara worked with the AjA Project, a non profit arts based organization providing photography-based educational programming to refugee and displaced youth, and the Museum of Photographic Arts serving as the primary artist-in-residency for the Museum's senior programming (55+).

<b>Ellen Oppenheimer</b>	<b>Visual Art</b>	<b>Alameda</b>
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Ellen Oppenheimer has been working with quilts for over 30 years. She is recognized as one of the most important contemporary quilt makers in the country. The International Quilt Association recently honored her by having her work included in the Twentieth Century's Best American Quilts. Her work is well represented in museum and private collections. Both The Renwick and the American Craft Museum have important quilts by Ms Oppenheimer in their collection. Locally the Oakland museum has a quilt by Ellen in their collection. In 1992 she was awarded a Western States National Endowment of the Arts Regional Fellowship. She has also received grants from private foundations such as The Chenven Foundation in New York. In 2003 she was awarded The United States, Japan Friendship Foundation Creative Artist Fellowship. Quilt historian Robert Shaw describes her as "one of the handful of art quilters that have so clearly found their voice that they cannot be imitated" and as "An artist who has developed her own vocabulary of symbols and images that is constantly fresh". Additionally she has made an enormous impact as a community artist working with students in the Oakland public elementary schools.

<b>Kabir Singh</b>	<b>Visual Art</b>	<b>Los Angeles</b>
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Kabir Singh is Associate Educator, Family Programs at the Skirball Cultural Center, where he develops and teaches programs for intergenerational audiences. He is a writer, Los Angeles native, and has been teaching in museums since 2008. Kabir is dedicated to making museums more inclusive, accessible, and welcoming. His article "As Conversations Unravel: A Reflection on Learning to Teach Adult Audiences Using Experience From School, Teacher, and Family Programs" was published in the February 2016 issue of the peer-reviewed Journal of Museum Education. Kabir serves as the National Art Education Association (NAEA) Museum Education Division Pacific Regional Representative-Elect and has previously served on the board of Museum Educators of Southern California (MESC). He is a three-time alumnus of the Getty

Multicultural Undergraduate Internship program. Kabir holds an EdM in Arts in Education from the Harvard Graduate School of Education and a BA in Art History from Columbia University.

**FY2018-19 Arts Education: Artists in Schools + Professional Development  
Peer Review Panel  
May 14 - 16, 2018**

**Panelist Bios**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Shae Iwasaki</b>	<b>Visual Art</b>	<b>Santa Clara</b>
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I am a museum educator with experience working primarily in the arts. While my background is in Art History, I recently completed my MA in Museum Studies with a focus on museum education and audience engagement. I have over 6 years of experience teaching visual arts to primary-aged audiences and coordinating museum and arts education programs. Currently, I manage two school programs at the Palo Alto Art Center; Project Look, a school field trip program, and Cultural Kaleidoscope, an artists-in-the-schools program. As the Project Look program coordinator, I develop curriculum-based tours of the changing exhibitions and hands-on art projects that engage more than 5,000 K-5th grade students at the Art Center each year. In addition, I train volunteer docents in inquiry-based touring strategies. As the Cultural Kaleidoscope program coordinator, I hire and manage teaching artists who provide integrated arts instruction in twenty school classrooms across two school districts and organize the culminating exhibition of students' artwork. I conduct evaluations of and support grant writing and reporting processes for these programs.

<b>John Lawler</b>	<b>Theatre</b>	<b>Los Angeles</b>
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John Lawler has had a lengthy career in the arts. He is an award-winning director and writer, with stage, opera, film, and television projects in New York, Los Angeles, London, Munich, and elsewhere. He's worked at Sundance, the Eugene O'Neill Center, and the Williamstown Theatre Festival alongside the top artists in the field, including Phillip Seymour Hoffman, Paul Giamatti, and many others. As a writer, he has developed scripts for Sony Pictures, Disney, and NBC, and has won multiple awards, including two first-place prizes at the Austin Film Festival. He was the founder and artistic director of Annex Theatre in Seattle, now in its 30th year. In 2011, Mr. Lawler opened ArTES, an inner city public school offering a first-class academic education to prepare underserved students for college, and rigorous training in the arts to teach them 21st century skills. In 2015, ArTES Magnet was named a California Gold Ribbon School, and has also been recognized by the Arts Schools Network as a national Exemplary Arts School. In 2016, Mr. Lawler was honored as the Administrator of the Year for Los Angeles Unified School District. Working with CalArts and the Huntington Library, he co-founded the Arts Consortium, a non-profit organization that facilitates deep partnerships between arts institutions and schools. As a leader in arts education, he has encouraged an atmosphere of innovation, creativity, and visionary thinking, and sees the school as an incubator of ideas addressing learning and education reform.

**Suzanne Nichols****Theatre****Los Angeles**

I have worked in the educational field for more than twenty years. First, as a teaching assistant, then as a classroom teacher, and for the past nine years I have worked as an itinerant arts educator in the LAUSD. Through my entire teaching career, the majority of my students have been Title 1 recipients as well and/or second language learners. As I know of the many inequities when it comes to arts education, I founded a non-profit, Save the Arts, whose mission it was to ensure that all students receive well-rounded educations that include the arts. In the first years of Save the Arts, we were able to help provide arts education to nearly fifteen thousand students. Save the Arts provided students opportunities to receive mentoring from professionals in the field of acting. I have worked with theatre companies such as 24th Street Theatre, and Lythgoe Family Productions to ensure that underserved children have the opportunity to the aesthetic value of attending theatrical performances, and participating in theatre workshops. As an actor and singer, I have performed on stage in Oakland, San Francisco, Berkeley, Los Angeles, and in Edinburgh at the Edinburgh Fringe Festival.

**Jill Randall****Dance****Alameda**

Jill Randall is a Bay Area dancer, arts administrator, and writer. Her work in the Bay Area for the past 18 years includes extensive teaching in K-12 public and independent schools. She co-founded and co-directed the multigenerational Dance IS Festival for 7 years in Berkeley and performed for 18 years with various artists, including Randee Paufve, Nina Haft, and Dana Lawton. Jill is the former Director of Education for the Lincoln Center Institute and is currently the Artistic Director of Shawl-Anderson Dance Center, a 59 year old nonprofit space. As a writer, Jill runs the national blog on modern dance, Life as a Modern Dancer, as well as various other writing projects on the web. Randall received her BFA in Modern Dance from the University of Utah and her MFA in Dance at Saint Mary's College.

**Hannah Rubalcava****Multidisciplinary****Santa Barbara**

I have been working in the Arts Education field for approximately six years as the Executive Director for the Orcutt Children's Arts Foundation. In this position I also served as a county Arts Commissioner, on the 17th District PTA, and became involved in the Santa Barbara County Alliance for Arts Education. Recently I switched jobs to work for the Santa Barbara County Arts Commission so I could work on a larger scale and to bring more arts to not only schools but the entire county. My goal is to bring arts to the areas in the county that are in desperate need of them.

**FY2018-19 Arts Education: Artists in Schools + Professional Development  
Peer Review Panel  
May 21 - 23, 2018**

**Panelist Bios**

<b>Name</b>	<b>Field(s) of Expertise</b>	<b>City/County</b>
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<b>Natalie Franco</b>	<b>Media Arts</b>	<b>Los Angeles</b>
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Natalie Marie Franco is an award-winning fine art photographer, master educator and curator based in Los Angeles, California. Once photographed by Douglas Kirkland, the repertoire of Natalie’s works, inherently guided by her Mexican-American heritage, expands into capturing visual narratives inspired by dreams. LAX Pylon creator, Paul Tzanetopoulos contributed that her work “effortlessly composes humanity as one might painstakingly compose a narrative in watercolor”. She was recently proclaimed by Mayor Garcetti for her work in bringing Arts Education to the inner-city districts of Los Angeles. To date, Natalie’s work has been featured in over thirty collective exhibitions in the United States, Europe and the Middle East, and has been represented by leading galleries and institutions.

<b>Tara Graviss</b>	<b>Multidisciplinary</b>	<b>San Diego</b>
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After serving on the Board of Directors for four years, and most recently as the Board President, Tara joined Arts for Learning San Diego as their Executive Director. A life-long devotion to the arts and education combined with a proven background in business make Tara a dynamic leader. Having volunteered in San Diego County in Arts Education for over 15 years prepared Tara well for the role A4LSD plays in the community. Tara holds a B.S. in Business Administration and an M.A. in Expressive Arts Therapy from the European Graduate School and Expressive Arts Institute. Tara is a visual artist and poet and in her spare time dedicates her private practice to supporting women in crisis.

<b>Dale Merrill</b>	<b>Dance</b>	<b>Orange</b>
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Dale A. Merrill is currently the Dean and Professor of Dance and Theatre for the College of the Arts at California State University, Fullerton. Prior to joining Cal State Fullerton, Dean Merrill created the Department of Dance at Chapman University and was instrumental in the formation of the College of Performing Arts, where he served as both Associate Dean and Dean. Prior to moving to Southern California, Dean Merrill was the Artistic Director of Spectrum Dance Theater in Seattle, Washington, a repertory contemporary dance company performing works by Ann Reinking, Lar Lubovitch, Daniel Ezralow, Dwight Rhoden, Trey McIntyre, Lynne Taylor-Corbett and Daniel Buraczeski. Choreographic credits include Seattle Macy’s Thanksgiving Day Parade, Fred Hutchinson Cancer Research Fundraising Events, and Voices Across America starring Paul and Mira Sorvino for Public Television, and numerous industrial and musical theatre productions. Dean Merrill has been a guest teacher for Hubbard Street Dance Chicago, Backhausdance, Anaheim Ballet, Cornish College of the Arts, University of Washington, University of Montana, Saint Joseph Ballet, and The American College Dance

Festival. While living in Seattle, Dean Merrill received recognition and awards for his community leadership including the prestigious Corporate Council for the Arts' Unsung Hero Award in 2002 and a 2001 Rudy, a national award presented by Safeco Insurance Company for community leadership and advocacy. Dean Merrill currently serves as a site-evaluator for accreditation for the National Association of Schools of Dance.

**Cat Chiu Phillips**

**Visual Arts**

**San Diego**

Cat Chiu Phillips creates installation work in public spaces often using traditional handicraft methods while encouraging collaborations within the community. By using various found materials, discarded items became an interest because of its contextual value. Inevitably this has inspired her to create installation and public art projects using various recycled products. Her public art commissions include the San Diego International Airport, Nashville International Airport, Riverside Art Museum, Westfield Horton Plaza and UTC in San Diego, City of Pasadena, City of Vista, City of Solana Beach, Las Vegas Arts and Culture Commission, Amelia Island (FL) Travel Commission, and Atlanta Beltline Project. Phillips has received awards from the California Arts Council (Creative California Communities Grant), National Endowment for the Arts (Our Town Public Art Project), and the National Endowment for the Humanities. She has been an educator in the public schools for over 17 years.

**Luis Antonio Pichardo**

**Literary Arts**

**Los Angeles**

Luis Antonio Pichardo is the founder and executive director of DSTL Arts, a nonprofit arts mentorship organization that inspires, teaches, and hires emerging artists from underserved communities. With over 15 years working in the nonprofit sector, including 10 years directing youth development programs in the work-readiness and arts sector, Luis has learned to apply his own arts practice as a poet, graphic designer, and photographer in communities where the arts are generally underrepresented. Through DSTL Arts, and his own interdisciplinary arts projects, Luis strives to build community by creating participatory projects that empower individuals to explore their own voice and cultural expression.

# TAB 15

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | www.arts.ca.gov

**To:** Council Members

**From:** Jaren Bonillo, Arts Program Specialist  
Shelly Gilbride, Ph.D., Programs Officer

**Date:** May 25, 2018

**Re:** FY 18-19 Professional Development  
Funding Recommendations for October 1 - January 31, 2019

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**Staff requests approval of panel recommendations to fund 23 Professional Development (PD) applicants for a total of \$22,778.**

## **2018-19 Professional Development Funding Requests and Panel Recommendations**

A staff review panel convened on May 18 to rank the third deadline of PD applications according to the stated review criteria in the published PD 2017-18 guidelines. The three-member panel of California Arts Council (CAC) staff reviewed a total of 35 PD grant applications requesting a total of \$34,278. This was originally intended to be the third four-month cycle of PD in the FY 17-18 year, but is moved into the FY 18-19 allocation because the grant period starts after the beginning of the CAC's fiscal year.

The panel utilized a two-point ranking system, ranking each application as "fund" or "not fund," consistent with our current planning grant and professional development categories in other CAC grant programs. Applications ranked "not fund" did not meet the review criteria in a strong way, were incomplete, or they were deemed ineligible based on factors such as activity ineligibility (out-of-state activities or organizational development consulting services).

## **Professional Development Staff Panel**

As a reminder for Council, the staff panel review model is considered best practice among state arts agencies conducting similar professional development/consulting grant programs in which the maximum grant requests are relatively low. The PDC staff panel consisted of Hilary Amnah, Arts Program Specialist; Jaren Bonillo, Arts Program Specialist; and, Caitlin Fitzwater, Director of Public Affairs.

Based on the panel's rankings, staff recommends funding 23 PD grant applications ranked "fund" for activities in the four-month grant period from October 1 to January 31, 2019.

## **Professional Development Program Purpose**

The Professional Development category increases access to professional development resources and networks through attendance at conferences and workshops, as well as opportunities to enroll in trainings to build administrative skills.

As a reminder to Council, the FY 17-18 PD guidelines separated the Consulting and Professional Development categories into separate applications, with Consulting renamed as “Organizational Development.” This year, there were three deadlines in FY 17-18 for Professional Development activities, allowing for the ability of applicants to appropriately schedule for conferences and professional development activities through the end of January 2019.

**Attachments**

Attachments to this report include panelist bios, the funding list of PD applicants and project summaries.

**CALIFORNIA ARTS COUNCIL**  
 2017-2018 Professional Development (PD)  
 Panel Rankings and Funding Recommendations

Application ID	Program Category	Applicant Organization	Fiscal Sponsor	County	Rank	Grant Request Amount	Award Amount
PD-17-3129	Professional Development	ART SEED		San Francisco	Fund	\$1,000	\$1,000
PD-17-3144	Professional Development	ARTS CONNECTION		San Bernardino	Fund	\$1,000	\$1,000
PD-17-3117	Professional Development	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	Fund	\$1,000	\$1,000
PD-17-3130	Professional Development	CASHION CULTURAL LEGACY		Santa Clara	Fund	\$918	\$918
PD-17-3119	Professional Development	Center for Community Arts, City of Walnut Creek		Contra Costa	Fund	\$1,000	\$1,000
PD-17-3115	Professional Development	Creative Sonoma		Sonoma	Fund	\$1,000	\$1,000
PD-17-3046	Professional Development	DRAMATIC RESULTS		Los Angeles	Fund	\$1,000	\$1,000
PD-17-3132	Professional Development	DSTL ARTS		Los Angeles	Fund	\$1,000	\$1,000
PD-17-2241	Professional Development	JAPANESE FRIENDSHIP GARDEN SOCIETY OF SAN DIEGO		San Diego	Fund	\$1,000	\$1,000
PD-17-1990	Professional Development	KUUMBWA JAZZ SOCIETY		Santa Cruz	Fund	\$1,000	\$1,000
PD-17-3134	Professional Development	Los Angeles County Arts Commission		Los Angeles	Fund	\$1,000	\$1,000
PD-17-3123	Professional Development	LUNA KIDS DANCE INC		Alameda	Fund	\$1,000	\$1,000
PD-17-3136	Professional Development	MALASHOCK DANCE & COMPANY		San Diego	Fund	\$1,000	\$1,000
PD-17-3131	Professional Development	MODESTO SOUND		Stanislaus	Fund	\$1,000	\$1,000
PD-17-3145	Professional Development	NO EASY PROPS INC		Los Angeles	Fund	\$1,000	\$1,000
PD-17-1603	Professional Development	OUTSIDE THE LENS		San Diego	Fund	\$1,000	\$1,000
PD-17-3133	Professional Development	Quinteto Latino	InterMusic SF	San Mateo	Fund	\$1,000	\$1,000
PD-17-3121	Professional Development	REDISCOVER CENTER INC		Los Angeles	Fund	\$1,000	\$1,000
PD-17-3138	Professional Development	Rhythm Arts Alliance	Community Partners	Los Angeles	Fund	\$1,000	\$1,000
PD-17-2688	Professional Development	THE HARMONY PROJECT		Los Angeles	Fund	\$1,000	\$1,000
PD-17-3126	Professional Development	THE NEW CHILDRENS MUSEUM		San Diego	Fund	\$1,000	\$1,000
PD-17-3147	Professional Development	THEATRE BAY AREA		San Francisco	Fund	\$1,000	\$1,000
PD-17-3116	Professional Development	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	Fund	\$860	\$860
PD-17-3146	Professional Development	ARTS AREA		San Bernardino	No Fund	\$500	-
PD-17-3142	Professional Development	CENTER FOR NEW MUSIC SAN FRANCISCO INC		San Francisco	No Fund	\$1,000	-
PD-17-3140	Professional Development	CITIZEN FILM INC		San Francisco	No Fund	\$1,000	-
PD-17-3113	Professional Development	COMMUNITY WORKS WEST INC		Alameda	No Fund	\$1,000	-
PD-17-3086	Professional Development	DANCE AND DIALOGUE		Los Angeles	No Fund	\$1,000	-
PD-17-1434	Professional Development	GIRLS ROCK SB		Santa Barbara	No Fund	\$1,000	-
PD-17-2971	Professional Development	SACRAMENTO THEATRE COMPANY		Sacramento	No Fund	\$1,000	-
PD-17-2692	Professional Development	SAN DIEGO ART INSTITUTE		San Diego	No Fund	\$1,000	-
PD-17-2705	Professional Development	SANTA CRUZ ART LEAGUE INC		Santa Cruz	No Fund	\$1,000	-
PD-17-3114	Professional Development	Tuleburg Press		San Joaquin	No Fund	\$1,000	-
PD-17-3135	Professional Development	VOX FEMINA LOS ANGELES		Los Angeles	No Fund	\$1,000	-
PD-17-3143	Professional Development	Youth Art Exchange	Tides Center	San Francisco	No Fund	\$1,000	-
						<b>\$34,278</b>	<b>\$22,778</b>

<b>Total Requests</b> \$34,278
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<b>Total Recommended Awards</b> \$22,778
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## 2017-18 Professional Development May 18, 2018

### CAC Staff Panelist Bios

**Hilary Amnah** joined the California Arts Council as Arts Program Specialist in October 2017. She is passionate about serving communities of all shapes, sizes, cultures, abilities, and geographies, and feels fortunate to do this in California. In her role at California's state arts agency, Hilary serves local communities through the Creative California Communities program and the State Cultural Districts initiative. Prior to moving to California, Hilary supported local arts agencies, the Change Leader program, and various other community-level arts activities at the Utah Division of Arts & Museums. She has also previously worked at the Oregon Folklife Network serving tradition bearers and their communities. Hilary hails from the Appalachian foothills of Southeast Ohio. She holds a BA in Music from The Ohio State University and an MS in Arts Management with a Community Arts concentration from the University of Oregon.

**Jaren Bonillo** joined the California Arts Council as Arts Program Specialist in June 2016. She is dedicated to creating a just society by working with diverse communities and organizations to support developing the next generation's leaders and creative thinkers. Prior to joining the California Arts Council, she supported hundreds of artists to extend their practice into high-need neighborhoods, under-resourced public schools, juvenile detention centers, and nonprofit galleries as an arts administrator, artist, and educator throughout the California Bay Area. She has over 15 years of experience in grant writing and fund development, program development, financial management, and team leadership. In her role at the California Arts Council (CAC) she coordinates the State-Local Partnership, Statewide and Regional Networks, Professional Development and Organizational Development grant programs, and currently serves on the CAC's Equity Committee. Jaren has also curated and exhibited creative projects at the Headlands Center for the Arts; Memorial Union Art Gallery, University of California, Davis; Root Division, SOMArts, San Francisco; and the University of Cincinnati's Reed Galley, among others. She received an MFA from the San Francisco Art Institute and a BFA from Mason Gross School of the Arts, Rutgers University.

**Caitlin Fitzwater** joined the California Arts Council as Communications Director in 2013. She is a 2013 graduate of the executive arts leadership fellowship program at the DeVos Institute of Arts Management led by Michael Kaiser at the Kennedy Center for the Performing Arts in Washington, D.C. – a competitive executive training program for mid-career arts managers. In New York City, Caitlin served as the marketing manager for New York Public Radio and all its brands, including the Jerome L. Greene Performance Space, WNYC Radio, and Classical WQXR Radio. She developed marketing campaigns for nationally beloved public radio programs including *Radiolab*, *Studio 360*, and *Here's the Thing* with Alec Baldwin. Previously, she was marketing manager for the Public Theater, overseeing promotional efforts for projects ranging from Shakespeare in the Park and Public Theater mainstage productions, to the Under the Radar Festival of new theater and Shakespeare education initiatives. Caitlin began her career in New York as marketing associate for the award-winning nonprofit theater Playwrights Horizons, and also served in the audience development department of Centerstage Theater in Baltimore, Maryland.

# TAB 16

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**Date:** June 7, 2018

**To:** Council Members

**From:** Anne Bown-Crawford, Executive Director & Ayanna Kiburi, Deputy Director

**Re:** NEA Funding for Disaster Recovery Grants

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## **Staff Recommendation**

**Staff requests approval for the programs policy committee and staff to develop and publish guidelines for an NEA-funded Disaster Recovery grant program, to be accessed by eligible SLPs.**

## **Overview**

The National Endowment for the Arts is supporting the recovery of the arts and cultural communities devastated by the October and December California wildfires in the counties designated a major disaster area by FEMA.

As the federal agency has done in other instances of natural disasters, the NEA is coordinating support through its state arts agency partners to direct funds to those arts and cultural entities in need of support. The CAC will direct funds to local communities via State-Local partners for regranting to arts organizations and artists in the affected counties.

## **Attachment**

Attached is a copy of the CAC request letter containing all details available at this time. The letter follows NEA guidance and provides an overview of the funding amount, an outline of the grant process for these funds, and a list of the affected counties. Given the urgent need for funding assistance in these communities, and the prescribed scope of these grants, staff is requesting Council approval to develop and publish guidelines with the programs policy committee. Guidelines will be developed from this outline and will be released to eligible SLPs this summer. Grants will be approved by Council in the fall.

May 4, 2018

Andi Mathis  
State & Regional Specialist, Partnerships  
National Endowment for the Arts  
400 7th Street SW  
Washington, DC 20506

Dear Andi,

The impact of the October and December 2017 wildfires and then mudslides in California has been significant. The federal government has declared the following California counties eligible for FEMA assistance, under two separate disaster declarations:

October Fires - <https://www.fema.gov/disaster/4344>

Counties: Butte, Lake, Mendocino, Napa, Nevada, Orange, Sonoma, Yuba

December Fires - <https://www.fema.gov/disaster/4353>

Counties: Los Angeles, San Diego, Santa Barbara, Ventura

The California Arts Council (CAC) has reached out to our County arts partners in many of the designated areas and has learned that the level of destruction for arts organizations and individual artists ranged from total to minimal.

The CAC respectfully requests an increase in the amount of \$228,540 to our FY18 partnership agreement from the NEA to assist in the major recovery efforts of artists and arts organizations in the affected areas. CAC will utilize special NEA funding to focus on two specific areas:

1. Support for arts organizations who suffered loss and/or business interruption as a result of the fires.
2. Support for artists who suffered major losses as a result of the fires.

### Grant Application

CAC will work with a network of designated county arts agencies, known as State-Local Partners (SLPs), in the affected counties to provide re-granting support in their local communities. Identifying SLPs as the eligible grant applicants will allow the CAC to expediently and effectively meet the needs of the affected local communities. SLPs will be eligible to submit grant applications under a special emergency grant funding category, detailing the following:

1. Approximate number of arts organizations who suffered loss and/or business interruption
2. Approximate number of artists who suffered major losses
3. Project design, including plan and budget outlines, for re-granting funds to the affected arts organizations and artists
4. Certification that the grants will cover costs that are not coverable by FEMA, insurance, or other such sources
5. Specification of the federally-declared disaster area in which they operate

As soon as we are notified of the NEA's support, we will initiate the program by contacting our SLPs in the eligible counties. Grants will be approved by Council at their September meeting.

Grant applications will be reviewed by a peer review panel of qualified arts and culture experts selected from the CAC's 2018 approved panel pool.

CAC will use all NEA funds to support the local communities in areas affected by the fires. CAC will cover all administrative costs associated with managing the emergency grant funding program within its existing resources.

Thank you for your consideration of the CAC's request for special funding. I assure you that the funds are badly needed and will assist in assuring that the arts play a vital role in the re-development of these communities.

Sincerely,



Anne Bown-Crawford  
Executive Director  
California Arts Council

# TAB 17

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**To:** California Arts Council Members  
**From:** Equity Committee, Nashormeh Lindo and Kathy Gallegos  
**Date:** June 7, 2018  
**Re:** Equity Committee Update

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## Update as of June 7, 2018

The Equity Committee has convened every two weeks since the last meeting to:

1. Debrief on the April 18 Council meeting- committee determined that the tasks of the committee were well received by the Council.
2. Implement the Equity Literature Review (Attached)-in response to several requests from Council members, the committee compiled a list of articles on equity in the arts sector and the implications for grantmaking using public and private funds.
3. Develop plans to complete a high-level review of all Program Eligibility, Program Requirements and Funding Restrictions in order to determine equity implications and recommendations for policy changes to be provided to the Council and the Programs Policy committee.

### **Purpose of the Committee:**

The Equity Committee is charged with ensuring that CAC grants invest in the evolving and diverse demographics of California. The committee defines equitable grantmaking as fair, accessible, inclusive and effectively serving to dismantle structural racism.

### **The Relevancy of an Equity Committee:**

The Equity committee addresses specific pillars of the CAC strategic plan including;

**Pillar II:** Diversity Access and Partnerships

**Pillar III:** Thought Leadership

**Pillar IV:** Programs and services

### **CAC Statement on Equity:**

Under Pillar III: Thought Leadership: *We provide leadership and facilitate conversations to address issues where the arts may inform the conversation*".

The CAC needs to develop an equity statement during the strategic planning process. There is a national movement to develop new systems for including communities/organizations that have been historically excluded from the grantmaking process. There are national and state evidence-based models for addressing equity in State arts Agency grantmaking including:

- Grantmakers in the Arts
- Los Angeles County Arts Commission
- The Road to Achieving Equity: Findings and Lessons from a Field Scan of Foundations That are Embracing Equity as a Primary Focus

### **Equity in Council Practice:**

The Council has multiple opportunities to practice using an equity lens in the following policy and practice areas:

- Types of Grant programs
- Allocations of general funds for local assistance
- Eligibility Requirements / Restrictions
- Grant Guidelines
- Panel pool
- Grant awards

### **Ensuring the Council Policies Reflect Equity:**

- Uphold pillars of the strategic plan
- Analyze program data
- Identify models for best practice

### **Next Steps:**

The committee is working with staff to:

- Identify priority areas
- Data gathering and analysis
- Develop recommendations to Council
- Review other State arts agency activities around Equity

## Literature Review of Selected Equity Articles

*I Once Was Blind, Acknowledging Race in Granting to Individuals*, GIA Reader

<http://www.giarts.org/article/i-once-was-blind>

*The Road to Achieving Equity, Findings and Lessons from a Field Scan of Foundations That Are Embracing Equity as a Primary Focus*; Kris Putnam-Walkerly, MSW and Elizabeth Russell with support from the Robert Wood Johnson Foundation, September 2016.

[https://putnam-consulting.com/wp-content/uploads/Equity-Field-Scan\\_Layout\\_FINAL.pdf](https://putnam-consulting.com/wp-content/uploads/Equity-Field-Scan_Layout_FINAL.pdf)

*Recalculating the Formula for Success, Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century*; Steven Lawrence, Grantmakers in the Arts Research, Summer 2017.

<https://www.giarts.org/sites/default/files/recalculating-the-formula-for-success.pdf>

*Not Just Money: Equity Issues in Cultural Philanthropy*; Research by Helicon Collaborative with support from the Surdna Foundation, July 2017.

<https://www.giarts.org/sites/default/files/not-just-money-equity-issues-cultural-philanthropy.pdf>

*Making Sense of Cultural Equity*; Createquity, August 2016, and other articles

<http://createquity.com/2016/08/making-sense-of-cultural-equity/>

*The LatinXperience, An Experiential View of Latino Engagement in the Arts in California*; Salvador Acevedo, Verna Bhargava and Sven Diller with support from The James Irvine Foundation, 2017.

[https://docs.wixstatic.com/ugd/57c834\\_fc09670354db4919ac3160e67d5fa255.pdf](https://docs.wixstatic.com/ugd/57c834_fc09670354db4919ac3160e67d5fa255.pdf)

*The Limits of "Diversity"*; Kelefa Sanneh, The New Yorker, October 2017.

<https://www.newyorker.com/magazine/2017/10/09/the-limits-of-diversity>

*The Museum as Ethics Classroom*; Adjoa Jones de Almeida, June 2017.

<http://ethicsineducation.org/2017/06/the-art-of-social-justice-behold-the-beautiful-struggle/>

*Affirmative Action VS Diversity*; Business Training Media.

<https://www.businesstrainingmedia.com/affirmvsdiv.php>

*LA County Arts Report: Cultural Equity and Inclusion Initiative*; Los Angeles County Arts Commission. 2017.

[https://www.lacountyarts.org/sites/default/files/pdfs/lacac17\\_cciireport\\_final.pdf](https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_cciireport_final.pdf)

*Philanthropy and Inclusivity: A Longstanding Problem That Must Be Treated as Urgent*; Vikki N. Spruill and Diana Campoamor, April 2016.

<https://nonprofitquarterly.org/2016/04/07/philanthropy-and-inclusivity-a-longstanding-problem-that-must-be-treated-as-urgent/>

## Other Equity Models

Ontario Arts Council – Equity Plan

<http://www.arts.on.ca/access-equity/equity-plan>

New York City Cultural Affairs – Diversity & Equity

<http://www1.nyc.gov/site/diversity/index.page>

Equity in the Center

<http://equityinthecenter.org/>

## Cultural Equity Statements

The following are statements developed and published by these organizations as a result of a comprehensive process. We are including these to provide context for the Strategic Planning Committee as they develop the CAC Equity Statement.

Americans for the Arts

<https://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity>

Grantmakers in the Arts

<http://www.giarts.org/group/arts-funding/racial-equity-and-social-justice>

National Assembly of State Art Agencies

[https://nasaa-arts.org/my\\_nasaa\\_resources/nasaa-statement-diversity-equity-inclusion/](https://nasaa-arts.org/my_nasaa_resources/nasaa-statement-diversity-equity-inclusion/)

# TAB 18

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California Arts Council | Public Meeting | 06/07/2018

This document will be  
provided at the Council  
meeting

# TAB 19

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | www.arts.ca.gov

**Date: June 7, 2018**

**To: Council Members**

**From: Governance Committee, Louise McGuinness and Donn Harris**

**Re: Governance Committee Update**

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## Purpose

The purpose of the Governance Committee is to enhance the engagement and participation of the Council members and ensure the effective operation of the Council through Governance policies.

## Update

The Governance Committee has met twice. In the first meeting, the Committee discussed the difference between a By-Laws document and a Rules of Procedure document. A By-laws document governs the actions of the members. A Rules of Procedure defines the actions of the members but also includes the rules and ethics of conducting a public meeting. The Committee members decided to move towards a Rules of Procedure document.

Staff have put together a draft of Rules of Procedure and presented the first two chapters to the Committee. It was decided that the Committee would like to see the first draft of the entire Rules of Procedure first before developing each chapter. The completion date is September 2018.

## Next Steps

1. Staff will continue to develop a first draft of a Rules of Procedure and send to the Committee.
2. The committee will meet in person in late June/early July for a working session. Activities will include:
  - a. Further defining the purpose and role of the Governance Committee
  - b. Overview of Bagley-Keene and Roberts Rules of Order
  - c. Conduct a deep dive edit of the first draft

# TAB 20

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**Date: June 7, 2018**

**To: Council Members**

**From: Jaime Galli & Donn Harris, Strategic Planning Committee**

**Re: Strategic Planning Committee Update, Required Reading for Council Discussion**

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## **Introduction**

The committee held a work session on May 14th. Activities for this meeting included:

1. Planning model - go through SWOT analysis in order to inform committees work and report out to Council on committee goals
2. Public input - discuss an approach to ensuring new voices are heard through public input process
3. Current plan - quick review of current Strategic Plan to assess strengths/weaknesses and identify elements needed for our next plan
4. Consultant brainstorming - use the results of the above activities to inform qualities and deliverables desired from a future consultant

## **Notes**

Below is a report-out from our work session. We look forward to leading a 30-minute discussion with all Council members on June 7th to discuss these notes and gather your input.

## **SWOT Analysis - DRAFT**

We performed a rapid-fire SWOT brainstorming exercise looking strategic planning Strengths (internal), weaknesses (internal), opportunities (external), and threats (external). This initial analysis is a draft and will be added to with Council input and will be used to inform our committee work moving forward.

**STRENGTHS**

- Original thinkers
- Motivated Council Members
- Creative field
- Momentum
- Resources - budget growth
- Diverse thinkers/viewpoints on Council and staff
- Skilled staff
- Current plan - good foundation
- Possibilities with new data
- Interagency partnerships
- Governor appointee director - opportunity to connect with Governor
- Committee work, engaging Council, structure of Council
- Future outcomes from GARE staff cohort - (Government Alliance on Racial Equity)

**OPPORTUNITIES**

- California's economy
- Progressive state
- Other countries/international appeal of California
- Diverse people
- Our grantees & Cultural Districts
- Public health/healthcare - other sectors
- Partnerships with other sectors and private sector
- Possibility for new programs - to strengthen field
- Momentum and positive public perception/reputation
- Institutional trust
- Fulfill a need/wide space - one of few statewide arts funders
- Need for creativity in society
- Activism, social justice movement
- Societal recognition that creativity benefits society, increased public awareness
- CREATE CA - collective impact opportunity
- Our grantees, SLP, SRNs
- Relationship with NEA

**WEAKNESSES**

- Data - need for greater evaluation of grant programs
- Definitions of roles - Council & Staff
- Government agency (lack of nimbleness, bureaucracy)
- Badgley-Keene
- Technological limitations
- Resources (not enough money for size of state)
- Nature of appointees -- terms, terms limits, appointees by different administrations
- Orientation process for Council
- Need for more partnerships (other state depts & private sector/industry)
- Timeline - 5 Council meetings per year

**THREATS**

- Competing state priorities for funding
- National political climate
- Institutional racism
- Economic and political uncertainty
- Geographic disparities
- Class/income disparities
- Distrust of government
- Narrow/western vision of arts education
- Uncertainty of philanthropic giving - competing philanthropic priorities
- Confusion within legislature about who CAC is, what CAC does - who they are really supporting when support the arts - how agencies work together
- Insecurity of funding

<ul style="list-style-type: none"> <li>● Racial equity work at emergent stage - internal, not yet public-facing</li> <li>● Lack of awareness from public outside of the traditional players/arts field</li> </ul>	<ul style="list-style-type: none"> <li>● Volatile funding reality, unknown future</li> </ul>
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## **PUBLIC INPUT**

We discussed the public input process by identifying who in the public should be engaged in the CAC's strategic planning process, and some techniques that could ensure equity in an outreach approach.

- WHO is the public that we want to engage with for input around strategic planning?
  - GOAL: interact with larger, more diverse percentage of the field
  - GOAL: avoid influential bias
  - Arts agencies in California, not traditional CAC audience (led by POC, low-income communities, rural, suburban, collectives)
  - All 58 counties
  - Consumers: parents, students, community members
  - New and emerging nonprofits
  - For-profit arts organizations/other arts sector (publishers, film, art galleries, Hollywood)
  - Artists
  - Anybody who uses public library
  - Creatives
  - California-based businesses
  - Nonprofit organizations, community centers
  - Colleges and universities, art schools
  - Elected officials
  - National/international leaders
- Focus group - opportunity to diversify the feedback that is received, and make those who participate feel like they are in a safe environment to give honest input
- Incentivise those who are not already a part of the CAC network to participate
- Digital survey - enter to win incentive
- Public meeting/town hall - who to we want to reach? Identify who we want to reach before we identify where/when we go to public
- Topic-based input meetings/affinity groups
- Interviews- How many, how effective? Who is selected for an interview? Bias, how to avoid?
- Access to public input meetings - consider times of day, use of technology, language, transportation, childcare, citizenship

## **FORMAT OF PLAN - ELEMENTS NEEDED**

We discussed elements that would be ideal for the next strategic plan.

- Measurable goals (not use the word pillars again)
- Timeline benchmarks
- Milestones
- Scale, priorities
- Substance
- Testimonials, Strat Plan as communications tool/public will tool
- Scaleable - what is “blue sky” - what does ultimate realization of the plan look like, emerging opportunities to new direction

## **BIG PICTURE/VISION**

We discussed some “big picture” thinking about future strategic planning.

- What are non-obvious ways to support arts in California - how can thought leadership actually be used?
- How can we provide next-level thinking?
- How can we move beyond the survival mentality for arts organizations?
- Rather than trying to fit arts into current zeitgeist, how do we use the arts to shape the current zeitgeist?
- Definition of the arts - how do we address a sometimes exclusionary reality of “high art” and include everyday creativity, craft, family, community, etc?

## **CONSULTANT QUALITIES**

We discussed some characteristics that would be ideal for the consultant leading the strategic planning process.

- Non-traditional
- Brand strategist
- Relevant

## **NEXT STEPS**

- Discussion at June Council meeting
- Discussion at Council retreat
- Strategic Planning consultant - engaged by end of calendar year through state administrative contracting process

# TAB 21

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

**Date: June 7, 2018**

**To: Council Members**

**From: Phoebe Beasley & Steve Oliver, Innovations and Aspirations Committee**

**Re: Innovations and Aspirations Committee Survey Results**

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## **Background**

Thank you to all Council members for participating in our online survey. As a reminder, this was a follow-up to our initial survey, and in-person discussion at the April Council meeting.

We analyzed your input and created this secondary survey in order to gather input from all Council members on priorities within each input area. As recommended at the Council meeting, we simplified the input by grouping “like” responses together and utilizing general categories in a matrix to more clearly express our priorities as Council members.

For each of the following input areas, you ranked your priorities for each item on a rating scale of 1 to 5, where 1 is “low priority” and 5 is “high priority.”

- Ways of Working: How Council works together
- Grant Programs/Initiatives: Concepts for future directions
- Council Retreat: Possible topics of discussion for the retreat
- Dream Big! (and Small) Outside the Box: What would you like to see, do, change, create...?

## **Survey Analysis**

In order to identify points of agreement, below are topics that more than half of the Council ranked “high priority” (4 or 5 ranking). Items marked with an asterisk were ranked “high priority” by more than 80% of the Council.

There are other items not appearing in this memo that individual Council members prioritized. We invite the Council to discuss this at our meeting. Our focus in analysis was seeking areas where we could see consensus forming around future innovations and aspirations.

We look forward to working with all Council members and staff to continue this conversation and move forward ideas through our Council processes.

## **Ways of Working**

- Better understanding CAC bylaws and the role of Council
- Engaging on Council Committees
- Identifying institutions for CAC partnerships
- Local engagement and public outreach between meetings, such as grantee visits, information sessions, meeting with legislators, etc.
- Mentoring and on-boarding
- Role of Council

## **Grant Programs/Initiatives**

- Artist apprenticeships/artist mentoring program
- Arts and health (mental health, healing, etc.)\*
- Commissioning new art forms
- Equity
- Funding for individual artists at various points in their careers via fellowships
- Innovation and technology
- Recognizing exemplary artists, organizations, community arts leaders, and arts administrators through award program\*
- STEAM
- Support of individual artists

## **Council Retreat**

- Diversity, Equity, and Access
- Future budget growth for CAC
- Future of the arts field – new genres, innovation\*
- Measuring impact of current grant programs
- Strategic plan and overall Council goals\*

## **Dream Big! (and Small) Outside the Box**

- Achieving equity in all areas\*
- Artistic exchange with different countries (China, Mexico, etc.)
- California Corporation tax incentives for helping the arts

- Collaboration with other state agencies
- Collaboration with private sector
- Positioning California on national and international stage as creative center of the world

# TAB 22

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California Arts Council | Public Meeting | 06/07/2018



# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | www.arts.ca.gov

**Date: June 7, 2018**

**To: Council Members**

**From: Program Policy Committee, Larry Baza and Jaime Galli**

**Re: Program Policy Committee Update**

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The Program Policy committee has met once since the April meeting to review several issues related to program policy.

CAC has secured a UC Davis Mellon Fellow who will be assessing data over the summer to assist us in determining who we are not serving. There will be more to share once she is on board and her full scope of work is defined.

The committee discussed issues that could lead to policy changes for FY 18/19 including:

- Current grant ranking scale
- Number of organizations that receive multiple grants from CAC. Consider implementing restrictions to reduce and/or eliminate duplication.

## Next Steps

1. Committee agreed to explore how to maximize the current Rank 1-6 scale. Staff will draft a one-sheet proposing a way forward for committee's consideration
2. Staff to further cull through the grantee database (NASAA Dashboard) and let those data inform decisions about duplications
3. Staff will provide the committee a list of recommended policy issues for the committee to consider.

# TAB 23

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California Arts Council | Public Meeting | 06/07/2018

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CAROLINA A. MIRANDA ARTS & CULTURE ENTERTAINMENT

# Photographer Laura Aguilar, chronicler of the body and Chicano identity, dies at 58



By CAROLINA A. MIRANDA  
APR 25, 2018 | 11:40 PM



Laura Aguilar appears in a self-portrait in "Don't Tell Her Art Can't Hurt (Part A)," 1993. (Laura Aguilar / UCLA Chicano Studies Research Center)



**L**aura Aguilar's interest in photography began not in a museum, not in school and not while turning the pages of some hallowed book. Instead, she came to the medium as the result of mundane sibling rivalry.

She was in junior high; her older brother, John Lee Aguilar, was in high school. One day he showed up at their home in San Gabriel with a fancy new camera.

"It had all these lenses — the telephoto, right angle, micro and macro, and I wanted to touch them," she recalled in a 2014 oral history for the Chicano Studies Research Center at UCLA. "He went, 'No!' And I go: 'I want to do photography. I want to take pictures.'"

Unlike her late brother, who eventually moved on to other interests, Aguilar kept her passion for photography. In fact, it is for the manner in which she deployed the camera that she will best be remembered.

The Los Angeles photographer, known for chronicling the denizens of a working-class Eastside lesbian bar in the 1990s and for utilizing her nude body like sculpture in desert landscapes, died early Wednesday at a nursing home in Long Beach. She was 58.

"She died in peace having spent her last day with many loving visitors," said Sybil Venegas, an independent curator and friend who helped manage the artist's affairs toward the end of her life. Aguilar had long contended with diabetes and was suffering from end-stage renal failure at the time of her death.

"Laura's passing is a profound loss," said Chon Noriega, director of the Chicano Studies Research Center. "She had an ability to cut through the biases and habits of thought that makes us see a smaller world than actually exists. And she did it as an expression of the stunning beauty of the human body, including her own."





Laura Aguilar's "Nature Self-Portrait #2," 1996, gelatin silver print, 16 inches by 20 inches. ( Laura Aguilar / UCLA Chicano Studies Research Center)

“

**She was both the subject and the object.  
She was both the photographer and the  
mood.**

— Susanne Vielmetter, gallerist

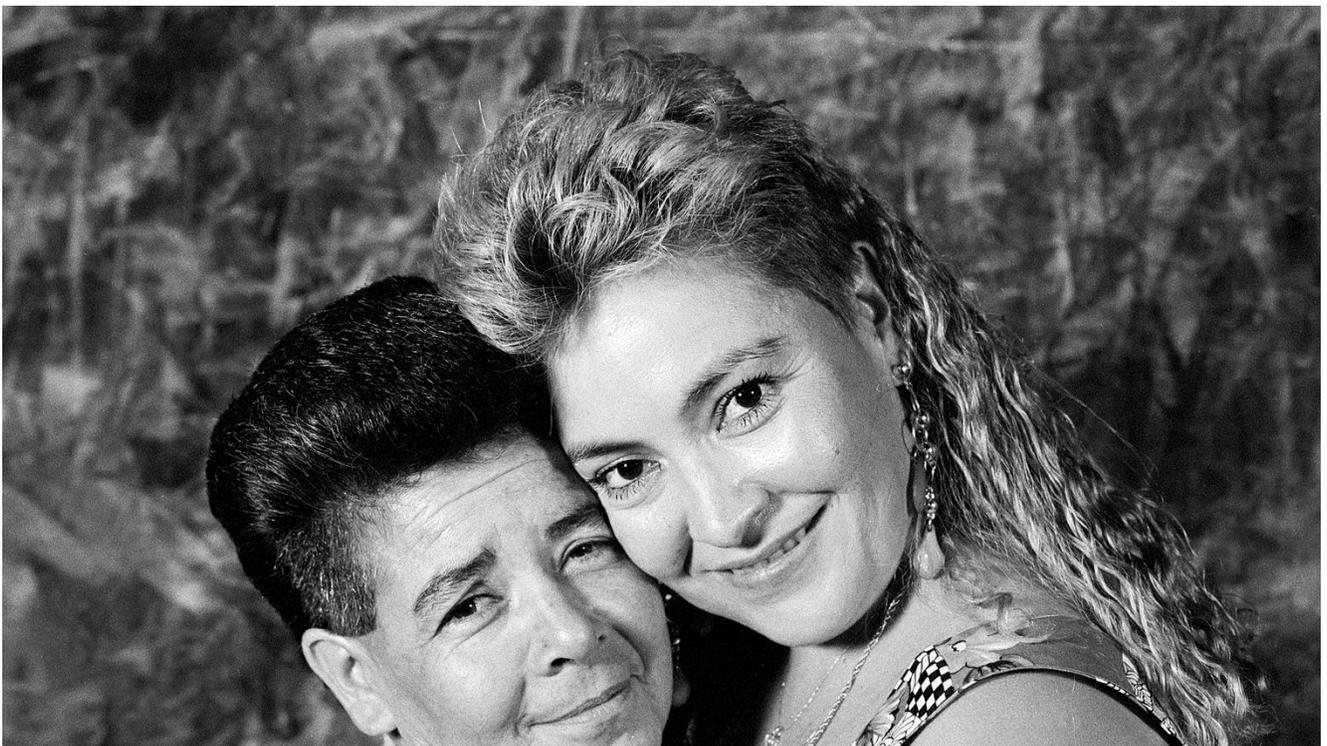
Aguilar had recently been the subject of the retrospective “[Laura Aguilar: Show and Tell](#)” at the Vincent Price Art Museum on the campus of East Los Angeles College, and her photography appeared last year in the two-part exhibition “[Axis Mundo: Queer Networks in Chicano L.A.](#)” The shows, part of the Pacific Standard Time: LA/LA series of exhibitions, helped resuscitate her profile at a time when her health had been in decline.

In her review of “[Show and Tell](#)” for this paper, Leah Ollman described the exhibit as “one of the revelations brought forth by Pacific Standard Time: LA/LA.”

Aguilar, Ollman wrote, took the medium of photography — which had democratized portraiture — and pushed it forward “by turning her lens toward photographically under-represented subjects like herself: Latina, lesbian, large-bodied.”

The exhibition chronicled the artist’s beginnings in the late 1980s, when she created

portraits of East Los Angeles artists in Day of the Dead costumes. She photographed high-profile Latina lesbians as a way of countering the whiteness of the mainstream gay-rights movement, and later hauled her camera to a lesbian haunt in El Sereno so she could capture a slice of Latina lesbian working-class life.





"Plush Pony #15," 1992, from a series by Laura Aguilar devoted to a Latina working-class lesbian bar in El Sereno (Laura Aguilar / UCLA Chicano Studies Research Center)

“Show and Tell” also captured the moment, in the 1990s, when her work took a turn toward the visceral and the conceptual. In the 1990 triptych “Three Eagles Flying,” she renders herself nude, bound in rope and surrounded by the Mexican and U.S. flags — a woman held prisoner by the conventions and ideologies of the two cultures from which she hails.

Her big breakthrough came later that same decade when she created a series of poetic nude photographs that drew widespread critical attention. Inspired by the work of photographer [Judy Dater](#), known for nude self-portraits in nature, Aguilar set out to do her own versions in expansive Southwestern landscapes — draping herself on rocks, curling herself into fetal positions and otherwise inserting her naked body into the landscape in ways both wry and alluring. She’d arrange her body and those of other women like ethereal props.

“She is at once part of the American land, and the viewer’s eye, and apart from

them,” Michelle Hart wrote of these images in the *New Yorker* late last year, “in her own words, both present and persistently unseen.”

On the occasion of a solo exhibition of these works at Susanne Vielmetter Los Angeles Projects in 2003, an *LA Weekly* writer said: “She is apparently free from common objectification. She is free to make an object of herself.”

Ironically, her work was perhaps most seen — and understood — only at the end of her life.

Venegas, who curated the “Show and Tell” retrospective, and who mentored Aguilar as a student in the 1980s at East Los Angeles College, said Aguilar was an artist ahead of her time.

“Everyone talks about gender and identity and body politics now,” she said. “But in 1990, she was way out there. When she started doing the lesbian portraits, there were a lot of people in the [Latino] community, they were not ready to go there. Those ideas were not really embraced by Chicano/Latino artists at the time. It was a very different world than today.”

Susanne Vielmetter, who organized several Aguilar exhibitions at her gallery in the early 2000s, said the artist was prescient about so many topics relevant to image-making today.

“At the time she was doing it, I didn’t really have a language for it,” Vielmetter said. “But I thought what she was doing was decades ahead of its time, especially if you look at race, if you look at the history of landscape photography, if you look at the male gaze, if you look at the body and its relationship to nature and its particular connection to the American West.

“It was all about photography and the gaze. She was both the subject and the object. She was both the photographer and the mood.”





The t-shirt said ART can't hurt you, she knew better. Her problem was she placed a value on it. She believed in it just a little too much she wanted to believe that it was hers to have, to hold, and to own.

"Don't Tell Her Art Can't Hurt (Part A)," 1993, by Laura Aguilar. (Laura Aguilar / UCLA Chicano Studies Research Center)

Aguilar was born in San Gabriel, on Oct. 26, 1959, the daughter of Paul Aguilar, a welder by trade, and Juanita Grisham, a housekeeper — both of whom were of Mexican descent.

She was a fifth-generation Angelena who could trace her roots to the middle of the 19th century and has ancestors buried at the San Gabriel Mission. As an adult, she settled in Rosemead — not far from where she was born — in a clapboard bungalow built by her great-grandfather. She remained there until this year, when her deteriorating health required a move to a nursing home.

Aguilar's home life, by her own account, was tumultuous. Her parents had a turbulent marriage and were unaware of her health problems: She had not only bouts of depression but also a severe case of auditory dyslexia, which made it difficult for her to read and communicate verbally.

At one point, her mother suggested she drop out of high school because she didn't seem to be able to learn to read.

"In school ... people thought she couldn't speak English," Venegas said. "People thought she was incapacitated or mentally slow. But that was not the case."

Aguilar didn't learn she was dyslexic until she was almost 26.

"It was very painful," she stated in the oral history. "How come no one else could have figured that out?"

Amelia Jones, a scholar and independent curator who included the artist's work in a 1996 exhibition at the Hammer Museum titled "Sexual Politics," said Aguilar was "hilarious and also very sharp" — possessing "the kind of intelligence that is clear in the work, but hard for much of the art world to understand."

But if reading and writing proved difficult, photography was not. The camera became her outlet and her unflagging passion, a way to communicate when words often failed her.

Photography, she once stated, "became my escape."





"Grounded #111," 2006, by Laura Aguilar. (Laura Aguilar / UCLA Chicano Studies Research Center)

In junior high, after coveting her brother's camera, she served as his dutiful darkroom assistant.

"I printed up a lot of pictures of girls playing volleyball at the net and boobs bouncing up and down," she said with a laugh, recalling her brother's early photos. "Then he moved on to the beach in summer [and] it was bikini tops and stuff like that."

In high school, she finally took the photography class that her brother had demanded in exchange for the use of his gear. Her first assignment was a portrait of a basset hound in a cowboy hat. Later, at East Los Angeles College, she was a photographer for the school paper, for which she covered, among other things, local sports. In her spare time, she snapped images of architecture and still-life arrangements drawn from objects she found at her cousin's farm in Hemet. She especially loved to photograph children because, she once joked, "I was bigger than them and they would listen to me."

It was at ELAC, in the mid-1980s, where she began to find her artistic voice — thanks to a Chicano Studies course taught by Venegas.

"She was this young girl — probably 19 or 20," Venegas said. "Her mother had just died. She was very curious and she was always looking for stuff that might interest her."

Venegas took her to East L.A.'s Self Help Graphics to see exhibitions and to Day of the Dead celebrations to learn about Mexican culture. Inspired by what she saw, Aguilar hungrily threw herself into her work.

“There was a lot of Laura’s life that was chaotic,” Venegas said. “In her photography, there was nothing disorganized, chaotic or dysfunctional.”

The years following ELAC — the late ’80s and ’90s — were a fertile time for the artist, a period in which she captured a distinct intersection of Los Angeles life, one in which the Chicano and the queer intersected.

She also explored the nooks and crannies of the human body — taking conventions of beauty that prize thin-ness and exploding them into bits.

In one series of images from 1991, titled “Nude Exercise #12,” Aguilar captures close-ups of her body without clothing: her pendulous breasts, the gently undulating folds of skin at her midsection, her tanned brown hands against a white expanse of chest — a woman both vulnerable and proud.

“She is dealing with specific issues,” explained Noriega, who first came to know Aguilar and her work in the 1990s. “But she is also doing something that pushes beyond that: She’s dealing with class, literacy and the body — and those things belong to everybody.” You are dealing with a shared experience of the human condition.”

These accomplishments did not go unnoticed. Over the course of her career, Aguilar’s images were featured in exhibitions at the Los Angeles County Museum of Art, the Hammer Museum, Artpace in San Antonio and the New Museum of Contemporary Art in New York. In 1993, her photography was included in the Aperto section of the Venice Biennale.

But if critics were encouraging, the market was not. Aguilar made little money from her work — surviving on odd jobs, grants and the occasional residency. After the late 2000s, health and financial troubles made it increasingly difficult for her to make work.

But the Pacific Standard Time exhibitions reignited interest in topics she began exploring back in the ’80s.

“I feel Laura has done something that no artist that I know of has done in the past,” Vielmetter said. “In my opinion she is one of the great artists and one of the more important photographers of our time.”

The artist is survived by her nephew, Michael Aguilar.

THE ARTIST IS SURVIVED BY A NEPHEW, MICHAEL AGUILAR.

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## ALSO

Stories of the Plush Pony: Artist Laura Aguilar's portraits capture a lost era at a working-class lesbian bar

Laura Aguilar at the Vincent Price museum: Turning a lens toward Latinas, lesbians and the large-bodied

An exhibition on L.A.'s queer Chicano networks shows how California artists connected with the world

## UPDATES:

**11:40 p.m.:** This article has been updated throughout with additional details of Laura Aguilar's life and additional comments from people who knew the artist.

**April 26, 11:50 a.m.:** An earlier version of this article stated that Laura Aguilar's parents were Grisham Aguilar and Juanita Guerrero. Their names were Paul Aguilar and Juanita Grisham.

*This article was originally published April 25 at 1:20 p.m.*



Carolina A. Miranda



Carolina A. Miranda is a Los Angeles Times staff writer covering a wide gamut of culture, including visual art, architecture and film, not to mention performance art cabaret divas. Her work often looks at how art intersects with politics, gender and race — from the ways in which artists are tackling the U.S.-Mexico border to the ways in which art intersects with development and gentrification. She is a regular contributor to KCRW's "Press Play" and was a winner of the 2017 Rabkin Prize in Visual Arts Journalism.