



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

NOTICE OF PUBLIC MEETING

Wednesday, December 2, 2020
10:00 AM- 2:30 PM

Public meeting access will be provided online at
<https://arts.ca.gov/about/council-meetings/>

1. Call to Order N. Lindo
 2. Acknowledgment of Tribal Land A. Bown-Crawford
 3. Roll Call and Establishment of a Quorum L. Barcena
 4. **Voting Item:** Approval of Minutes from September 10, 2020 Council Meeting (**TAB A**) N. Lindo
 5. Chair's Report (**TAB B**) N. Lindo
 6. Director's Report (**TAB C**) A. Bown-Crawford
 7. Public Comment N. Lindo
Two forms of public comment will be offered:
 - *Written comments will be accepted online prior to and during the Council meeting*
 - *Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.*
- Access and instructions will be provided at*
<https://arts.ca.gov/about/council-meetings/>
8. **Committee Updates:**
 - a) Equity Committee (**TAB D**) K. Gallegos
L. Gonzales-Chavez
 - b) Programs Policy Committee (**TAB E**) L. Baza
J. Evans
 - c) Legislative Committee (**TAB F**) C. Montoya
J. Moscone
 - d) Governance Committee K. Gallegos
D. Harris

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|-----|---|-------------------------|
| 9. | Presentation: Strategic Framework Committee (TAB G) <i>The Strategic Framework Committee will provide an overview of the Aspirations and Decision Support Tool.</i> | J. Galli
A. Israel |
| 10. | Discussion Item: Council’s Direction | N. Lindo
J. Galli |
| 11. | Voting Item: 2021 Chair and Vice-Chair Elections
<i>The Nominating Committee will present the nominees for the Council vote of chair and vice-chair for 2020.</i> | K. Gallegos
J. Galli |
| 12. | Voting Item: Panel Pool Approval (TAB H)
<i>Council will review and vote on additions to the pool of possible peer review panelists.</i> | A. Alforque |
| 13. | Voting Item: 2021 Council Meeting Calendar (TAB I)
<i>Council to vote on dates for the 2021 Council Meeting Calendar based on the attached document.</i> | N. Lindo |
| 14. | Honoring of Council Members
<i>Recognizing and honoring Council members completing their appointed terms.</i> | J. Galli |
| 15. | Adjournment (TAB J)
<i>Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.</i> | N. Lindo |

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. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make your request **no later than November 30, 2020 at 5 pm.** Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@arts.ca.gov.
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.

TAB A

California Arts Council | Public Meeting | 12/02/2020



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DRAFT MINUTES OF PUBLIC MEETING

September 10, 2020
10 a.m. to 3:30 p.m.

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below.

PRESENT:

Council Members

Nashormeh Lindo, Chair
Jaime Galli, Vice Chair
Larry Baza
Jodie Evans
Kathleen Gallegos
Lilia González-Chávez
Stanlee Gatti
Donn K. Harris
Consuelo Montoya
Jonathan Moscone

Council Members absent: Alex Israel

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Angela D. Alforque, Director of Programs Services
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst
Wendy Moran, Graphic Designer
Qiana Moore, Public Affairs Student Assistant

I. Call to Order

Chair Lindo calls the meeting to order at 10:01 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

III. Roll Call and Establishment of a Quorum

At 10:07 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. Eight Council members are present at the time of roll call; a quorum is established.

IV. Public Comment

Public comment was submitted via an online form which opened on August 31, 10 days prior to the meeting, and closed at in alignment with the meeting's end at 3:30 p.m. Live public comment was also heard during the meeting.

Live public comment:

- **Devi Peacock (They/Them/Theirs)**

Morning, everyone. This is Devi Peacock. I use they and them. I am part of the Peacock Rebellion, based on Chochenyo Ohlone lands in East Oakland. We're one of Council's culturally specific SRNs. And we're a key informant to the racial equity framework. We want to really lift up Council and staff for two things: One, Council hired Katherin Canton as the Racial Equity Manager—that person has decades of artistic and cultural work deeply rooted in BIPOC communities; that's Black, Indigenous, and communities of color. So when Council works with people who really practice racial equity, everyone wins. Please, please continue that practice when hiring staff and when contracting consultants. Second, having applicants submit a racial equity statement is an excellent first step. But we also know that talk is cheap. Plenty of groups put out solidarity statements this summer, but can't seem to change who actually has decision-making power in the works. So here's some things we can do: One, bring back the funding programs that specifically reach historically underrepresented groups—Cultural Pathways is just one example. Two, stop the matching funds requirement for general operating grants. White communities have access to wealth in a way that BIPOC communities in this country just haven't had, so most of the large groups are white-led and white-centered. Most of the BIPOC groups are smaller. Let's end that racist legacy of matching funds requirements. Three, groups with budgets over \$250K under these recommendations now can request only a max of up to 25% from CAC. That's good that these smaller groups can request larger percentages and larger groups can request less, but please, amend that to \$350K. So, what's been happening is that so many small BIPOC groups have shut down recently that many of the groups still open heaven merging, and we're going to see a lot more of that in these coming years. The cap for BIPOC anchor groups is now hovering closer to \$350K—Peacock is just one example; our budget is just slightly over \$250K, so this will actually decimate already small budget orgs compared to, frankly, the rest of them. Thanks for your time.

- **Patrick Brian (He/Him/His)**

I'm Patrick Brian. I'm the Executive Director of the Riverside Arts Council in Riverside County. My pronouns are he, him and his, I would like to thank Council and staff for the amazing leadership during these very difficult times that you continue to exhibit. I would like to address a particular

concern in regard to recommendation of the Programs and Policy Committee, which was just addressed, in fact, by the previous speaker, the suggestion of the reduction of the 50% total operating revenue restriction for organizations with total operating revenue above \$250,000 to 25% is going to be extremely detrimental to organizations that already have a State-Local Partner grants or the Statewide and Regional Network grants organizations that have a history of successfully running programs. In many cases, organizations that are right on the cusp of that dollar amount are going to be particularly impacted, and my fear is that it's going to impact the California Arts Council's ability to deliver programs throughout the state. Thank you so much.

- Julie Baker (She/Her/Hers)

All right, hi, I'm Julie Baker. I'm the director of Californians for the Arts; my pronouns are she/hers. I live in Nevada City, California, on the land of the Nevada City Rancheria, Nisenan. I wanted to also thank the Council and the staff for their amazing work over a very difficult period for all of us, and your ability to pivot and adapt and to listen to the field in terms of the needs that they have for emergency funding and access to funding. I wanted to just give some quick statistics: According to a Brookings Institution report that just came out, the California arts and entertainment industry has lost 450,332 jobs—and this is as of August 1—resulting in \$43.1 billion in revenue loss due to the COVID-19 crisis. And this is Americans for the Arts: 13% of California nonprofit arts organizations are not confident they will survive the pandemic. Ninety-seven percent have canceled events. This is probably not new news to any of you, but I just wanted to highlight it here in public record, as I think it's really important to also emphasize how critical funding for your agency is for statewide support for arts and culture and entertainment. So I just want to uplift how critical it is to see that funding continue. I also wanted to mention that I'd spoken to all about AB 5; there has been legislation that has now clarified some of things and added more exemptions, and it's AB 2257. It includes exemptions for musicians, performing artists, and Master Classes. So I wanted to let you all know that. And we'll be doing a webinar on that on October 7 at 3 p.m., because there's a lot of great information and further exemptions for the field which we highlighted to you back in February before COVID, so thank you so much. And thank you for your excellent work.

- Cara Goger (She/Her/Hers)

I'm Cara Goger from the Mariposa County Arts Council—she/her/hers. First, I'd like to express my appreciation to the California Arts Council for the substantial support for arts organizations across the state, and for proactively tackling this difficult moment we're all in. My comment today centers around some of the other comments you've already heard about the new recommendation for organizations with budgets over \$250,000 to be only be allowed to apply for 25% of their budgets. For organizations like mine, who are just over that and who don't have many other sources of revenue—and I'm in a poor rural community, so I have no corporate or foundational philanthropic presence, and my population can't really support us in terms of membership sponsorship or admissions—absorbing that reduction to CAC funds is going to level us. Furthermore, if it's a long-term policy, it means every of the year, I'm going to be bouncing back and forth over that \$250,000 threshold which will be the further destabilizing. For the past few years, my budget strategy has been fully informed by the CAC's requirement that organizations can apply for 50% of their budgets. I've been slowly growing my budget so I can provide more programs to Mariposa County. I'm the SLP for the county and the only arts organization in Mariposa and the only organization

providing arts education and public programming for the schools to incarcerated individuals, the system-engaged youth and at-risk youth, veterans, geographically isolated seniors, and the general public. I also work on creative placemaking policy and projects that center BIPOC communities in our largely conservative county. I have grown my budget by securing contracts with county departments, such as Health and Human Services, Planning, Probation, Community Service, the Sheriff's Department, and the County Office of Education, who contract with me on the condition that I leverage their funding with grant funding, which I largely get from the CAC. So this cut in the amount I can apply for from the CAC is going to mean I might lose my contracts with the county, which is really my only source of income.

- T. Kebo Drew, CFRE

I'm Kebo Drew, from Queer Women of Color Media Arts Project in San Francisco. And we are an organization that serves cisgender and transgender queer women of color, as well as nonbinary, gender nonconforming, and transgender people of color—Black, Native American, Indigenous, Latinx, Asian, SWANA, AMENSA, as well as multiethnic folks of color. Our organization is concerned about the move towards racial equity and the requirement for a racial equity statement as opposed to a racial equity practice. We know that the California Arts Council is learning about racial equity and is working with WolfBrown, which does not have experience with racial equity, diversity, or inclusion; however, they do have experience with research. So it's really going to be important that, with whatever changes are made, that there is still a focus on racial equity, particularly with organizations that are led by, for and about communities of color. The 25% cap will actually affect medium-sized organizations led by people of color and continue to undercapitalized these organizations as they have been for many, many years. So in moving forward, having a budget cap across the board with not without looking at racial equity will unfairly penalize a lot of organizations that are led by, for and about people of color that have maintained their staffs and have worked hard to do so, while other organizations have laid off staff while getting PPP loans and other funds. So, the racial equity process and the practice is going to be really important going forward, not just simply a statement, but how organizations actually do this work. Thank you so much.

- Sarah York Rubin

Thank you, Chair Lindo and board members. I'm Sarah York Rubin from the Santa Barbara County Office of Arts and Culture. CAC support of the SLP program enables us to continue our work to help elevate arts and culture and promote access for all community members. Our county is home to culturally, racially, and economically diverse populations within an area three times the size of Rhode Island. We are on the land of the Barbareño Coastal and Santa Ynez Band of Chumash Indians; the population identifies as majority Latinx. Our county has the highest child poverty rate in the state. We've, like many counties, been barraged with disasters: fires, a mass killing, debris flow, power outages, water shortage, earthquakes, flooding, a maritime catastrophe and now COVID-19, disproportionately impacting our communities of color. These disasters have underscored arts and culture's essential and crucial role in helping communities process, heal, and unite—your support of this work is critical. Though we would not be impacted by the proposed 25% threshold, we did want to speak on behalf of and advocate for many of our emerging and

grassroots and small groups who need these funds so much and who had it will really impact, and we ask you to please reconsider this recommendation. Thank you again so much for all you do.

- Hannah Rubalcava (She/Her/Hers)

My name is Hannah Rubalcava, and I am also at the Santa Barbara County Office of Arts and Culture; my pronouns are she/her/hers. I just wanted to echo what Sarah York Rubin from my office just spoke about: Thank you for your ongoing support and ideation around creating equity and support for smaller organizations and serving the BIPOC and other traditionally underserved communities. Our office is an SLP and in agreement with the statements read earlier and from other speakers today. I just want to say that, and also in my role as the Grants and Contracts Manager, my concern around the 25% cap on organizations over \$250,000 is detrimental to a lot of organizations that hover around that mark. I just feel that any time a percentage is used, you are essentially allowing the or larger organizations to be eligible for more funding. I would ask that you consider a tiered approach, because a \$1 million dollar organization has far more resources than a \$250,000 organization. I would just really like you to consider the use of percentages and perhaps employing a tiered model. Thank you for your time today.

- Stacie Frerichs (She/Her/Hers)

I'm Stacey Frerichs, Executive Director of the Davis Art Center; my pronouns she/her/hers, and I'm in Yolo County. I wanted to just speak on the comments that I submitted written that Davis Art Center and our partner Rise Incorporated and wanted to thank you for the opportunity to present a final grant application for the Innovations + Intersections grant. While we are disappointed that we are just below the level acknowledged for funding and recommended for funding, we wanted to thank you and acknowledge the important work of this grant and the ideas brought forth through this grant—the intersection of arts and wellness, and specifically in our grant of art and mental health.

The project focus of ours was twofold: The first was working in a rural community to build art programs that reduced the stigma of accessing mental health services, and secondly for developing tools for teaching artists to use when working in situations that need sensitivity to trauma and mental health issues. As a community art center and social services provider, both of us now more than ever see the widespread trauma of climate change, racism, and inequality in our world. We're going to continue to work to fund our project and we are going to keep centering our project around placing people and creativity in the center of our communities healing. Thank you very much.

- Colton Dennis (He/Him/His)

I'm Colton Dennis, Executive Director of Merced County Arts Council; my pronouns are he/his/him. First of all, I just like to thank you for all the support that you've given us throughout the years and that you will continue to give us. And I just wanted to echo what many have already said before me that the decrease of funding to organizations with \$250,000 or more would be detrimental to us specifically. We are an SLP for Merced County, we're the Arts Council, but we're also a multicultural arts center. So we have a three-story building, multipurpose, that we have to manage and maintain as well. And it's been pretty difficult through this time, but we still need to continue on after and post-COVID. We're already understaffed as it is, and underfunded in so many ways, so this would

definitely be hard for us to overcome if that support should decrease in any way. I would hope you would consider our reconsider another way of doing that. It was suggested to maybe doing a tier basis or some other sort of way besides that percentage. Even though our operating costs might be a little past the \$250,000 mark, it's kind of deceiving in a lot of ways, because we don't really make that much money. We're not a big organization by any stretch of the imagination, so I please hope you reconsider. Thank you so much and take care.

Written public comment submissions:

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCCMAP, San Francisco

CAC Grantee Organization: AAC, LI, YAA, OD, PD

The ongoing pandemic has exacerbated existing inequities and the economic downturn has compounded disparities for LGBTQ Black, Native American/Indigenous, people of color that are Sick & Disabled, who are already the considering during any crisis. without good faith implementation of a true racial equity framework, the current cuts will further HARM to this population, by unjustly hitting particularly arts and culture organizations the hardest. Any cuts should prioritize increasing and/or maintaining funding for historically underrepresented communities. Racial equity, in this time of vitriol, vicious public policy, and targeted racist violence, should be prioritized. The match and budget maximums should be eliminated/redefined as they worsen inequity by limiting the size and growth of organizations led by, for, and about Black, Native American/Indigenous, people of color, which have been persistently undercapitalized.

- Naomi Diouf (She/Her/Hers), Diamano Coura West African Dance Company, Alameda

CAC Grantee Organization: Artists in Communities

We understand there is still work going on to figure what to do with small cultural organizations; but what will happen to our survival if nothing is done about AB5? Some arts sectors are being given a break, but what's about cultural arts organizations who play an essential role in the social and economic health our communities? Asante Sana - Thanks very much.

- Joel Garcia (He/Him/His), Meztli Projects, Los Angeles

I want to thank the CAC for the great work to move towards equity and its most recent hire of Katherin Canton, Race & Equity Manager. As an artist, arts admin, and cultural worker I have focused my work on intercultural approaches to equity and inclusion, coming from an Indigenous perspective, not one that basis the success of orgs and artists on the current norm, a manifestation of white supremacist ideals. I appreciate the CAC moving away from these constructs and making space for new ones.

I'm happy to see the proposed programs to support individual artists - I urge the CAC to prioritize orgs under \$250k. During this time Covid and uprisings, it has been these small grassroots efforts that have made big impacts in rural, Black & Indigenous communities. We've learned to do more with less, that's not a good thing, we deserve equitable support. It isn't that we lack financial expertise which is the usual perception but rather sometimes being small allows for better service delivery.

- Cecilia Sweet-Coll (They/Them/Theirs), Los Angeles

Thank you for having this vital funding for the Individual Artists Program on the table. Please pass this funding and prioritize rural, Black, and Indigenous arts organizations.

- Stacie Frerichs (She/Her/Hers), Davis Arts Center and RISE (Rural Innovations in Social Economics) Inc., Yolo

CAC Grantee Organization: Organizational Development

Davis Arts Center and RISE, Inc. want to thank you for the opportunity to present a final grant application for the Innovations + Intersections grant. While we are disappointed that we are not being recommended for funding, we want to acknowledge the important work and ideas brought forth through this grant. The intersection of art and wellness, and specifically of art and mental health for our project. Our project focus was two fold, the first on working with a rural community to build art programs that reduced the stigma of accessing mental health services and secondly for developing tools for teaching artists to use when working in situations that need sensitivity to trauma and mental health issues. As a community arts center and social services provider, now more than ever, we see the widespread trauma of climate change, racism, and inequality in our world. We will continue to work to fund our project that places people and creativity in the center of community healing.

- StormMiguel Florez (He/Him/His), San Francisco

I'm a trans Xicanx artist who's lived in the Bay Area for 24 yrs. I've seen gentrification & impossibly high rents push queer & trans BIPOC artists (underresourced ppl in historically underrepresented communities) out of the Bay. Why is every program specifically working on getting cash to these communities being eliminated from funding? That isn't racial equity. I appreciate Council+staff hiring a Racial Equity Mngr rooted in BIPOC communities & that a racial equity statement is required in grant apps, but it can't stop there. Moving forward, we need specific funding centering racial equity. We need racial equity analysis/action taken every step of the way woven into the fabric of the Council & reflected in the leadership. One example of a next but not final step: end matching funds requirements that unfairly disadvantage BIPOC. White-led, white-centered grps have access to wealth in ways that BIPOC never have.

I look forward to hearing about your next steps toward racial equity.

- Richard Stein (He/Him/His), Arts Orange County, Orange

CAC Grantee Organization: State-Local Partnership, Local Impact, Creative California Communities, Veterans in the Arts

Thank you for your hard work during this difficult time and we hope that you are healthy. I wish to express our concern about two matters: 1) Programs Policy Committee Recommendations and 2) grant fund distribution. 1) Please clarify with respect to its duration (FY20-21 only, or beyond, possibly permanent), which grant programs it applies to, its impact upon organizations that receive both operating funds (e.g. SLPs and SRNs) and project grants that might push them over the proposed limit having the unintended consequence of forcing these organizations to cancel successful programs serving underserved communities in which CAC has invested over a number of years. We urge that the caps be removed or that this item be tabled for further discussion. 2) CAC grants approved as early as the April 2 meeting have still not been disbursed to grantees. Even

accounting for the small staff at CAC and the impact of COVID-19, we are hopeful that the Council can take a look at addressing this.

- Christina Romero (She/Her/Hers), Los Angeles Lowrider Coalition, Los Angeles

Art programs in the urban Los Angeles community for indigenous and minority artists and budding artists are few and far between. There is so much talent and potential in this community any grant or funding would make projects and opportunities available. Art in the indigenous community preserves cultural expression which educates and reminds anyone who sees it the importance of this work. I encourage you to grant and support Individual Artist Programs and prioritize art programs under \$250k especially indigenous, rural, and black organizations. We need to prioritize art in our community.

- Patricia Wells (She/Her/Hers), Teatro de la Tierra, Fresno
CAC Coordinating Organization: Arts in Corrections

Thank you to the California Arts Council, especially the dedicated staff and personnel, the allies of artists, for all they do to help us serve our communities. I would like to request that funding for technology be acceptable, such as the purchase of computers, ipad, or tablets and accessories that improve the quality of communication. Even a workshop on how to achieve the best reception with our participants on Zoom (or other apps?) would be helpful to those of us who did not grow up in the age of technology. I know very little about internet technology but I am trying to 'get up to speed,' little by little. I continue to search for ways to improve the sessions, especially when the internet freeway is full. Those of us who serve the low income communities of "essential workers" can see how some of the families are neglected and underserved by the unified school district. It is more than a music lesson to many of these children, they need to know someone cares.

- Cecilia Aguiar-Curry (She/Her/Hers), Assemblymember Cecilia Aguiar-Curry, Yolo

This is an excerpt of a letter sent to Anne Bown-Crawford:

I am writing to thank the California Arts Council for considering two of my constituent Yolo County based non-profit organizations for the I+I Grant even though they were not recommended for funding.

I would like to use this opportunity to advance the plight of rural arts organizations to strive for equity in the funding cycles. Of the expected \$2 million in funding to be distributed, only \$150,000 is going to a rural project; urban projects will receive the bulk of funding, and less than 10% of state money will benefit rural partnerships and rural residents. This funding imbalance augments the need for parity in rural-urban funding and reinforces why grantmaking must consider and understand the unique challenges faced in rural California.

I urge you to dig deeper, recognize the need, and accommodate more funding in the future to support rural and small-town arts organizations.

- Cara Goger (She/Her/Hers), Mariposa County Arts Council, Mariposa

CAC Grantee Organization: State-Local Partnership, Artist in Communities, JS, AIS, LI, Exposure
The recommended that orgs with a budget of \$250,000+ only be allowed to apply for 25% of their budget. For orgs like mine, just over \$250,000, absorbing this will level us. If it is a long term policy, we will bounce back and forth over that \$250,000 threshold, which will be further destabilizing.

My budget strategy has been informed by the CAC's requirement that orgs can apply for 50% of their budget - so I've been growing my budget to provide more programs to Mariposa (we are the County's SLP and the only arts non profit org in Mariposa and the only org providing arts education and public arts programming). I've grown my budget by securing contracts with County Depts and COE who will contract with me on the condition I leverage their funding with grant funding - which I largely get from the CAC. So this cut in the amount I can apply for with the CAC is going to mean I will likely also lose many of my contracts with the County (which is really my other source of income).

- Sarah York Rubin (She/Her/Hers), Santa Barbara County Office of Arts & Culture, Santa Barbara
CAC Grantee Organization: State-Local Partnership, JUMP StArts, Creative California Communities

CAC support of the SLP program enables us continue our work to help elevate arts and culture and promote access for all community members.

Santa Barbara County is home to culturally, racially, and economically diverse populations within an area 3X the size of Rhode Island. Our county has the highest child poverty rate in the state. We are on the land of the Barbareño, Coastal and Santa Ynez Band of Chumash Indians. The population identifies as majority Latinx.

We've been barraged with disasters: fires, a mass killing, a debris flow, power outages, water shortages, earthquakes, flooding, a maritime catastrophe and COVID-19- disproportionately impacting our communities of color. These disasters have underscored arts and culture's crucial role in helping communities process, heal, and unite. Your support is essential.

Though we would not be impacted by the proposed 25% threshold, many emerging, grassroots and BIPOC groups will. As their advocates, we ask you to please reconsider.

- Heather Ritchie (She/Her/Hers), Help Heal Veterans, Therapeutic Craft Kits, Fresno
Wondering if any Grants will be available this year for the Veteran population? Arts are very important in help with veterans mental health. Veterans have a high suicide rate and with the current sheltering in place in most areas, it is even more important to help veterans deal with the isolation in a positive manner through the Arts.

- Maia Jasper White (She/Her/Hers), Salastina, Los Angeles
CAC Grantee Organization: Local Impact

Thank you so much for your work supporting the arts in California. It's a privilege to be here. I'm writing not about a barrier to applying for a grant, but rather a barrier we've encountered to receipt. The Council generously awarded Salastina an \$18,000 Local Impact grant in April. However, it is still unclear if we will be able to receive it. At the time of our application, we were fiscally-sponsored. By the time we received notification of our award, we had received 501c3 status. Apparently, there was no mechanism in place for how to handle this. The Program Officer reassured me that we were in no danger of not receiving funding. We continued to invest financially in the project. In mid-August, the barrier to receiving our award changed. Now, our former Fiscal Sponsor is saying they did not approve our application prior to submission. I was asked to provide any evidence proving otherwise, which I did. Three weeks later, we have not yet heard if a decision has been made either way.

- Cathlyn Choi (She/Her/Hers), Asian Culture and Media Alliance, San Diego
CAC Grantee Organization: Cultural Pathways, Arts in Public Media

In regards to the requests proposed from Council for general operating support, perhaps the criteria could be amended to include other factors besides the annual operating budget including organizations' weighted growth history and performance. This could also serve as a motivational incentive for small organizations with revenue of \$250K and below.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCCMAP, San Francisco

CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action

What is the purpose of a racial equity statement that isn't acted upon? How does this achieve racial equity? This penalizes organizations already doing racial equity work, particularly organizations run by Black, Native American/Indigenous, people of color who have the requisite expertise and experience.

- Krista Smith (She/Her/Hers), Queer Cultural Center, San Francisco

CAC Grantee Organization: Creative California Communities, Local Impact, Organizational Development, Statewide & Regional Networks

The general operating grants are good and we fought hard for this. I believe we still need specific ways to prioritize racial equity. Although you are weaving a racial equity framework across your guidelines, all the programs specifically working on getting cash to historically underrepresented communities seem to be eliminated, with no clear way for these groups to be prioritized in the revised grant categories. I do not see how Rebranding Local Impact as "Impact Projects" works to achieve a racial equity framework.

Overall, I think that specifying that groups with budgets under \$250k are prioritized for the General Operating and Impact Projects grants is a good thing because most BIPOC groups are smaller, but I am concerned that BIPOC groups who are barely above this amount (say with budgets less than \$300k) will not be prioritized against white dominant groups with budgets less than \$250k and that worries me.\

- Julia Heath (She/Her/Hers), California Capitol Venue Coalition, Sacramento

The members of the California Capitol Venue Coalition are incredibly appreciative of the work that the California Arts Council does for arts and culture in our state. We also appreciate the help we have received from members of the organization in our fight to help keep independent entertainment venues alive in Sacramento and throughout California so far.

It's no secret that these times are unprecedented and the live entertainment industry and brick-and-mortar live entertainment venues have entered a long struggle. With this struggle has come something most of these establishments have never had to do – ask for help. The CCVC is prepared to work alongside the CAC so that these venues are a part of the conversation of arts in California so that we can all preserve arts, entertainment, performance, and culture in our great state.

- Anonymous Comment Submission

Thank you for your support of the arts, and thank you for pursuing justice for BIPOC communities. I am writing to urgently ask that the CAC do NOT require a 1:1 revenue match ----- if the CAC really wants to pursue justice and equity for BIPOC including/and disabled and transgender/gender-non-conforming communities, please DO NOT REQUIRE THIS 1:1 MATCH. ***** Also, if your intention is to protect the ecosystem of Artists via your new direct grant support to artists, please do NOT allocate most of these individual artist grants to emerging artists, with only a few for 'legacy' artists. We need the CAC to stand up and protect longtime BIPOC/disabled/trans/immigrant artists who have served our field for 20 years, 15 years, 10 years. It is backward that you intend to mostly support artists with 3-4 years of experience."

V. Voting Item: Grant Awards for Innovations and Intersections Program

At 10:36 a.m., Lindo calls for the motion to fund Innovations + Intersections grant applications ranked 6 at 100% of their grant request; 5 at 90% of the requested amount. Harris moves; Evans seconds.

Harris provides an overview of the Programs Allocation Committee memo relating to FY19-22 Innovations + Intersections Recommended Grant Allocations.

González-Chávez expresses concern that no one from the Central Valley was a panel participant, and that no Central Valley organizations were among the funding recommendations.

Director of Programs Services Angela Dee Alforque provides an overview to Council of the grant panel process for the Innovations + Intersections program, and introduces panel representative Sam Cook to address Council regarding her panel experience.

Sam Cook (she/her/hers, Los Angeles) An Australian arts and entertainment professional now USA-based, Sam Cook is cross-artform practitioner, educator, arts manager and leader in Indigenous Arts. A retired musician, she was the Director of The Dreaming Festival and a programmer of the Woodford Folk Festival. Artistically, Sam is a playwright, writer, visual artist and graphic designer. Administratively, Sam started working in publishing ahead of becoming the CEO of a leading Australian Theatre Company before launching her company KMBA events. Recipient of the UK Arts Council Fellowship in 2007 and 2011, winner of National Aboriginal Youth of the Year in 1999 and Broome Aboriginal Artist of the Year in 1998, Sam was the founding Aboriginal columnist for Artshub and Tracker, founder of Australia's Black History Month, founder of Festivillian and co-founder of Kaltja360.

Cook tells Council that panelists review more than 100 grant applications individually, and says that the process was extremely competitive considering the small amount of grants likely to be awarded. She tells Council that the decision to weave the technology and wellness threads together was a very clever decision, that it forced new kinds of innovation to think about how technology could be used to advance wellness. She appreciated the range of skill base in the panelists, that the group felt well-rounded. She mentions that the interviews with the finalists amplified the narrative because it gave a voice to the organizations not necessarily represented in the written application. Many of the applications did not have a deep enough understanding of inclusion with regard to equity and access,

so those that did understand its necessity really stood out. Digital inheritance issues and ownership of cultural legacy was also something the panel took note of as an issue to look at when forming future policy. She suggests applications in the future allowing for a video submission instead of a written submission to aid in accessibility for all groups. She also mentions considering safety issues around panelists and the public nature of the process for applicants who may not agree with the results of the assessments. Lastly, she suggests more technical assistance opportunities or toolkits to build applicant organizations skills and knowledge around grant writing, equity and accessibility, and digital inheritance.

Kiburi echoes the benefit of the interview experience with panelists and an element that could potentially inform engagement with panelists and application organizations going forward.

Gallegos asks about the application of the CAC Decision Support Tool for this program. She requests that Council have an opportunity to review the overall agency budget at an upcoming meeting. She also asks about the small number of recommended organizations and about feedback being provided to organizations that were not recommended for funding.

Alforque responds that the budget for the fiscal year is available in the Allocations memo and will be discussed later on in the voting items. The Decision Support Tool was not utilized for the I+I program, given that this grant program was developed prior to the adoption of the new strategic framework by the Council.

Harris addresses the inquiry as to the number of awardees being related to larger request amounts available in this program specifically and the overall amount allocated for the program.

González-Chávez asked about the CAC Deputy Director serving as a panelist. Kiburi responds that there are other programs—Organizational Development and Professional Development—are staff-adjudicated, and that there is no explicit policy barring staff from participating as grant review panelists. Kiburi stated that she served on this panel due to it being a pilot program and her having worked closely with both Council and staff in its development.

González-Chávez suggests disclosing the potential for staff as grant review panelists in future program guidelines as a matter of transparency.

Gallegos and Harris ask about the disqualified applicants.

Kiburi responds that staff assessed applications as per the guidelines for eligibility and submission of a complete applications, stated clearly in the guidelines, and many applications for this particular program were missing required components. She states that given the small amount of money available relative to the requested award amounts, a high amount of applications will go unfunded. She adds that a consideration for future guidelines is to inform the field about the total about of funding available for the program and provide an estimate of how many grants are likely to be awarded.

Montoya asks about assessing geographic areas that are underrepresented in applications during the application process itself in order to continue to inform outreach. She emphasizes the need for panelists to reflect the diversity of the state.

Kiburi thanks Montoya for the suggestion and says that staff capacity and bandwidth is an issue when they are offering technical assistance for open programs, but that this is something that staff is always searching for every opportunity for increased outreach. She adds that currently, panelists are selected based on experience and knowledge most relevant to that program, and that geographic representation is one factor, but if that representation is a that Council wants to consider greater prioritizing, it is something that can be changed.

She also mentions that applicants seeking feedback regarding their submissions will receive them as requested, and she mentions the processing time necessary for staff.

Council members express interest in knowing about the projects that were proposed. Lindo reminds Council that they approve the allocations and policy and are not directly involved in the assessment of the projects' content, that is the panel's role. She adds that Council is able to review the projects for their own edification once those projects are awarded. She asks that in a future meeting, Council can review the entire grantmaking process to understand all of the different elements. She also mentions that Council members are welcome and encouraged to observe panels in order to hear more about the kinds of projects being proposed and considered, and to gain a greater understanding of the review process.

Harris talks about the need to improve the CAC's record for diversity, and suggests considered new tactics, potentially a points-based system for applicants.

Moscone suggests that Council find opportunities to uplift proposed projects, whether or not they are awarded, as another way to show support for the field beyond funding.

At 11:27 a.m., Lindo calls for the vote. The motion passes 9-0. Galli was not present for the vote.

VI. Voting Items: Committees Recommendations

a) Policy Committee Recommendations

Evans provides an overview of the Policy Committee memo relating to FY20-21 Policy Recommendations.

At 11:36 a.m., Lindo calls for the motion to increase of general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19. González-Chávez moves; Gallegos seconds.

No discussion. The motion passes 8-0. Galli and Moscone were not present for the vote.

At 11:38 a.m., Lindo calls for the motion to remove the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs; and for organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the organization's total operating revenue. Evans moves; Baza seconds.

Harris shows concern that while more funds are available to smaller organizations, CAC may not have the capacity to get those smaller organizations to apply. He proposes instead a point system that bumps up smaller organizations in the scoring. He also wants to make sure SLPs are not impacted by this change.

González-Chávez commends the committee for making adjustments to address equity issues. She supports the removal of the 50 percent restriction, but is concerned about limiting bigger organizations to 25 percent and instead maintain the 50 percent restriction for organizations of that size.

Evans argues for the 25 percent, suggesting the change could mean the difference between some smaller organizations being funded and some not based on the amount of money allocated to the program.

Gallegos says \$250,000 is an incredibly small organization by most standards and that perhaps the number needs to go up or that tiers should be created in order to support very small organizations.

Lindo calls for the vote. The motion does not pass with a tie vote of 4-4. Galli and Moscone were not present for the vote.

At 11:58 a.m., González-Chávez calls moves to remove the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs. Montoya seconds.

At 12:01 p.m., Lindo calls for the vote. The motion passes 7-1. Galli and Moscone were not present for the vote.

b) Equity Committee Recommendations

González-Chávez provides an overview of the Equity Committee memo relating to FY20-21 Policy Recommendations.

At 12:07 p.m., Lindo calls for the motion to include the CAC Racial Equity Statement in all grant program guidelines. Moscone moves; Gatti seconds.

No discussion. The motion passes 9-0. Galli was not present for the vote.

At 12:11 p.m., Lindo calls for the motion to require that all applicant organizations provide a racial equity statement as an eligibility requirement in their grant application. Harris moves; Baza seconds.

Harris asks about whether the statement is considered in the scoring. González-Chávez responds that its existence as a requirement is the only point for assessment at this time.

Baza asks about the purpose if it is not being assessed.

González-Chávez says that a practice that could be adopted in the future is an assessment in their final reports in terms of how the equity statement was implemented. The requirement is a first step to encourage all organizations to begin to think differently and incorporate equity into their work.

At 12:14 p.m., Lindo calls for the vote. The motion passes 10-0.

c) Allocations Committee Recommendations

Harris provides an overview of the Allocations Committee memo relating to FY20-21 Policy Recommendations.

At 12:23 p.m., Lindo calls for the motion to approve the allocations priorities and projections as outlined in Tab I. Evans moves; González-Chávez seconds.

Galli asks about the award amount for individual artists and how that was determined. Moscone responds that it was a matter of considering how many artists could be served by the amount of money available.

Gallegos asks about the reallocation of General Operations funding into Innovations + Intersections. Moscone and Harris refer to the prior vote for I+I, and explain that some of the funding was moved in order to cover the overage of awarded funds for the I+I program.

At 12:14 p.m., Lindo calls for the vote. The motion passes 10-0.

VII. Voting Items: Fiscal Year 2020-2021 Grant Guidelines

Baza provides an overview of the Programs Policy Committee memo relating to FY20-21 Grant Guidelines.

a) Arts and Cultural Organizations General Operating Relief

At 12:38 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Arts and Cultural Organizations General Operating Relief grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Moscone moves; Evans seconds.

Kiburi informs Council that the guidelines presented in the Council book will now be updated according to the previous vote regarding funding restrictions.

González-Chávez asks about elimination of the matching requirement for this program. Montoya and Gallegos echo this question. Kiburi responds that removal of the matching requirement was not discussed by the Programs Policy Committee for this specific program.

At 12:50 p.m., Lindo calls for the vote. The motion passes 7-3.

b) Statewide and Regional Networks

At 12:56 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Statewide and Regional

Networks grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Harris moves; Moscone seconds.

No discussion. The motion passes 9-0. Gallegos was not present for the vote.

c) Administering Organization Grant - Relief for Individual Artists and Cultural Practitioners

At 1 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Administering Organization Grant – Relief for Individual Artists and Cultural Practitioners grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Gatti moves; Moscone seconds.

Galli asks about the ability to approve and discuss the eventual guidelines for the individual artists put forth by the administering organization. She expresses concern about making the relief available to all, regardless of their status to receive unemployment benefits. Kiburi says that the language in the guidelines can be adjusted to emphasize that oversight by Council, but that the Programs Policy Committee will be working in consultation with the organization, and her concern will be communicated to them.

At 1:05 p.m., Lindo calls for the vote. The motion passes 8-0. Baza and Gallegos were not present for the vote.

d) Individual Artists Fellowship

At 1:07 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Individual Artists Fellowship grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Gatti moves; Galli seconds.

González-Chávez asks about the 501(c)(3) requirement, and the use of fiscal sponsors. She also asks about adding language that funding can be used in support of residencies.

Alforque responds that the 501(c)(3) status does not apply, since the program is for individuals specifically, nor does fiscal sponsorship. She also informs that fellowships are intended to uplift artists in their practice themselves, so there is not expectation for a residency, but there is also no limitation in terms of their use of the funds.

At 1:13 p.m., Lindo calls for the vote. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

e) Impact Projects

At 1:18 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Impact Projects grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Lindo moves; Gatti seconds.

No discussion. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

f) JUMP StArts

At 1:15 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 JUMP StArts grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. González-Chávez moves; Galli seconds.

No discussion. The motion passes 8-0. Baza and Gallegos were not present for the vote.

VIII. Voting Item: F.Y. 19-20 Statewide and Regional Networks Appeal – Panel Results

Harris asks staff members Kiburi and Alforque to provide an overview of the Allocations Policy Committee memo relating to FY19-20 Statewide and Regional Networks Grant Allocation.

Kiburi and Alforque explain to Council the grounds for an appeal of a grant panel ranking. An appeal from the LGBT Arts Alliance was determined by staff to be eligible for reassessment by the grant panel, during which the application was ranked at “4,” to be awarded at 90% of their original request amount.

At 1:26 p.m., the Chair calls for the motion to approve the applicant LGBT Arts Alliance for the FY19-20 Statewide and Regional Networks ranked “4” at 90% of their requested amount for a total allocation of \$17,100. Moscone moves; González-Chávez seconds.

No discussion. The motion passes 7-0. Baza, Gallegos, and Gatti were not present for the vote.

IX. Voting Item: Approval of Minutes from July 24, 2020 Council Meeting

At 1:30 p.m., the Chair calls for the motion to approve the July 24, 2020 minutes with approved changes, which include the following:

Montoya asks to correct the language of who delivered the legislative report to from Montoya and Moscone to Montoya only.

At 1:31 p.m., Lindo calls for the vote. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

At 1:32 p.m., a 15-minute break was taken.

X. Presentation: Programs Evaluation Consultants

At 1:49 p.m., Alforque introduces preliminary research done by Scansion, Inc. specifically addressing how the nonprofit arts funding landscape has responded to the impact of the COVID-19 pandemic on our sector.

XI. Council Discussion Items

a) Meetings Calendar

Lindo discusses upcoming proposed meeting dates of November 18, 2020, approved last year; and then the selected months of January, April, July, October and December of 2021 for future dates. In light of an election of a new Chair and Co-Chair needed for December, Lindo asks if Council wants to move the November meeting date to December. She also mentions the Council member service terms of both herself and Harris ending in December. Council suggests that an election in November is fine and gives more time for the transition.

The months for 2021 were selected in alignment with the grant cycle and confirms that the timeline is still appropriate for staff and field needs. The suggestion is made to move the October meeting date to the end of September.

b) Council's Strategic Direction

Chair Lindo explains the agenda item to Council members as a conversation about what the Council envisions itself doing or becoming in the future. She cites the streamlining and adjusting of program offerings to incorporate general operations funding and individual artists as a similar example for changes. She also mentions the conversations had by Council to develop the Innovations + Intersections pilot program.

Gonzales-Chavez suggests Council utilizing the information gathered as a result of the program evaluations. She supports the concept of "pushing the reset button" in the wake of the current social, economic, and political climate. She recalls CAC being a stronger support to the field in terms of training, workshops, and networking opportunities. She tells Council that the agency should lead by example and invest more in building capacity and support for the field in fulfilling its commitments. She mentions the agency's work to reach organizations that lack access and are often left out and says that providing those organizations with training and support is a part of that outreach.

Bown-Crawford shows support for the idea of offering skills-based training to the field while also reaching out with information about available opportunities.

Lindo clarifies to make sure that Council is aware that staff offers technical assistance to grant applicants. She mentions wanting to steer the conversation more toward the work of the Council body itself, and cites the aspirations in the Strategic Framework. She asks Council what changes they want to see or make in terms of making policy and approving funding.

Galli mentions her appreciation for the grant program streamlining. She adds that she would also like to find a way to empower organizations to think different about how arts organizations are viewed by the CAC (for example, 501(c)(3) status), and how they behave in their communities. She says that the ways organizations have been working in their communities during this moment of upheaval is a model of that change in their work. She compares the idea to an incubator, to urge Council to think outside of the box and disrupt the current system more.

Gallegos agrees with Galli. She emphasizes the need to be equitable in the Council's support the small and midsize organizations, to keep them alive, during the economic downturn.

Montoya suggests that Council take stock of its legacy programs and consider more innovation to offer other types of opportunities to diversify the people being served.

Lindo mentions an idea from Council member Moscone to develop a program similar to the WPA, a partnership of public and private funders, due to the uncertain economy and the future of the CAC budget. She suggests Council consider what policy changes will help move things forward in that direction.

Moscone reiterates that the impact of COVID will be felt by the economic for a long time. Anything the Council can do within its boundaries to have a creative core of people form a private-public partnership would help connect a lot of wealth with a lot of need in the state.

Galli talks about taking the idea a step further, to fund a group of thinkers in community to come up with system that doesn't need us to rely on funding from public or private sector. She wants to investigate an entirely new way of doing things, and to get thoughts on the field about how that might be possible.

Moscone mentions the time it has taken for arts and culture to make the inroads it has. He suggests that the path of building a self-sustaining model and taking advantage of available opportunities can be parallel and not mutually exclusive.

Gallegos adds that legislators can assist with their contacts with organizations of all sizes. She shares her concern for a public-private partnership, suggesting that big money typically only cares about the big projects that garner attention and make a "splash," as opposed to those working at the ground level.

Moscone agrees with the idea of lifting up grassroots tactics. He doesn't think legislators are the medium to assist in all ways, that there can be other ways to make funding happen. He emphasized wanted to support the work that we are already seeing happening in communities and build into that a mutual benefit. He agrees that creating a less bureaucratic Council structure puts California ahead, and the CAC should keep going in that direction.

Lindo thanks Council for the conversation and urges members to have more thoughts to bring to the table at the next business meeting.

XII. Chair's Report

Lindo reads the Chair's Report in full, with mentions of NASAA online learning sessions, equitable changes across the arts field, the CAC strategic framework, and reflections and observations.

XIII. Director's Report

Bown-Crawford provides an overview of her Director's Report, outlining the work of the Director and CAC staff in the time following the July 24, 2020 Council meeting, including disaster relief and response, the CAC Creative Uplift series, federal CARES funding for State-Local Partner regranting, the Relief Fund for Artists and Cultural Practitioners, and updates on the Administrators of Color Fellowship, the upcoming statewide arts and culture magazine, staffing, the CAC's Race Forward grant award, the Cultural Resources Climate Change Task Force, the State Library Data Project, and COVID-19 CAC operations and field resources.

XIV. Committee Updates

a) Governance Committee

Gallegos provides an overview of the Governance Committee memo relating to Chair and Vice Chair Elections & Council Members' Duty to Report to Chair.

b) Strategic Framework Committee

Director of Public Affairs Caitlin Fitzwater provides an overview of the Strategic Framework Committee memo on behalf of the committee members, who are absent at the time of this agenda item.

XV. Grant Program Updates: California Relief Fund for Artists and Cultural Practitioners

Alforque introduces representative Laura Poppiti, from administering organization the Center for Cultural Innovation, to provide an update on the California Relief Fund for Artists and Cultural Practitioners.

Poppiti provides an overview and updates about the relief fund. She provides some information about CCI as a 501(c)3 nonprofit grantmaking intermediary founded in 2001 and headquartered in Los Angeles, with a satellite office in the Bay Area. CCI is the only support intermediary for arts and culture workers of all disciplines and at all career stages in the state of California. CCI is also a Statewide and Regional Network grantee.

CCI formed a partnership with California Arts Council to administer the California Relief Fund for Artists and Cultural Practitioners, launched in July, opening July 22 and closing August 18, roughly four-week window, which was intentional to ensure that the opportunity could be promoted throughout the state. To be eligible, applicants had to be full-time California residents, they had to be an artist or and or cultural practitioner, they couldn't be receiving state unemployment benefits, and they couldn't have a conflict of interest with CCI or CAC and any of its staff or board officials.

The total investment was \$920,000, to be distributed as thousand-dollar grants. During the application cycle, CCI received about \$1,000 in additional individual donations, able to award 928 grantees in total. Altogether, 4,387 applications representing 53 of California is 58 counties were received.

CCI didn't use a conventional panel review process; instead, in the interest of expediency and fairness, they used a combination of adhering to transparent criteria and using automated decision making. So whereas with a conventional panel processes, grantmakers may be assessing things like artistic merit or quality, this process was data driven and thereby more objective. Per the guidelines, two considerations for funding distribution were prioritized: geographic diversity, and geographic

communities based on U.S. Census Tract data that have collected characteristics of historically vulnerable communities: areas of lower than median income populations primarily composed African and African American, Latinx, Native American and Indigenous, Pacific Islanders, populations with concentrations of people with disabilities, and populations primarily composed of immigrant communities.

When assessing our full applicant pool against these collective characteristics, the pool was reduced to 1,100. Applicants who met the parity considerations exceeded available funding, so a randomized lottery selection was implemented to generate the final slate of 928 recipients. All applicants were notified with either declination or a notice of their award on September 1.

Council thanks Poppiti and CCI for their hard work in provided these relief funds.

XVI. Adjournment

Lindo closes the meeting by acknowledging the lives of artists and cultural workers recently lost:

- Pete Hamill
- Leon Fleisher
- Matt Herron
- Luchita Hurtado
- Helen Jones Woods
- Chadwick Boseman
- Joe Ruby
- Howell Binkley
- Gail Sheehy
- Bruce Williamson
- Gary Peacock
- Trini Lopez

At 3:07 p.m., the Chair adjourns the meeting.

TAB B

California Arts Council | Public Meeting | 12/02/2020



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

December 2, 2020

California Arts Council Chair's Report

"We've got to support our artists and celebrate their work and do our part to ensure that the American Creative Spirit that has defined us from the very beginning will thrive for generations to come."

-President Barack Obama

Dear Fellow Council Members:

At the beginning of this year, in my Chair's Reflection, I waxed poetic about the idea that the year 2020, the first year in the second decade of the 21st century, would be a year of "clarity of vision," like the Snellen chart in the ophthalmologist's office that measures visual acuity--20/20 vision, indicating clearness, sharpness of sight. I went on to talk about New Year's resolutions and hopefulness. This, even after the first shocking tragedy of the year, when basketball legend/filmmaker Kobe Bryant was killed with his daughter and six others. We mentioned him in our memorial at that meeting, citing his film, writing and design pursuits and quoting him on creativity. Little did we know that in the next few weeks, an invisible lifeform would change the course of the year for the entire planet and impact everything we all planned to do this year. Isabel Wilkinson, characterizes it this way in her groundbreaking book, *Caste: The Origins of Our Discontents*:

"The virus arrived on these shores, and it planted itself in the gaps of disparity, the torn kinships and fraying infrastructure in the country's caste system, just as it exploited the weakened immune system in the human body."

"The pandemic forced the nation to open its eyes to what it might not have wanted to see, but needed to see, while forcing humanity to contemplate its impotence against the laws of nature." (*Caste* chapter 29, p.305-6)

I don't need to recount the ensuing shutdowns that happened, or the number of dead (and counting). You don't need me to tell you how scary this has been, how unsettling the triple pandemics of an out-of-control pathogen, the chaos of violence against the unarmed the ensuing protests and worldwide civic unrest and the devastating economic impact this has had on our society. A lot has been exposed and it all has been exacerbated by the toxic discourse generated by the recent elections. None of us need to be reminded of that. And yet, we, the California Arts Council stepped up and did our part, to support the arts, the artists and arts organizations across the state, to the best of our ability. Our enabling Legislation mandates that we, the CAC encourage artistic awareness, participation and expression across the state. We distributed the Federal CARES monies and in the midst of the pandemic, because of state funding increases, we were able to award the largest statewide local assistance grant amount in the history of the agency.

In addition, we have launched two pilot programs that had been in the works for a couple of years, The Emerging Arts Administrators of Color Fellowship, in partnership with the Irvine Foundation and the Innovations and Intersections grant, as well as relief funds for Individual Artists and cultural practitioners, as well as an upcoming Individual Artists Fellowship program. We have revamped our Grants Programs and provided for General Operating funds for struggling arts organizations—all in 2020.

Here we are at the last meeting in what has been a year for the ages. Last year this time, we met in Oceanside and had a wonderful visit there. As one of our designated State Cultural Districts, they demonstrated for us how much that program meant to the community there. The Council was in the midst of evaluating the Cultural Districts Pilot program and hoping to expand it to be more inclusive and to more fully reflect the diverse demographics of the state. We had been intentional about setting our meetings so we could visit the various existing Cultural Districts. In Oceanside, various cultural organizations had collaborated and made a short film about the Oceanside district. After the meeting,

some Council members visited the Oceanside Art Museum, a Theater and in the Library courtyard, one of the local artists played a piano concert for us as we left the meeting. It's one of the things I really missed this year. Travelling to Council meetings in different parts of the state, meeting and seeing grantees and their work in their communities was one of the best parts of being a part of this body. I learned so much about my adopted home state—its vastness, its beauty and the nuances of the diverse creative communities here. I took it all for granted for 6 years, now I appreciate the opportunity these visits gave me to see first-hand what we were working towards. I hope the Council can get back to those enriching, enlightening and educational activities. During that meeting, we also approved the draft of our new Strategic Framework with its Decision Support Tool, CAC Aspirations and a solid Race Equity Statement. I was also elected to my third term as Chair.

A short stroll down memory lane:

I was appointed to the CAC in the Fall of 2014. It was a surprise. The State of CA. Arts agency had not been on my radar at all and I was curious how I had come to the attention of the Governor. My first reaction was to decline. I had a school age child, a husband who travels frequently, my own art practice and a job. When would I find the time? I'd already served on the boards of Arts organizations and I just wasn't interested in any more meetings. After consulting with several trusted colleagues around the country, I decided to accept the appointment because, "my voice was needed at the table."

I attended my first meeting on October 6, 2014. It was held at the Yerba Buena Center for the Arts in San Francisco, so it was easy to get there. Kathy Gallegos and Jaime Galli were also new members in attendance. Among the things that I was shocked to learn that day was that the state budget was way less than I expected. The City of San Francisco had a much bigger Arts budget than the State of California. In fact, California was 49th in State Arts funding in the country. It was an eye-opening experience. I thought, "what have I gotten myself into?" and "How in the world are we going to be able to do what is needed with so little?" What I did see, though, was a sense of perseverance and commitment to the arts. Shortly after that, we got a one-time general fund budget increase which made it possible to support several new programs and initiatives and expand existing ones for the first time in over a decade. Since that time, the budget has increased periodically, and we've developed new grant programs to meet the needs we identified. We've come a long way in a few years.

When I first joined, the Council had just adopted a new Strategic Plan, with its four pillars-Building Public Will and Resources for the Arts, Diversity /Access and partnerships, Thought Leadership and Programs and Services. I was particularly interested in the goal to ensure our work reflected California's diverse populations and provided the necessary access to our grant programs. So, I was assigned to the Equity Committee along with Councilwoman Kathy Gallegos, and staff members, Shelly Gilbride, Jason Jong and later, Ayanna Kiburi. We talked about what our role as a sub-committee would be. We wanted it to be a working, outcome driven committee. We wanted to make a difference and not just talk. We discussed defining terms for equity, diversity, access and equality. We wanted our work to help increase the numbers of arts leaders in diverse communities of color; to reach, engage and mentor thought leaders within those communities, improve access to the CAC website with various language translations, to expand our demographic database, and the panel pool, to establish CAC as a clearinghouse of information and resources for artists and organizations, to establish relationships with other agencies for advice on bridging the gap between arts and health/well-being, and to ensure that addressing Equity be adopted by other Council subcommittees, culminating in making recommendations to the Council for an Equity Statement.

My work on the Legislative committee with Councilmember, Juan Devis and staff Kristin Margolis included meeting with the Legislative Joint Committee on the Arts and culminated in the Council getting a bill passed instituting a State Youth Poet Laureate. (SB 748) which is specifically designated for youth ages 13-19. The position is designed to further youth literacy, cultural awareness, enhance public speaking skills, increase engagement and appreciation of the literary arts.

When our budget increased in FY15-16, the Council piloted the Artists Activating Communities grant program, an artist driven program that changed its name to Artists in Communities which became very successful. That same year, Council directed staff to research a new multicultural program supporting emerging organizations. Out of that research, Council approved the development of the Cultural Pathways program in partnership with the Alliance for California Traditional Artists. We also increased the arts education grants portfolio and funded three arts education initiatives-Arts Education Extension, Exposure and a program that included early childhood, increasing the Council's reach to

children 0-5, this eventually became the Youth Arts Action program. I also attended meetings and or conferences for the Turnaround Arts CA program, Creativity at the Core, CREATE CA. and the Student Voices digital media Campaign. Nationally, I also attended the Americans for the Arts conference in Washington, DC and met the great John Lewis. I have also attended the Leadership meetings and conventions for the National Association of State Arts Agencies (NASAA).

That same year, at a Council meeting in Santa Cruz, during public comment, there was a suggestion made by artist and former CAC staff member and panelist, Mildred Howard, to pay panelists. Her point was that it is a lot of time-consuming work and payment would increase the numbers and diversity of our panel pool, which had been a concern. Council feedback led us to pursue legislation that gave us the authority to pay an honorarium to panelists. The result was AB2456, which passed in the legislature, signed by the governor and has led to a more diverse panel pool, which we will be approving today. Additionally, Council input led to the creation of a formal panelist acknowledgement which includes distributing certificates of appreciation to all panelists following their service. In FY 16-17, the Council supported the development of a pilot program to support research in the Arts and Culture field, leading to the Research in the Arts grant. The Council also celebrated our 40th anniversary in 2016 with a big event in Sacramento that was attended by Governor Brown, elected officials, former Council members and others from the field. At some point during this time, I was elected as Vice Chair and served two terms in that position. Later in 2018, I was elected as Council Chair. Ne thing that I learned was that effective leadership requires constant preparation. This became even more true as time has passed.

One of my favorite and most rewarding experiences has been with the Poetry Out Loud program. It is the largest state POL program in the country. My first experience was as a judge. I was so impressed with the talent, dedication and goodwill expressed by the young participants, that I have thoroughly enjoyed the opportunity to play a key role in acknowledging them and have participated in several POL events since my first time. I also attended an event organized by then State Poet Laureate, Dana Gioia, for the various poet laureates from around the state. It was a sublime afternoon of poetry, music food, good weather and good company. (Oh, for those halcyon days to return). In addition to all of the above, instituted new Council policies, including adding fiscal sponsors to all programs, limiting the infamous Data Arts requirement and prioritizing smaller arts organizations.

Personally, my activities have been pretty much limited to Virtual Zoom meetings, webinars, exhibitions and interviews. Some of these include a meeting with Mayor London Breed regarding the SF Arts Commission and its public art program, I went to see the Black Lives Matter mural at the AAACC which is launching a series virtual events, including concerts and an exhibition program. I led a class in Oakland and helped with judging the artwork of children for the LINKS, Inc.'s National Poster Arts Competition, *Transforming Communities by Making Health a Habit*, I've also been reading stories to kindergarten classes at three schools, virtually. The children are adorable, but the virtual experience is just not as rewarding as being in the same room with those smiling faces. I have also been in touch with my friends at XQAmerica Institute, who were responsible for bringing cellist YoYo Ma to Oakland for a block party and performance featuring some of our grantees last year. They believe that "Music is a tool that educates and inspires. @XQAmerica is inviting students (ages 13-21) to enter the first #MakeASongChallenge for a chance to work with the Oakland-based quartet SOL

Development. All they need to do is create an original song about issues that are important to them." Share this challenge with a teen you know and spark their creativity:

[#MakeASongChallenge](#).

I've watched more than my share of movies on TV, including binge-watching *The Crown*. I've just finished reading *Caste*, by Isabel Wilkinson, whom I quoted earlier. Also read *The Shadow King*, by Maaza Mengiste and have started *Begin Again* by Eddie S. Glaude, jr. I continue my quest to reread Toni Morrison's books. I am on *Beloved*, which I have to keep putting down because it feels like someone is in the room with me. I have also been doing some of my own artwork. It keeps me sane.

Before closing, I would be remiss not to mention some of the people who have made this journey special, challenging and life-affirming. First to my fellow Council members, past and present, some of whom have become friends, such as artist extraordinaire, Phoebe Beasley, who worked tirelessly on the Innovations and Aspirations committee that resulted in the I&I grant, Louise McGuinness, who was my travel buddy and who worked on revising the Council By-Laws and Handbook, Larry Baza, who served as Vice Chair with me for two years and Jaime Galli, our current Vice Chair. Kathy

Gallegos, who came to the Council on the same day as me and worked hard on the Equity piece, we have been compadres over the years. Jodie, who isn't afraid of doing the hard work, peacefully; and Stanlee, who has become a friend and colleague. Alex, Chelo, Jonathan and Lilia are all new to the Council, but you all stepped up to the plate and helped us push through in this most difficult year. I wish you all well on this journey and only regret that, with the exception of Jon, I only know you from the shoulders up, thanks to ZOOM. Donn, thank you for your leadership when you were Chair, although I must admit, sometimes you talk so fast, I don't know what you're saying. Enjoy retirement and mountain living.

As for the staff, I cannot say enough about how talented and committed this crew is. The first person I got to know was Caitlin, who met me with a welcoming smile in the hotel lobby at my second Council meeting in Santa Monica. She has been an inspiration and a huge help to me—we have had a great time, and we both love Baltimore. Shelly Gilbride, who left us last year, was my homegirl from Philly. We had fun working together as well. Ayanna Kiburi, has done an amazing job, as both Deputy Director and as Interim Director, transforming the agency into what is becoming a well-oiled machine. You are awesome. Thanks also to Mariana, Lariza, Kim and Diane Farr Golling, all of whom had the hard job of managing Council members, setting up and managing meetings, taking notes and rollcall, and making travel arrangements. You made the job easier. Yaya, Jason, Kala and Josie have all been helpful and friendly faces at the Convening in Sacramento and at Council meetings, your knowledge of the field, skills and passion for your work has always come through. Angela, Quiana and Katherin, I didn't get to know you well, but I sense that you are all assets to the field. Kristin, thank you for arranging my first exposure to Poetry Out Loud, and for facilitating the Lege visits at the Capitol and the Joint Committee on the Arts. It was always a surreal experience, but I think we made a difference. Senators Holly Mitchell, Ben Allen, Henry Stern, Nancy Skinner, Jim Nielson, Richard Bloom, Speaker Anthony Rendon and Assemblywoman, Sydney Kamlager-Dove, among others whom I met with, stand out in my mind as champions for the work we're doing. Anne B. Crawford. I must be honest, we've had a rocky road, and haven't always seen eye to eye, but the work got done. I can't help but wish you well as I take my leave. It's been a blast, we got some good work done, and for that I am grateful. Finally, for the record, thanks to Governor Jerry Brown for appointing and re-appointing me; and to Governor Gavin Newsome for the permanent funding increase. I never met either man personally, but I appreciate the support they have both shown for the Arts.

Also:

I *still* think that S.T.E.A.M. is a more comprehensive pedagogy than S.T.E.M. One day, it will prevail; and I *still* believe, with all of my heart, that, despite these desperately bleak and turbulent times, that *Art has the Power to Heal*. I wish you all well.

A luta continua.
The struggle continues,
but victory is certain.

Peace,
Nashormeh Lindo,
Chair

“A person should hear a little music, read a little poetry and see a fine picture everyday of life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.”

-Johann Wolfgang von Goethe

TAB C

California Arts Council | Public Meeting | 12/02/2020



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

Director's Report from Anne Bown-Crawford

December 2, 2020

Welcome to month 10 of working and living in a world greatly changed from what we were used to. By this point in time, we have all come to realize how herculean a task it is to shift our ways of working, whether it's learning to work together from home, or shifting the structure of how we grant and provide resources to meet the field's many challenging needs, particularly within the structure of state government.

I would like to personally express my gratitude to Council and to staff for recognizing that we are presented with an *opportunity* to try to understand and change structures we work with that are not serving us well, including our own mental models and perceptions. The CAC welcomes the opportunity to expand the choices we have available to us in order to create more responsive, innovative, and sustainable long-term solutions to chronic problems and challenges that artists and cultural workers are experiencing in California.

Some of my colleagues recognize that I am talking about a systems-thinking approach to our work. They know this approach sits at the heart of the work I've done in creative education. The CAC demonstrates the willingness to do the hard work of carefully examining situations, striving to recognize that all of our work is interrelated, to acknowledge that there are often multiple interventions to a challenge, and to champion interventions that may be out of the ordinary. This takes courage. A systems-thinking perspective also requires curiosity, clarity, choice, and compassion. This agency and Council have the courage to look more deeply into challenges in order to understand our own responsibility more clearly, to work with greater compassion and confidence, and to be creative and effective problem solvers, thus taking a firm stance in support of our strongest beliefs.

I am proud of the staff and Council for committing to wading through fear and uncertainty towards understanding, risk taking, innovation, and effective problem solving—together, and with compassion. Perhaps this feels familiar to many of us because it so closely mirrors the artistic process, the creative process; it's a combination of vision, creativity, empathy, and collaboration.

I would like to personally thank two Council members for whom this is their last meeting: Nasha Lindo and Donn Harris. Thank you for devoting so much time, passion, and generosity to the California Arts Council. Nasha and Donn have both been leaders on this Council that have left a lasting impact, both instrumental in helping to define who we are here at the CAC and who we are becoming. On behalf of the agency, thank you.

Below are some highlights of recent agency activities since the Council last met in September:

2021 Grant Season Launch

Applications for our 2021 grant programs open beginning November 30, with opening dates continuing in December. As determined by the Council, six grant programs will be offered this year in the priority areas of general operating support, individual support, and project support. Learn more on our website: <https://arts.ca.gov/grants/grant-programs/>.

Tribal Nations Conference

Last month, the CAC was included in the 2nd annual California Tribal Nations Conference. This event was co-hosted by the Governor's Office and the California Tribal Chairpersons' Association. The CTNC convened California tribal leaders and Newsom administration officials to discuss a range of issues of mutual importance, with an emphasis on how we can work together to strengthen government-to-government relationships with tribes throughout the state.

I was staffed by Angela Dee Alforque and Katherin Canton. I was invited to speak on the Cultural Heritage & Expression panel. Joining me on the panel, which was moderated by Christina Snider, the Governor's Tribal Advisor, were many folks that sit on the Governor's Cultural Cabinet, as well as tribal leaders. The two days were packed with valuable perspectives and experiences from both tribal and state governments concerning culture, natural resources, sovereignty, economic development, and more. It was a unique time of discussing issues and possibilities about where we can provide support and value to each other, with the Governor and his full Cabinet in the mix. I am looking forward to debriefing with Angela and Katherin to discuss where possible intersection points exist for our work.

Racial Equity Webinar

On Thursday, October 29, led by Katherin Canton, our Race and Equity Manager, we presented the workshop *Why Race? A Racial Equity Learning Journey*. We are grateful that more than 700 participants joined us for the agency's first racial equity workshop developed for grantees and California's arts and culture community. A video recording of the website and supporting resources can be found at our online Racial Equity Learning Resources page: <https://arts.ca.gov/learning-center/racial-equity-learning-resources>.

Arts in Corrections Training Organizations RFP

Led by our Arts in Corrections staff, we recently announced the intended recipients of a Request for Proposals from organizations interested in providing training to current Arts in Corrections Coordinating Organizations. Training will be provided in the following areas: healing-centered best practices for arts facilitators; race and equity; restorative and transformative justice; and strategic partnership. The full Notice of Intent to Award can be viewed online at <https://www.artsincorrections.org/aic-training-rfp>.

New CAC Website

A new CAC website was launched at the beginning of November. The site was developed by Urban Insight, a digital agency based in Los Angeles. The site launched in beta, and additional content and technology features continue to be released at this time. The new site introduces a new visual brand identity for the CAC that began with our strategic framework project last year. Our logo has been refreshed with an updated design, colors, and font. A new graphics identity developed with our website contractors is featured on the site and will be used throughout CAC materials. The site includes new features, among them a searchable grants database and an improved and expanded

public opportunities portal, both still under final development. The site also includes greatly enhanced accessibility features, including a toolbar for visual access modifications. The site is verified for ADA compliance by our contractors.

Stories from the Field: California's Creative Uplift

Our grantees are using state arts funding to connect people in beautiful and necessary ways right now. They are doing the careful thinking, redesigning and innovating to meet these unprecedented challenges. Our [Creative Uplift](#) series on our blog and social media platforms is centering and celebrating the voices of artists and cultural workers who are at the heart of our communities.

CAC Administrators of Color Fellowship Update

The School of Arts & Culture at the Mexican Heritage Plaza (SOAC), an Administering Organization of the California Arts Council, is completing a panel process identifying Fellows and Host Organizations for this program. An announcement of participants is expected by early in the new year.

COVID-19 Agency Operations

The CAC has remained fully open, performing all services during the COVID-19 pandemic. Most CAC staff are currently working at home voluntarily under the CAC's existing telework policy. The office has remained open due to our essential business operation needs. Some staff access the office as needed to perform business functions, carefully following social distancing and face-covering procedures.

COVID-19 Field Resources

The CAC has created a [COVID-19 resource page](#) that includes other federal, state, and private aid available to organizations and individuals. This is an information hub that we continually update with emergency funding opportunities, emergency preparedness best practices, and webinars featuring arts leaders and artists from the national arts community as we become aware of them. The COVID-19 emergency has highlighted the power of collaboration within the arts ecosystem at every level; this list showcases that network.

TAB D

California Arts Council | Public Meeting | 12/02/2020

Date: December 2, 2020

To: Council Members

From: Equity Committee, Kathy Gallegos and Lilia Gonzales Chavez

Re: Equity Committee Update

The Equity Committee met four times since the September 10 Council Meeting. In discussing current and proposed programs, we discussed that the Cultural Pathways program would be lost if not reinstated in 2022-23. We discussed that:

- The Cultural Pathways program meets the goals and aspirations of the CAC Strategic Framework and Racial Equity Statement:
 - *“The purpose of the Cultural Pathways program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.”*
- The Council should consider allocating funds for a 2022-23 Cultural Pathways grant program for small or nascent organizations, especially those serving artists and communities of color. This program directly addresses racial equity. It addresses racial equity by increasing access to small, primarily POC-led organizations that may not otherwise have access to funding. It provides tailored technical assistance to increase capacity and sustainability.
- Cultural Pathways currently is a two-year program that will end in June of 2022. Funding must be allocated, and guidelines written, for release in the following 2022 cycle.

The Equity Committee has begun working through the Decision Support Tool to inform our discussion and development of recommendations to the Council.

TAB E

California Arts Council | Public Meeting | 12/02/2020



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: December 2, 2020

To: Council Members

From: Policy Committee, Larry Baza and Jodie Evans

Re: Policy Committee Update

The Policy Committee met four times since the September 10 Council Meeting. We held discussions on the following items, for possible consideration with the full Council:

- Consider what policy recommendations and changes the Council should make to pursue the goals in the mission statement and Strategic Framework.
- Consider placing funding restrictions on large organizations to support more funding opportunities for small organizations.
- Review, clarify, and revise the California Arts Council's Fiscal Sponsor Policy, including but not limited to the following areas:
 - Underlying assumptions and principals around fiscal sponsorship
 - How long an organization may remain under fiscal sponsorship
 - Guidelines for allowing changes in fiscal sponsorship after the application is submitted, or during a grant activity period

Further data, discussion, and/or work on the Decision Support Tool are needed to inform future recommendations to the Council.

TAB F

California Arts Council | Public Meeting | 12/02/2020

To: **Council Members**

From: **Legislative Committee, Consuelo Montoya, Jonathan Moscone, and Chair
Nashormeh Lindo**

Date: **December 2, 2020**

Re: **Legislative Update**

Legislative Committee Meetings with Legislators:

Speaker Anthony Rendon

On September 14th & 28th, the Legislative Committee met with Speaker Rendon. Since 2012, Rendon has represented the 63rd Assembly District, which includes nine cities – Bell, Cudahy, Hawaiian Gardens, Lakewood, Lynwood, Maywood, Paramount, South Gate, and a northern portion of Long Beach. The Speaker is the highest-ranking officer of the Assembly and is elected by the Assembly Members usually at the beginning of each two-year legislative session. The Speaker or his or her designee presides over Floor Session.



The Speaker is charged with the overall management and supervision of the Assembly. The Speaker appoints members to all committees and subcommittees of the Assembly, allocates funds, staffing, and other resources for the effective operation of the House, and establishes committee schedules.

Speaker Rendon appointed Chelo Montoya to the California Arts Council and placed himself on the Joint Committee on the Arts. He is very passionate about the arts and walked the Legislative Committee through the entire assembly roster, highlighting each legislator's interest in and connection to the arts.

Assemblywoman Sharon Quirk-Silva

On October 19th, the Legislative Committee met with Assemblywoman Quirk-Silva, who represents the constituents of North Orange County. Quirk-Silva is the newly appointed Chair of the Arts, Entertainment, Sports, Tourism, and Internet Media Committee, appointed by Speaker Rendon. Assemblywoman Quirk-Silva is interested in holding a hearing on the impact of Covid-19 on artists and arts organizations throughout California. As a former teacher in the Fullerton School District, Quirk-Silva has seen firsthand the value of the arts in her community. She is also interested in participating in site visits to CAC grantees.

Senator Ben Allen

On November 9th, Chair Lindo and Legislative Committee member Chelo Montoya met with Senator Ben Allen. Senator Allen is the Chair of the Joint Committee on the Arts, appointed by pro Tempore Toni G. Atkins. Core areas that the Joint Committee is authorized and directed to study, investigate, and analyze include:

- Goals appropriate to the future of the arts and cultural life of California and the role the Legislature and state government should play in achievement of these goals;
- Arts legislation in other states and at the federal level and recommendations for legislation in this state;
- The status of arts education in California;
- The economic impact of the Arts in California; and
- The budget and programs of the California Arts Council.

Senator Allen is interested in holding an informal hearing on the economic impact of Covid-19 on the arts in California.

Congressman Adam B. Schiff

On October 27th, Director Anne Bown-Crawford and Legislative Director Kristin Margolis met with legislative staff from the office of Congressman Adam Schiff, who is looking into ways to further support the arts sector on the federal level. While the NEA has allocated all its \$75 million in CARES Act funding, the Congressman is aware that this funding level is not nearly enough to provide financial support for the multitude of arts organizations and artists currently struggling.

The Legislative Analyst Office Fiscal Outlook & 2021-22 State Budget

On November 20th, the Legislative Analyst's Office (LAO) released its annual Fiscal Outlook, signifying that the state's upcoming 2021-22 State Budget may experience a \$26 billion "windfall." This windfall is a result of revisions from prior and current year budget estimates of revenues and expenditures and a state economy that has performed unexpectedly well for higher-income earners.

Presently, the Governor is working on his proposed 2021-22 State Budget, which will be announced early in January. The Governor has been clear about his interest in investing in economic recovery for the state's small businesses and continuing efforts to improve the state's wildfire response. Concurrently, the Legislature is focusing on its budget priorities, given this unanticipated revenue surplus.

Assembly Bill 2257 (Gonzalez): Follow up legislation to AB 5.

AB 2257 was signed by Governor Newsom on September 1, 2020 and goes into effect immediately. The law includes new exemptions for musicians, performing artists and fine artists.

The Assembly Floor analysis included the following arguments in support:

"A coalition of business and labor groups, including the Recording Industry Association of America, write in support, "The language of the bill itself reflects the diversity of the many parts of our industry, large and small, including artists, songwriters and composers, managers, producers and engineers, musicians, record companies, singers, photographers, promoters, and many others. It also values existing and potential partnerships between labor organizations, their members, and the industry's business interests, as well as the freedom and variety of working relationships and venues that exist throughout the industry. The demand for music has never been greater, and it is an especially poignant time for inspiration for many during the crisis we are all facing. Beauty and creativity have always arisen across our industry during some of the world's and country's toughest times, reflecting our struggles and victories. This legislation provides an important platform for such expressions of art, while also continuing California's seminal position as the bellwether for the industry worldwide."

In October, CFTA held a webinar on AB 2257 and developed a helpful toolkit. Below are links to these tools:

[Understanding AB 2257 the Follow Up Legislation to AB 5, and It's Impact on the Arts Sector](#)

[Understanding AB 2257: A Toolkit to Understanding the Follow Up Legislation to AB 5](#)

AB 275 (Ramos): Native American Cultural Preservation.

Assembly Bill 275 makes numerous changes to laws relating to California Native American tribes.

Specifically, this bill:

- 1) Requires every state agency, as defined, and requests the Regents of the University of California, to designate one or more liaisons for the purpose of engaging in consultation with California Native American tribes on the tribal contact list and educating the agency on topics relevant to the state's relationship with those tribes. Further, this bill requests the Regents of the University of California, and requires every other state agency with 30 or more employees or one or more contracts or grants for the procurement of any property or services with or from a California Native American tribe on the tribal contact list, to designate one or more liaisons with the sole responsibility of fulfilling this purpose.
- 2) Defines and revises definitions of various terms among others under the California native American Graves Protection and Repatriation Act of 2001 to specify the following:

“Tribal traditional knowledge” to specify “knowledge systems embedded and often safeguarded in the traditional culture of California Native American tribes, including, but not limited to, knowledge about traditional ceremonial practices, lifeways, climate, and subsistence.”

“California Indian tribe” to specify both a tribe that meets the federal definition of Indian tribe and a tribe that is not recognized by the federal government, but that is a native tribe located in California that is on the list maintained by the commission;

“museum” to specify it receives state funds;

“preponderance of the evidence” to specify that tribal traditional knowledge alone may be sufficient to meet this standard; and

“reasonable” to specify that tribal traditional knowledge can and should be used to establish reasonable conclusions with respect to determining cultural affiliation and identifying cultural items.

3) Provides that when consulting with tribes pursuant to the NAGPRA, the agency or museum shall consider tribal traditional knowledge, as defined, with comparable or greater weight than other nontribal sources of information.

4) In determining whether an item is an “associated funerary object,” under the NAGPRA, the bill would require that the agency or museum consider tribal traditional knowledge with comparable or greater weight than other nontribal sources of information.

5) Requires the Attorney General to represent the commission and the state in litigation concerning affairs of the commission, with some exceptions.

6) Authorizes the Native American Heritage Commission to provide each lead agency, as defined, with a project within the geographic area with which a California Native American tribe is traditionally and culturally affiliated, the contact information of those tribes, and information on how the lead agency may initiate consultation with the tribe pursuant to CEQA.

7) Revises the CEQA tribal consultation provisions, to allow a lead agency to begin consultation with a California Native American tribe as specified, rather than the tribe contacting the lead agency, as provided.

Statement of purpose of AB 275, according to the author, Assemblyman Ramos:

“When I served as Chairman of the San Manuel Mission Band of Mission Indians and as a Commissioner on the California Native Heritage Commission, I prioritized my efforts and used my platform to spearhead and support cultural preservation initiatives. This bill is vital to preserve tribal culture and ensure Native American tribes have the opportunities to pay honor and respect to our ancestors and elders, including those who have come before and to the tribal members that continue to create pathways for future generations.”

AB 275 was approved by the Governor on September 25, 2020 and chaptered by the Secretary of State as Chapter 167, Statutes of 2020.

Assembly Bill 1968 (Ramos): Tribal Land Acknowledgment Act of 2021.

AB 1968 authorizes the owner or operator of any public school or state or local park, library, or museum in this state to adopt a process by which Native American tribes are properly recognized as traditional stewards of the land on which the school, park, library, or museum is located, as specified.

Although AB 1968 passed unanimously on the Assembly floor, this bill was referred to the Senate Appropriations suspense file, where it was held under submission. In other words, the Senate Appropriations committee heard AB 1968 in committee and while there was an indication that the author and the committee members wanted to work on or discuss the bill further, there was no motion for the bill to progress out of committee. This does not preclude the bill from being set for another hearing. Kristin Margolis has been in touch with Assemblyman Ramos to express the Council's support of this legislation being reintroduced next session.

ACR 180 (Chu): California Museums Week.

This measure would declare the week of May 16 to 23, 2020, inclusive, as California Museums Week, in recognition of the importance of museums as civic and educational institutions and their contributions to the well-being of this state. ACR 180 failed deadline pursuant to Rule 61(b)(18) on August 31, 2020. The last location was the Assembly Arts, Entertainment, Sports, Tourism, and Internet Media Committee on 3/5/2020.

TAB G

California Arts Council | Public Meeting | 12/02/2020



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
 T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: December 2, 2020

To: Council Members

From: Strategic Framework Committee, Jaime Galli and Alex Israel

Re: Strategic Framework Committee Update + Aspirations Progress

Overview

The Strategic Framework committee met several times since the last Council meeting to discuss the implementation of the framework, specifically as it relates to the stated aspirations and decision support tool.

The committee recommends each Council member re-read the aspirations listed in the framework, specifically focusing on aspirations that most directly fall under the Council’s purview as appointed members responsible for local assistance grant funding and policies (listed below). The aspirations not listed generally fall under state agency/staff purview or combined responsibilities between staff and Council.

Aspirations - lead responsibility of Council	
<u>Priority Area</u>	<u>Item</u>
Grantmaking	Council grantmaking timeline
Grantmaking	General operating and multi-year grants
Grantmaking	Geographic equity
Grantmaking	Individual artists
Grantmaking	Matching requirement
Grantmaking	Small organizations
Policy	Data reporting
Programs	Program consolidation
Programs	State-Local Partner funding
Programs	State agency funder role
Partnerships	Arts funder collaboratives

Partnerships	Private sector partnerships
Partnerships	Native American artists partnerships
Public Communications	Accessible Council meetings

During the Council meeting, we will provide an update on each of these aspirations, with the opportunity for Council to discuss, share ideas, and ask questions after the update is presented. The goal of the presentation is to help fulfil our role in guiding the work of committees in Council in fulfilling the goals of our Strategic Framework. We will also offer tactical support via a tracking presentation that will help assess our progress.

At the meeting, we would also like to hear from committees about how the **Decision Support Tool** is working for you. Please come prepared to share. We'll recap how and when the tool should be used during our presentation.

Recommendation

As a committee, we have reviewed the aspirations listed above and have assessed the responsibilities of existing committees to take on the stated aspirations. We have assessed that there are several aspirations in the general areas of **partnerships and revenue** that do not fall under the purview of any existing committee. Therefore, we respectfully recommend that the Council pursue the creation of a new committee specifically dedicated to partnerships and revenue. There is historical precedence for this committee with related committees having been established in the past.

The Council can discuss this recommendation at our December meeting. If there is consensus to proceed, this committee will complete a decision support tool for the recommendation and present the final results at a future Council meeting, after which, if the tool is affirming, a new partnerships and revenue committee can be established by the Chair.

TAB H

California Arts Council | Public Meeting | 12/02/2020



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: December 2, 2020

To: Council Members

From: Angela Dee Alforque, Ed.D, Director of Programs Services

Re: Prospective Peer Review Panelists – Panel Pool Voting Item

Council may make a motion to add the individuals listed in the attached documents to the pool of prospective peer review panelists.

Panelists play a critical role in the grant application process as field representatives. They work both independently and virtually alongside staff Programs Specialists and other panelists to evaluate grant applications, ensuring an equitable, honest, and thorough review and ranking process.

The attached document lists individuals who recently applied to serve as peer review panelists for CAC grants. Upon Council approval, these will be added to the existing pool of approved panelists.

Based on the Council's recommendation in 2018, panelist applications are accepted on a rolling basis. Once approved, panelists are included in the eligible panel pool for up to three consecutive years.

Members of the public interested in serving as panelists can apply on our website at <https://arts.ca.gov/grants/grant-panels/>. Collection dates for this year's panels are November 16, 2020 & January 7, 2021. An additional pool of prospective panelists, collected in January, will be submitted to Council for approval at your first meeting in the new year. Panelist applications submitted after January 7, 2021 will be considered for the 2022 grant season.

2021 GRANT REVIEW PANELS
Panel Applicants
November 16, 2020 Deadline



This list contains potential panelists to be added to the pool for peer review panels. Approved panelists may be called upon to serve for up to three years.

Click a letter below to view biographies from applicants with corresponding last name.

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Abildgaard, Mark; YoloArts - Yolo County Arts Council; Woodland, Yolo

I received a B.A. degree in Art from San Francisco State University in 1979 and a M.F.A. degree in Art from the University of Hawaii in 1984. After graduating I worked as an artist in residence at the Tokyo Glass Art Institute in Japan and at Sculpture Space in Utica, NY. In 1985 I was awarded a five month fellowship at the Creative Glass Center of America in Millville New Jersey. In 2015 I was awarded an individual artists grant from the Leff-Davis Fund for Visual Artists of the Sacramento Region Community Foundation. My sculptures have been included in the collections of the Crocker Museum in Sacramento California, the Corning Museum of Glass in Corning New York, the Oakland Museum of Art in Oakland California, the Richmond Museum of Art in Richmond Virginia, and the Triton Museum in Santa Clara California as well as numerous private collections.

For over 20 years I taught ceramics in the public schools in Yolo County working with the Yolo County Arts Council. I received numerous grants from the California Arts Council to fund my work as an Arts Educator during this time.

Ackamoor, Idris; Idris Ackamoor and Cultural Odyssey; San Francisco, San Francisco

IDRIS ACKAMOOD is an alto and tenor saxophonist, multi-instrumentalist, composer, actor, tap dancer, director, and administrator. He is the Founder/Executive Director of the San Francisco performance company CULTURAL ODYSSEY that he established 40 years ago in 1979. He is also the Co-Founder and Artistic Director of the legendary jazz and world music ensemble Idris Ackamoor & The Pyramids which is approaching its 50 year landmark since the founding of the band in 1972. Idris is just returning from a multi - country world tour with performances in Czech Republic, Sweden, Istanbul, Turkey, Belgium, Spain, United Kingdom, Germany, France, Italy and other locations. The Fall 2019 tour culminated in the band completing a trilogy of albums on STRUT Records, with the release of "SHAMAN!" released on August 7, 2020. The longevity of Cultural Odyssey is partly due to his comprehensive training in financial management, grant writing, arts administration, and business. He has served on multiple CAC grant panels over the years, as well as, wrote, executed, and awarded numerous CAC grant proposals for forty years and counting. In 2020 Idris received \$20,000 San Francisco Art Commission Individual Artist Fellowship.

Acosta, Paulina; N/A; San Jose, Santa Clara

Currently I teach piano and voice at PnC Music school in Milpitas. I'm experienced in competitive ice skating, standard ballroom, and jazz choir, all of which formed my technical performance training. During undergrad I met and learned about Bay Area artists, directors, and administrators that make art venues, cultural venues, and their

communities possible. I took part in the Mexica dance group at Berkeley and gained more cultural and indigenous knowledge relevant to Latinx communities, including learning indigenous languages and working on a trilingual Zapotec dictionary.

In my art administration experience, I took classes in Public Humanities and served as a juror for Brown Arts Initiative's Student Grant. At Taller GiRASOL, a San Jose activist collective, I co-write/coordinate grants and develop programming and outreach for local youth to grow their artistic and social expression.

I'm also a doctoral student in Theatre Arts and Performance Studies at Brown University. I apply my undergraduate Ethnic Studies education to my research because I'm passionate about making art accessible and relevant to historically underserved communities.

Adams, Che'Rae; LA Writers Center; Tarzana, Los Angeles

Che'Rae is the current Producing Artistic Director of the LA Writers Center. She began her career as the Assistant to the Staff Producer at The Mark Taper Forum where she worked on the writing workshop of the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. Also for the Taper, she coordinated the Taper Lab Series and Mentor Playwright's Series working with writers such as Luis Alfaro, Anthony Clarvoe, Marlane Meyer, David Lee Lindsey, Oliver Mayer, Ellen McLaughlin, Alice Tuan, and Mac Wellman. She has a Masters Degree in directing from the University of Cincinnati, College Conservatory of Music (CCM) and a Bachelor of Arts Degree from California State University, Northridge. She has worked with prominent performers such as Tonya Pinkins, Lynn Redgrave, Patti Cohenour, Kim Fields, Ser Anzoategui, and Carlos Alazraqui. She has worked with award winning directors and choreographers such as Vincent Paterson, Tom Hulce, Bonnie Story, Kitty McNamee, and Tina Kronis. She is the recipient of a SDC Foundation Observership award, has been on the Steering Committee of the Directors Lab, West for two decades and is an award nominated and critically acclaimed theater director.

Akers, Cathy; Film Independent Inc.; La Crescenta, Los Angeles

Cathy Akers is an artist and fundraising professional with expertise on securing funds from foundation and government donors for higher education and the arts. As an artist, Akers works with photography, ceramics and installation and her work has been exhibited in solo or two-person shows at Pitzer College, Honor Fraser Gallery and Emma Gray Headquarters in Los Angeles, as well as group shows in Israel, Germany, the U.K., Poland and the Czech Republic.

She also has more than 15 years of experience as a fundraising professional, working at the Museum of Contemporary Art, Los Angeles, California Institute of the Arts

(CalArts) and REDCAT, and Film Independent. In addition, she has taught numerous grantwriting for artists classes and workshops and has served as a fundraising consultant to individual artists.

Alexander, Carolyn; Oakland Unified School District; Oakland, Alameda

Retired Librarian for OUSD, also Language Arts Instructor. Independent reading specialist and storyteller for local arts groups, festivals and children programming. Featured Storyteller/Artist at OET, Laney College along writing coach for post secondary students as part of Advocates for Reading Literacy program. National writing artist short stories, plays and storytelling for college students wanting to enhance writing skills as part of Library Services.

Alita, John; City of Stockton; Stockton, San Joaquin

I have served as staff to the Arts Commissions of the City of San Bruno and City of Stockton. I am responsible for arts programs for the City of Stockton including public art, an annual Arts festival and grant programs. I am also a practicing textile artist.

Altamirano, Ernesto; Latino Edge; Salinas, Monterey

Having helped to launch the non-profit "Art Essential" in Monterey County, which was focused on providing free art and wellness workshops to bilingual Hispanics in Monterey County, an underrepresented community in California, allowed me to connect with several art and cultural communities in the County, and I was invited to share my experiences at a local TV show: <https://www.youtube.com/watch?v=3fs4J4U1uHk&t=1s>

Additionally, I have experience participating in various art grant panels as I've been part of the Arts Council for Monterey County's grant panel review group since 2016.

Amon, Maria; San Diego Repertory Theatre; National City, San Diego

Maria Patrice Amon is a southern California based director, dramaturg, producer, and scholar. Directing: DREAM HOU\$E (CSUSM/TuYo Theatre) Fade (Moxie Theatre), The Madres (Moxie Theatre) Lydia (Brown Bag Theatre Company). Assistant Directing: Bad Hombres/Good Wives (San Diego Rep), Sweat (San Diego Rep), Cardboard Piano (Diversionsary Theatre), Roz and Ray (San Diego Rep). Dramaturg: Manifest Destinitis (San Diego Rep), Beachtown (San Diego Rep). Patrice is an assistant professor at CSUSM and Latinx Producer in Residence at San Diego Repertory Theatre. JD: California Western School of Law. PhD: UC Irvine. www.mariapatriceamon.com

Arnfeld, Rebecca; American River College; Sacramento, Sacramento

I teach art history in the community college system, and have done so for about fourteen years. My own training and background come from the community college and UC systems, and I have a deep commitment to giving back to the California community. I have a BA in the History of Art and Architecture from the University of California, Santa Barbara, and two MAs, in Art History and History, from the University of California, Davis, where I am also ABD in a PhD in History. My specialization is early twentieth-century American art, but as a tenured professor at American River College, I teach a range of courses covering material from the Stone Age to international contemporary movements. I volunteer for our scholarship committees each year, where we choose the student work that will win on campus prizes, as well as the work that will be sent to the Crocker Museum for the Crocker-Kingsley exhibition and prize. Before I began teaching, I worked for three years at a special collections art library at the University of Oklahoma, and prior to that I worked at a contemporary art gallery and print atelier in Los Angeles.

Arroyo, Shawntay; Yuba Sutter Arts Council; Yuba City, Sutter

As a panelist I hope to bring my experience as an English Literature B.A. holder from Sacramento State University. In my time there, I resurrected English club and was a part of Her Campus at Sac State. Her Campus is a campus correspondent with a national media company that gave collegiate women a chance to write articles and create a personal platform. As Senior Editor I was in charge of a team of young women from diverse ethnical and socio-economic backgrounds. In my time as the Arts in Education Coordinator with Yuba Sutter Arts council, I effected change by ensuring our arts in education programs were more accessible, inclusive, and diverse. I've administered sustainable changes to create an even playing field in programs like Scholastic Art & Writing and Poetry Out Loud. I've used the power of social media to curate content that informs and educates the local community on the importance of the contributions of people of color. As a Millennial Latina, I am ready to offer cultural context when reading through applications as part of the Grant Panel.

Arteche, Kimberley; Kultivate Labs; San Francisco, San Francisco

Kimberley Acebo Arteche (she/they) is an educator, cultural worker, and interdisciplinary artist. Arteche received her BFA from the University of Maryland, Baltimore County, and MFA from San Francisco State University where she received the School of Art's Distinguished Graduate award.

Arteche has served on Southern Exposure's Curatorial Council, SOMA Pilipinas' Arts & Culture Committee, and is the Visual Arts curator for UNDISCOVERED SF. In 2019, she was the Production Manager for "We Came Here to Live" by Skywatchers by in the

Tenderloin. In September 2019, she closed her tenure as the Artists in Education Program Coordinator at Southern Exposure, working to integrate more equitable and transformative pedagogies. Other previous administrative and collaborative experience includes API Cultural Center, Kularts, and Kearny Street Workshop. She is the co-founder and Program Manager for Balay Kreative, the future Filipinx Cultural Center in SOMA Pilipinas.

Arteche is committed to collaboratively creating decolonial practices within arts institutions, while creating visibility and providing resources for emerging Asian Pacific American and BIPOC Artists.

Ascher, Storm; Superposition Gallery; West Hollywood, Los Angeles

Storm Ascher is an artist, curator and gallerist based in Los Angeles. Her gallery is a nomadic model with a mission to subvert gentrification tactics through the arts. She has worked with over 70 artists worldwide who come from multiple cultural backgrounds and identities and have multidisciplinary practices in museums, galleries, and public spaces/commissions.

Atia, Mangwi; United States Department of Veterans Affairs; Los Angeles, Los Angeles

Mangwi Atia is a proactive, innovative leader with experience directing organizations and cross-functional executives and teams toward company success. She transforms vision into action and results. Her business acumen to achieve strategy and vision alignment and promote diversity and inclusion is attributed to her interdisciplinary background and experience.

Atia organizes arts and cultural-related activities and events for Empowerment Congress, a nonprofit that empowers and engages Los Angeles community members, where creatives learn how to scale their business. She also spearheaded Pan African Film Festival's first virtual reality event and executed Sundance Film Festival's special events.

Atia plays an active role in advising organizations that are committed to sustainable economic and workforce growth: City of Los Angeles Mayor's Office of Economic Development Small Business Program, National Black MBA Association—Los Angeles Chapter Board, and Empowerment Congress Equitable Economic & Community Development Committee.

Atia received her Bachelor's degree in Global Economics from University of California—Santa Cruz and Master's degree in Research, Statistics and Evaluation from University of Virginia.

Atkins, Victor; None; Pasadena, Los Angeles

Victor Atkins is an painter, sculptor, writer and director originally based in Brooklyn, New York.

From 1970 - 1988, Atkins was a prevalent artist working in SoHo, Manhattan where his work was represented by the Aldrich Museum and the Louis Meisel Gallery.

From 1987 - 1999 he worked in independent film in New York City. Atkins returned to his original passion of painting in 2002. He currently lives and works in Pasadena, CA.

2013 -2015 Atkins showed his work in the Philadelphia, PA area in various galleries including White Stone Gallery, Legend Gallery and Cairn University.

2018-2020 His painting were shown in Los Angeles at LUZ Gallery and Mash Gallery.

2017 - 2020 Atkins work has been shown in Loss Angeles, CA at LUZ Gallery, Mash Gallery and the Upside Down Gallery.

His work is held in private collections at the Museum of Modern Art Lending Library in New York City, DuPont Children's Hospital in Wilmington, Delaware, Allentown Museum of Art in Allentown, Pennsylvania, Aldrich Museum of Contemporary Art in Ridgefield Connecticut and in Fort Wayne, Indiana.

Barnett, Bea; City of Temecula; Temecula, Riverside

City of Temecula, Community Services Superintendent, Cultural Arts, Special Events & Community Relations; Graduate: UCLA, BA, Communications; Member: California Parks & Recreation Society; California Presenters (3 years Board Service); Western Arts Alliance.

In my 15th year with the City of Temecula, I oversee the Cultural Arts and Community Relations Division in the Community Services Department; Old Town Temecula Community Theater; The Merc; Temecula Valley Museum; Arts & Culture Team; Sister City; Community Relations; Special Events; Sponsorships; and Around & About Temecula Series.

Public servant committed to building economically vibrant, healthy, safe, and creative communities by delivering visual and performing arts experiences, arts education opportunities, and community outreach offerings to residents and visitors. Advocate for cultural tourism, performing arts, and visual arts. Programming, marketing, and facilities have earned multiple California Parks & Recreation Society Awards of Excellence in Marketing & Communications; Helen Putnam Award for Economic Development through the Arts; and Polaris & Capella Awards from the Public Relations Society of America.

Barrett, Je’Ni; World Stage Press; Los angeles, Los Angeles

October B.L.U. is an emerging poet, writer and performer. Proud South-Central Los Angeles native. She’s featured on numerous stages, including the historic World Stage Performance Art Gallery, Shades of Afrika, and at the Pan African Film Festival, Poetry Fest. She’s had her work published in two anthologies, Sounds from the Water (2015) and Voices from Leimert Park Redux (2017). October B.L.U. is the author of, In My Space of Honesty & Other Hashtags (2018), her first full collection of poetry. In 2018 she performed her poem Between Naomi and Hooper, in front of an audience of over 800 attendees as a part of KPCC’s (A national public radio station) UnheardLA storyteller series.

Basile, Elizabeth; Huntington Beach Art Center; Huntington Beach, Orange

I have supported artists for over twenty years. I began as a sales consultant in a commercial art gallery in downtown San Francisco before earning a Master in Arts in Museum Studies from Indiana University. I studied and eventually worked at the Indianapolis Museum of Art across the curatorial division including registration, conservation, and curatorial positions. In California I supported the production of the Bill Viola monograph and international exhibition planning among other duties as the studio's Curatorial Assistant. Currently, I serve as the Development Coordinator at the Huntington Beach Art Center. In this position, I regularly liaison with working artists from diverse backgrounds. I have dedicated my career to nurturing arts and culture in all communities and among individual artists throughout their personal and professional development.

Baynes, Keysha Baynes; Art Active, LA Inc.; Los Angeles, Los Angeles

Keysha Baynes transitioned to the Nonprofit sector from the Atlanta Police Department twenty years ago. Her work with system-involved youth, local and state resources and a broad understanding of community planning made the nonprofit world a welcomed challenge. She moved to Los Angeles after a decade abroad to bring her passion to youth in underserved communities in South LA. As the Director of Programs and Partnerships for Art Active for the last five years, Ms. Baynes grown successful programs in multiple schools and community centers. In addition to supporting art programs, she is the Executive Director of Your Own Greatness Affirmed for Youth, an international youth yoga organization.

Beaton, Brian; California Polytechnic State University; San Luis Obispo, San Luis Obispo

Associate Professor, College of Liberal Arts, California Polytechnic. Past recipient of external research funding from a variety of sources, including federal agencies. Past experience serving as a panelist for a variety of funding bodies, including federal agencies. Past Director of Cal Poly's Center for Expressive Tech (2015-2018).

Behn, AS; Aliencranberry Arts; Kensington, Contra Costa

A.S. Behn has lived in California for more than 20 years and has studied classical realism in Italy, multimedia and contemporary art at Mills College in Oakland, CA. Behn works in various media, which results in sculptural forms, outdoor installations, wire, steel, video, and sound. The elements of social connection, social commentary, and the ability of people to persevere through difficulty are common to each work.

Behn was Administrator then President of Pacific Rim Sculptors.

Public showings include: "Opening 2015" Abrams Claghorn Gallery, Solo Show: "The You The Me The We" Abrams Claghorn Gallery 2016, "HackerMurmur" Hackermoms 2015, "In 3-D: Selected Art by Pacific Rim Sculptors" 2014 Art Ark, San Jose (Donna Napper, Juror), "Sculpture!" 2014 Richmond Art Center (John Toki, Juror), 'Art Deux' Rockridge Library Oakland 2012, "Lennon Underground Art Expo" 2011. Behn was selected for the City College San Francisco' "Annual Juried Student Show" 2010, San Francisco Open Studios 2002, 2004, 2010, "Jack London Art Invitational" Winter 2003. Site-specific installations were created at Burning Man 2002 as well as for the Way of the Doll show at the Nexus Gallery in 2000, among others.

(Hirabayashi) Bellon, Miki; Contemporary Asian Theatre Scene (CATS); Cupertino, Santa Clara

Miki (Hirabayashi) Bellon is the Co-Founder of Contemporary Asian Theatre Scene (CATS) and launched its founding mission to produce the work of nationally recognized and aspiring new Asian American talent in the San Francisco Bay Area.

CATS was inspired by Miki's passion for theatre and the dissatisfaction with the limited roles and opportunities for talented Asian American theatre artists in the Bay Area. By creating a threefold design embodying the Present, Past, and Future, she hoped to build a "home" where artists could explore their voice, refine their skill and contribute to the legacy of Asian American Arts.

CATS was designed to produce the work of existing and emerging artists; honor, document and share the cultural and historical experiences of our past; and to nurture and foster youth regarding Asian American theatre and provide future generation with

opportunities to attend and participate in CATS productions and workshops. Under Miki's leadership, she advanced CATS to be the leading Multi-Cultural Arts organization for the City of San Jose.

CATS has presented playwrights workshops, Asian Comedy Nights (Hasan Minhaj, Ali Wong on their ways up!), play readings, film festivals, and live performances.

Belran, Raquel; Asociacion Cultural Los Angeles; Carson, Los Angeles

Raquel Beltrán is the Asociacion Cultural Los Angeles's President and Founder. Raquel is a native of San Diego and has over 35 years of public administration and public policy experience in various parts of California. She brings a diverse array of non-profit management experience, recently serving as the executive director of the League of Women Voters of Los Angeles. Raquel has lead the Asociacion for two decades. Her unique background integrates a strong value of community service in the children enrolled in the program. She received her Bachelor of Public Administration from CSU, Hayward and her M.B.A from CSU, Dominguez Hills.

Berens, Gabrielle; High Tech High/ High Tech Middle Chula Vista; San Diego, San Diego

I am a visual arts educator by profession and creating art is a passion of mine. I have a BFA in Studio Practices from Southern Methodist University in Dallas, Texas and am a Texas and California certified single subject educator. I believe that everyone deserves access to the arts, but those live in marginalized and underserved communities have the most to gain. As a middle school educator, I place emphasis on teaching the artistic process, incorporating themes of Social and Emotional Wellness, and helping my students find their creative voice and identity. As a panelist for the CAC, I would approach those seeking grants with the same lens. Are we making sure that the community is involved in the entire process? Is the wellness and prosperity of the community at the forefront of what we are supporting? Are we giving our communities a voice and celebrating their identity? As an arts educator, I am constantly highlighting a variety of mediums in my classroom, including but not limited to, painting and drawing, large scale murals, fiber arts, ceramics, sculpture, collage, mixed media, and printmaking!

Berman, Todd; Independent Arts & Media; SAN FRANCISCO, San Francisco

Todd Berman is an exhibiting visual artist whose work has appeared at many local venues and on public busses as part of SF Beautiful's Muni Art program. Todd began integrating art into lesson plans as a substitute teacher with the San Francisco Unified School District for 16 years before becoming a museum educator and an instructor with

the Integrated Learning Specialist Program. He served as Executive Director of the Arts Education Alliance of the Bay Area from 2015 until stepping aside in 2020 and has been managing Where Art Lives, an anti-vandalism arts education program funded by the City of San Francisco, since 2014.

Bisbee, Jennica; The Harmony Project; Los Angeles, Los Angeles

I am currently Site Manager for the Hollywood Youth Orchestra program site at The Harmony Project in LA. I previously co-managed the YOLA at EXPO site in partnership with the LA Philharmonic. I worked at The Center for Arts Education (CAE) for nearly four years where I coordinated both grant- and NYC Department of Education-funded arts programs in public schools including for English Language Learners, professional development for teachers at cultural institutions, and federally-funded research programs (Arts in Model Development and Dissemination and Arts in Education-Professional Development for Arts Educators). In 2017-2018 I participated in Race Forward's Racial Equity in the Arts Innovation Lab to develop an organization-wide racial equity strategy for CAE. In 2018, I participated in Women of Color in the Arts' Leadership through Mentorship Initiative committee. Highlights of my other arts experiences include Lincoln Center Festival, Greenwich House Music School, Atlantic Music Festival, Walla Walla Chamber Music Festival, Seattle Youth Symphony, Broadway Center for the Performing Arts, The Foundling Museum, and Le Poisson Rouge.

Bjorkdahl, Maria; Individual; Los Angeles, Los Angeles

I'm a Swedish-Moroccan painter based in Los Angeles. I make paintings out of manipulated cotton duck, folded, sewn, cut, unraveled, re-assembled and painted with oil and/or acrylic. I'm interested in the idea of tactile materials and touch; the canvas material as textile which shelters and protects the body and textile as metaphor for the skin which holds the body together and provides the container for our existence in the world.

My academic degrees are not in art, but hesitate to call myself self-taught, since I have taken plenty of art practice, art theory and art history classes at Santa Monica College, El Camino College and Cal State Dominguez Hills University. Exhibition history includes group shows at various Southern California venues, including Los Angeles Municipal Art Gallery, The Museum of Latin American Art and Gallery 825.

I have had solo exhibitions at Helms Design Center, Culver City, Mary Paxon Gallery, Norwalk and The Griffith Park/Los Feliz Senior Center, and attended an international artist residency in Sweden: "Tomma Rum" (Empty Rooms). I'm an artist member of Los Angeles Art Association and a grant recipient from the Center for Cultural Innovation in Los Angeles.

Bliss, Jesse Bliss; The Roots and Wings Project; Los Angeles, Los Angeles

Jesse Bliss is a playwright, director, producer, actress, poet and veteran arts educator, including focus with incarcerated populations, with her work produced around the world at venues such as the United Nations, Edinburgh Festival, Lincoln Heights Jail, S.P.A.R.C at the Old Jail in Venice, The Last Bookstore, The Rosenthal Theater at Inner-City Arts, Casa 0101 Theater, Theatre of Note, Occidental College, UCSC, UCLA, Lit Crawl LA, and California Institute of Integral Studies to name a few. She has taught and created curriculum for Center Theatre Group, The Geffen, Inner-City Arts, Unusual Suspects, Inner-City Arts, J.U.I.C.E. and Inside OUT Writers among others. She is a featured artist in Kate Crash's LA WOMEN, Julie Hebert's LOOK WHAT SHE DID and in Yahoo News' SHINE Documentaries. Ms. Bliss is a grant recipient from the Flourish Foundation, California Arts Council Cultural Pathways, POETS and WRITERS for writing workshops for incarcerated girls inspiring her chapbook I LOVE MYSELF GOLDEN. She recently created and directed MATRIARCH and LUMINOUS STREETS in Los Angeles, Site-Specific productions that explore matters of women's survival and pursuit of justice. Jesse is Co-Producer of KPFK 90.7's THINK OUTSIDE THE CAGE.

Boardman, Sarah; University of Denver; Santa Ana, Orange

I grew up training in dance and musical theater. I earned a B.F.A. in Dance Performance with a minor in Creative Writing from Chapman University, where I presented five original choreographic works and taught creative movement classes to students at a low-income elementary school. After graduating I performed at Disneyland for four years, danced on The Bold and Beautiful, choreographed two pieces for The Wayward Artist, and taught multiple styles of dance at a private studio. In 2019, I began pursuing an M.A. in Arts and Culture Management with an emphasis in Outreach and Advocacy online through the University of Denver. I've learned about the arts nonprofit landscape, the importance of arts and culture participation to the wellbeing of communities, and the power of the arts as a medium for social justice. This summer, I interned in the development department of Segerstrom Center for the Arts, where I wrote and edited grant applications, researched funding prospects, crafted stewardship materials, and became familiar with the Center's arts education and outreach programs targeted at serving a variety of underserved communities. Recently, I have written grant applications for an arts education organization seeking work in Texas.

Boules, Marianne; Boules Consulting/Coptic Voice; Orange, Orange

My name is Marianne Boules and I am a writer, activist, and nonprofit management professional living in Orange, California. I am the owner of Boules Consulting, a writing agency that specializes in grant writing, strategic planning, and nonprofit development. When I am not working for my clients, I am usually running Coptic Voice, a nonprofit

organization I helped found to provide a platform for other first-generation Americans in my diaspora. As Executive Director, I help manage a podcast, an online editorial (which will soon be in print), and a yearly advocacy training seminar. As a writer, nonprofit and grants expert, and social activist, I possess a potent combination that gives me a unique and educated perspective of both sides the grant process. You can view my non-grant related writing portfolio by clicking the link here: <https://mariannemelleka.contently.com/>

Bourbois, Julia; Claremont Heritage; Covina, Los Angeles

I have more than 20 years of experience in the arts and non-profits. I have served as a Panelist for the Getty's Undergraduate Internship Program and for UCLA Scholarship programs.

Bradley, Donna; East Bay Depot for Creative Reuse; Oakland, Alameda

Working with several organizations as an Artist Mentor, from Southern California now residing in the Bay area, that has worked with youth, at risk youth, LACOE, private institutions, after school programs, and with organizations that support teachers, for eighteen years in Los Angeles, and with two years, in the Bay Area of California, I come with a vision of what is supportive for educators and community. With what we are now recreating with the current state of how we can best serve, I bring experience that can transcend for the future, an outreach that will support the best solution for programs. I focus on what will bring a new concept of what is a necessity for California to excel with the best candidates to move forward in serving the community and the youth. I have worked with individuals with small projects with community support, and large, however there is a need to support and fund those who can bring a collective approach to make it a smooth transition for programs that will assist and fund those who offer what is in need of support whether it is art, music, theatre, science, math, social skills, living skills, and what can improve the state of what is needed today, and in moving forward for the future.

Bradley-Ballentine, Freedom; The Old Globe; San Diego, San Diego

Freedom Bradley-Ballentine, Associate Artistic and The Old Globe's first Director of Arts Engagement. His work forges artistic creations and social connections with economically, geographically, and culturally diverse communities throughout the country. His work is instrumental in "making theatre matter to more people."

He is a key framer of the Globe's Social Justice Roadmap and he has implemented dozens of new in-person and online programs, from Reflecting Shakespeare for people experiencing incarceration, to free Community Voices playwriting workshops, and art collaborations with artists and community called coLAB. Other innovative programs

include Word Up!, Bard Basics, Behind the Curtain, Breaking Bread, and the Shakespeare in Prisons Conference 2018. He leads the free Globe for All Tour, which brings professional Shakespeare to underserved and diverse multigenerational audiences in neighborhoods throughout the region. It is now a national model for accessible theatre. On campus, he developed AXIS plaza programs, Pam Farr Summer Shakespeare Studio for teens, among many other programs; and he helped start the Technical Center internships and professional development programs.

Breen, Susan; Arts Council for Monterey County; Salinas, Monterey

I have served on a number of nonprofit board of directors. Most recently, the past 7 years as a member of the Arts Council for Monterey County. I have served as the Programs Chair, as a grant reviewer and most recently as Chair of the Board of Directors.

Bright, M; South Adams Collective; Glendale, Los Angeles

Having had the pleasure of working with the CAC in the past to evaluate small California Theatres under the aegis of Ray Tatar, and having been an advocate for installation art here in South Glendale and the LAMunicipal Art Gallery, as well curating artists into our local Gas Station Gallery, the opportunity to find worthy artists for support by the CAC would be a pleasure. All 'art' is subjective. To me, talent lies in the concept and then in the delivery. My own artwork follows this pathway. I would advocate for seniors. I am a senior. I am about the work.

Bristow, Ezra; SambaFunk! / East Bay Center for the Performing Arts; Oakland, Alameda

Born and raised in Newark, NJ, my purpose as an artist over the last two decades has been to increase representation and access to the arts for people of color. Before graduating high school, I created my first original Black superhero comic and I started my high school's first ever dance team. Although I received a B.A. in Visual Arts from Trinity College, I helped produce over 40 productions as an event organizer, spoken word artist and choreographer. I co-founded Elemental Movement Dance Crew, Trinity's first, co-ed, hip-hop repertoire group, which gave opportunities for non-trained, differently abled bodies to learn, love and perform in the dance community. I studied Carnival Arts and Communication Studies at the University of the West Indies in Trinidad, honing my multidisciplinary approach through the lens of Afro-Diasporic cultural performance. Since 2015, I've been one of the principal dancers for SambaFunk!. In addition, I serve as a graphic designer and event coordinator; most recently co-producing the 2020 Oakland Carnival Virtual Experience. I currently work

full-time with youth as a dance instructor, Production Coordinator, and Program Associate for the East Bay Center for the Performing Arts in Richmond, CA.

Brody, A. Laura; none; Altadena, Los Angeles

A. Laura Brody sculpts for the human body and its vehicles. Her belief that disability should not mean a lack of beauty led her to found to “Opulent Mobility”, a series of group exhibits that re-imagine disability as opulent and powerful. The 2015- 2019 exhibits were co-curated by the disability activist and historian Anthony Tusler, and were shown at Cal State Northridge’s West Gallery, Thymele Arts, and Arts Unbound in New Jersey. Brody gave talks about these exhibits and their creation for the DisArts Symposium, at UCLA’s Disability as Spectacle conference, and on the podcast “Who Lives Like This”. Opulent Mobility has been featured on Voyage LA, in CREATE Magazine, on Frances Anderton’s radio show DnA, and on the blog The Improvised Life. The next exhibit will be November 2020 – January 2021 at UCPLA’s Washington Reid Gallery.

Brody’s artwork has been shown at Brea Gallery, ACE/121 Gallery, Westbeth Center for the Arts, Gallery Expo, EcoLogicalART Gallery, and the Charles River Museum of Industry. She has 30 years of professional costume making, designing, and teaching experience. Her professional career and passion for reuse and sustainability gave her the skills needed to create her mobility artworks.

Brown, Chelsea; Duniya Dance and Drum Company; Oakland, Alameda

As a queer teaching artist with a disability living in Oakland, I am steeped in the numerous arts and cultural communities in the Bay Area. I have taught dance in San Francisco, Oakland, Berkeley, Marin and Fairfax. I have taken dance classes in a wide range of dance forms including Euro-centric styles, Hip Hop and Breaking, Bhangra, West African and improvisation. As a teaching artist, choreographer, performer, and arts administrator, I have witnessed and engaged with the many eclectic corners of the Bay Areas arts and cultural communities. I have performed and choreographed for large proscenium theaters, outdoor stages at East Bay Shoreline Parks, and even at the California Academy of Sciences. I have seen art flourish in unexpected places. In 2019, I organized Bulbfest with a team of community organizers. In doing so, I orchestrated a review panel for dance and visual artist applicants. This successful event drew in hundreds of audience members and included artists from all over the Bay Area.

Brown, MJ; See below; Los Angeles, Los Angeles

MJ Brown/Miss Barbie-Q has been doing entertainment for over two decades and has stepped into activism since coming out as a Trans Femme Non Binary, bringing more visibility to the Non Binary and Gender Nonconforming community.

Affiliations and Certifications:

Board member of Gender Justice Los Angeles (GJLA) (Los Angeles, CA)

Member of the Trans Chorus Los Angeles (Los Angeles, CA)

Committee member for the Trans Day of Remembrance 2018/2019 (West Hollywood, CA)

Committee member of Flux-AHF Los Angeles (Los Angeles, CA)

Advisory board member of The NBULA (Non Binary Union Los Angeles) (Los Angeles, CA)

Company member of the Sacred Fools Theatre Company (Hollywood, CA)

Board member of the LA LGBT Arts Alliance (Los Angeles, CA)

Member of West Hollywood Substance Abuse Providers Network

Member of Los Angeles HIV Commission/Transgender Caucus

Member of Trans Service Providers Network

6 years clean and sober

They have been a panelist at events like the 2019 Outfest Trans Summit, Trans Pride 2018/2019 and This Way Out panel series.

Brown, Tracy; General Specifics; Oakland, Alameda

Tracy Brown is a seasoned Photographer, Interdisciplinary visual artist, curator, Artist and cultural event organizer who was born in San Francisco, CA and received her MA in Arts Politics from the Tisch School of the Arts at New York University. She has spent more than 15 years photographing funerals and memorials all over the world and has taught photography and visual culture in remote villages and urban centers. Tracy's work has been exhibited at the California African American Museum, The MOAD, SOMArts, The African American Arts and Cultural Complex, numerous private galleries and public art venues in places like Chicago, Detroit, Brooklyn, and Beijing. Tracy's work is held in the permanent collections of The City of Oakland and the California African American Museum.

Burton, Laura; New Ballet; San Francisco, San Francisco

As a versatile performer in many genres of dance, Laura Burton was recognized as a performer both in top competition awards and convention accolades. She attended Virginia Tech as a Business Major and was an executive and lead choreographer for the Dance Company of Virginia Tech while simultaneously coaching a nationally ranked High School dance team. Upon graduation, Laura completed the advanced level of Broadway Dance Centers IAP training program. She performed for various companies and choreographers in New York and choreographed works featured at Judson Church and the Artists in the Kitchen Festival. Laura holds an MA in Dance Education from NYU and was the Assistant School Coordinator and Summer Intensive Coordinator at Peridance Capezio Center. Upon moving to California, she began working for Ballet San Jose and eventually became Operations Manager of the school.

Laura has been a teacher for over 15 years. In addition to being Managing Director and on faculty at New Ballet, she is currently on faculty at ODC in San Francisco.

Buzick Pontin, Molly; Pacific Chorale; Costa Mesa, Orange

Molly Buzick Pontin is equally at home as a teaching artist, educator and administrator. She has championed programs advocating musical access for learners of all ages, reaching thousands of students through programs with the Colorado Children's Chorale, Denver Young Artists Orchestra, Santa Barbara Symphony, Pacific Symphony, and Pacific Chorale. She developed Pacific Symphony's highly popular "OC Can You Play?" initiative for adult amateur musicians, and established Pacific Chorale Academy, which won Chorus America's award for best new education program in 2015. Her recording credits include the short film "Manikin," which was the official trailer for the 21st Santa Barbara International Film Festival, and "From the Heart," an album of orchestral jazz arrangements on Inkishafi records.

Molly's background includes a degree in piano performance from the University of Denver, a Master of Music in choral conducting from Penn State University, and a Doctorate of Musical Arts in orchestral conducting from UC Santa Barbara. She has been in orchestral and choral administration for 14 years, and is a board member of Chorus America, where she is part of the Diversity, Equity, and Inclusion committee.

Buzzell, Amanda Buzzell; Youth Arts Academy- Boys and Girls Clubs of San Dieguito; SAN DIEGO, San Diego

Amanda joined Boys and Girls Clubs of San Dieguito as the Youth Arts Academy Program Manager in February of 2019. In this role, she manages the day to day functions of the academy which runs after school private music lessons, year round youth band programs, school break and summer camps, theatre workshops, group

music experiences, youth performance opportunities, and community building events. She handles all aspects of the program including planning and implementation, budget oversight, program evaluation and reporting, fundraising, marketing, billing, scheduling, and teaching. Previously, she worked for seven years as the Program Manager for transcDANCE Youth Arts Project, a Creative Youth Development organization in San Diego. She has held positions locally at Arts for Learning, ARTS (A Reason to Survive), The La Jolla Playhouse and The Old Globe Theatre in artistic, marketing, development, and education capacities. She holds a Bachelor's degree in Musical Theatre Performance and Master's Degree in Arts Administration. Amanda has played an active role with the San Diego Creative Youth Development Network and The Rising Arts Leaders of San Diego.

Calicchio, Gabriella; Marin Cultural Association; San Rafael, Marin

Gabriella C. Calicchio joined Marin County in 2014 as Director of Cultural Services and Executive Director of the Marin Cultural Association. Prior to joining Marin County, Calicchio served as Chief Executive Officer of The Walt Disney Family Museum. From 2007-2011, she served as Managing Director of the Children's Theatre Company in Minneapolis; Managing Director of Marin Theatre Company; and Executive Director of the Diablo Ballet, Walnut Creek. She came to the Bay Area in 1996 to become Director of Theater Operations at the Smith Center, Ohlone College in Fremont.

Gabriella's proudest accomplishment thus far was the development and implementation of Marin County's first Countywide Art and Culture Plan.

Calicchio holds a Bachelor of Arts degree in drama and dance from Bard College, New York and a Master of Arts degree in arts administration and education from Lesley University, Cambridge, MA. She was a CSI Fellow at Stanford University for Executive Leaders in the Arts and a participant in the National Arts Strategies on strategy and finance. She participated in the 2017 GARE cohort and she was also a participant in the 2011 Wilder Foundation's James P. Shannon Leadership Institute.

Cardamon, Haley; Local Color; San Jose, Santa Clara

Program Manager of San José Arts Nonprofit, Local Color, I work with diverse local artists and organizations to facilitate creative project and public art. I have been with Local Color for over 3 years now.

I am also the creator of San José's annual festival, San José Day, a day to embrace our culture with a celebration and display of art, music, food, and more.

Outside of my professional and creative endeavors, I am also a student studying Communication and the Arts. I am furthering my education in the direction of representation and inclusion to improve my professional work and community. I look

forward to opportunities where I can put my work in academia to work in my creative and professional work!

Cardona, Anastasia; Arts Orange County; Irvine, Orange

I graduated from the University of Wisconsin-Madison in 2001 with a Bachelor's of Science in Art. With my art degree I became a graphic designer at a publishing company for 3 years. Feeling unfulfilled, I went back to school at Northeastern Illinois to earn my Secondary Art Education teaching credentials. From 2006-2014 I was a Chicago Public High School teacher at Tilden Career Community Academy. I taught AP Art, Art I, and Art II. In 2015 in Smithfield, NC at Johnston Community College I taught an art class to adults with vocational challenges. From 2015-2017 I taught at The Fletcher Academy in Raleigh, NC which was a private school for grades 2-12. This school was created for students with learning differences such as ADHD. While teaching I have continued to work on my own abstract art painting. We moved my family of 3 to Irvine CA in August and I am so excited to be a California resident and learn about all the art initiatives CA has to offer. I want to meet other art advocates, provide avenues and opportunities for those in the arts and support art infrastructure in any way possible. That is why I am applying to be on the grant panel.

Cariaga, Luisa; Pacific Symphony; Irvine, Orange

Luisa has worked as a senior manager for various arts non-profits, accumulating more than twenty years of development and management experience. She is the Director of Institutional Giving for Pacific Symphony in Orange County. Previously she worked as the Grants Manager for The Music Center and as Managing Director for Bilingual Foundation of the Arts both in L.A. As a consultant, she was the Interim Executive Director of American Youth Symphony and Grants Manager for the Museum of Latin American Art. Before consulting, she was the Technical Assistance Manager for the Los Angeles County Arts Commission, overseeing their new internship program and coordinating grant panels.

Prior to joining the staff of the Arts Commission, Luisa served on their grants panel, and later on panels for the California Arts Council, National Association of Latino Arts and Culture, City of Los Angeles' Department of Cultural Affairs, the City of Santa Clarita, and Public Corporation for the Arts (now the Long Beach Arts Council). She was district co-chair for the California Association of Local Arts Agencies and is a current member of California Arts Advocates. Luisa is a sixth generation Californian and lives in Long Beach where she grew up.

Carmel, Willard; Lamorinda Art Council; San Ramon, Contra Costa

45 years as a professional visual artist: painting, sculpture, drawing. 45 years teaching higher education, secondary education and adult art students. President and founding member of community art galleries (Carmel Studios, Danville Art and Cultural Association, Pioneer Art Gallery,) and Co-curator of the Lamorinda Arts Council Fine Arts Gallery. Public art commissions for Walnut Creek and Brentwood, California. Developed art assessment rubrics for Dublin Unified School District and San Ramon Valley Unified School Districts.

Carmelo, April; Title VI Indian Education Program Shasta Union High School District; Redding, Shasta

Education

AASW Haskell Indian Nations University 1985

BASW Humboldt State University, May 2019

Training Certificates

1998 "Through Indian Eyes"- 10 hours

1998 "Tribes"- 24 hours

1998 "Oyate Anti- Bias Curriculum"- 16 hours

2015 Certified Independent Facilitator of "Fatherhood is Sacred and Motherhood is Sacred" Awards

2010 California Conference on American Indian Education Parent of the Year

2013 California Teachers Association Jim Clark American Indian /Alaskan Native Human Rights Award

2013 Graduate of CTA Ethnic Minority Early Identification & Development Program

2015 Shasta Cascade Service Center We Honor Our Own Award

Work Experience

1999- Currently

Shasta Union High School District

Title VI Indian Education Specialist

Grant writing from \$100- \$130,000.00 multiple grants from Title X to Federal Grants

Volunteer Work

California Conference on American Indian Education Planning Committee 1999–
current

Local Indians for Education , Inc. Board of Directors 1995– current

The Mankillers All Women Northern Drum 1996– current

Shasta Cascade Service Center Human Rights Advocate 2014– 2015

Hu Pus Witam All Native Color Guard founder 2000– current

Thunderbird Theatre 1985-1988

**Carvalho, Alan; Cambridge Video Production/ former Chair of Cathedral City
Public Arts Commission; Cathedral City, Riverside**

Having served on the Cathedral City Public Arts commission for the past six years, and having had the honor as Chair of our commission for the past 5 years, seeing that our city has not applied for grants, I would like to assist that our Coachella Valley be consider for all future grant opportunities. Having been an activist in my community, providing free video editing and promotional services to promote our city events, promotional videos for our non-profit organizations such as The Boys & Girls Club, our Cathedral City Senior Center, as well as promoting our annual Cathedral City High School DATA Awards event recognizing excellence in Film, Video, Graphic Arts, and Photography, I would like to do more to help the California Arts Council in any way I can.

Castillo, Arturo; Candelas Musc and Arts Foundation; Riverside, Riverside

I am the oldest son of Mexican immigrants. After toiling in the construction trade, I reinvented myself and began my professional development in 1992. I received my Associates degree, Bachelors in sociology, Masters degree in Chicano Studies, Masters Degree in Public Administration from USC and currently a third year law school student with the intent of serving individuals living in our underserved communities. I am also a board member for a foundation that offers music scholarships to underserved youths in Boyle Heights. My mission is to improve the quality of life of residents living in our underserved communities through cultural awareness, musical education specifically for "at risk" youths and providing affordable legal representation to all residents of these communities. I would greatly appreciate the honor and privilege of working for Andrea Porras. Thank you.

Che, Michael; City of West Hollywood Arts Division; West Hollywood, Los Angeles

Michael Che works for the City of West Hollywood as Arts Coordinator. As part of his job he created the West Hollywood Poet Laureate program, Little Free Library micro-grant program, and Transgender Arts Initiative grant program. He oversees indoor and outdoor exhibitions, the City's One City One Pride LGBTQ Arts Festival, WeHo Reads literary series, National Poetry Month activities, City archives program, and the @wehoarts social media channels.

He is Co-Chair of the LA County Department of Arts and Culture's Cultural Equity and Inclusion Initiative Advisory Committee; and Chair of the City of West Hollywood's Diversity, Equity and Inclusion (DEI) Committee. He has previously served on Arts for LA's Program Advisory Committee; ONE Archives Culture Series Advisory Committee, Americans for the Arts Leaders of Color Network Steering Committee; and grant review panels for City of Los Angeles, California Arts Council, and MAPFUND.

Chin, Bradford; AXIS Dance Company; San Francisco, San Francisco

San Francisco native BRADFORD CHIN (he/him) is a San Francisco- and Los Angeles-based choreographer, educator, performer, researcher, and performing and teaching artist with AXIS Dance Company. Described by LA Dance Chronicle as "conceptually fun," his work has been presented at various festivals, venues, and schools. He has danced with the Los Angeles Philharmonic, Contempo Ballet, and Laurel Jenkins among others, and he has performed works by choreographers including Arthur Pita, Jennifer Archibald, and Robert Dekkers. Specializing in inclusive teaching methods for people with and without disabilities, Chin has taught ballet, contemporary modern, improvisation, composition, and jazz techniques in ten states and internationally. He is also the co-founder of stART, a Long Beach presentation of emerging music and dance artists, and has served as a curatorial and accessibility consultant for performing arts events. His research interests center on equity, pedagogy, and aesthetics in Western dance culture. He earned his BFA in Dance from California State University, Long Beach, and is a member of Actors' Equity Association (AEA), National Dance Education Organization (NDEO), and California Dance Education Association (CDEA).

Chung, Vanessa; Stanford Live; Sunnyvale, Santa Clara

My work considers the intersections between art, artists & their communities, and the institutions that connect them all together.

I grew up in the Silicon Valley, attending public schools with high-quality and well-funded arts programs. I moved to Los Angeles for my B.A., where I studied fine arts and Visual and Performing Arts Education at UCLA. After matriculating, I ran after school

arts programs across public schools in Los Angeles, then relocated to New England for a Masters in Arts in Education at the Harvard Graduate School of Education. In grad school, I focused my studies on how formal institutions, such as art museums and universities, can work towards accessibility & inclusivity through public arts programming.

My professional experiences include my work as a teaching artist in schools across Los Angeles and the Bay Area, collaborations with art museums including the Hammer Museum at UCLA and the Harvard Art Museums, and organizing conferences. I am currently the Artist Liaison and Executive Assistant at Stanford Live and run a Portfolio Preparation Class for high schoolers applying to art schools.

Clarke, Joyce; A Manna Group Grantwriter; Riverside, Riverside

Current grant writing clients: dance company, youth film workshops, Black boys mentoring; youth arts-edu and youth trauma-informed care also client's COVID specialist and weekly podcast panelist. Peer Reviewer: CA Arts Council; United Way LA; CA Dept of Edu Sacramento; Institute for Youth Dev Compassion Capital Fund. B.A. in Communications, Emerson College, Boston. Fundraising Certificate UCLA. Certificate in Teacher Dev. CA State Bd of Edu Visual & Performing Arts Content Standards, 2004 with 2016 refresher. Taught poetry to 3rd graders for 4 years as part of Artists in Schools program. Taught poetry to Continuation High youth for 2 semesters for ArtsCOOL (LAUSD and Cal Arts). Was Grants Administrator for Zina Bethune's (prima ballerina/actress) Bethune Theatre Dance for the disabled. Grant writing instructor, UCLA Extension. Facilitated grant writing workshop for film alumni at Emerson College LA, and Lawyers for the Arts. Poetry writing workshop for teens, San Bernardino Library. Edited 4 books for three Black self-published authors: one her journey to founding a nonprofit; another, her journey advocating for her child in a charter school; and a political cartoonist's two books on Pres Obama (a NAACP Image Award '09).

Clary, Elizabeth; Alchemia; Petaluma, Sonoma

For the past four years, I have led an arts organization serving Sonoma and Marin Counties. In this capacity, I have supported our small nonprofit organization to collaborate with other community arts leaders and organizations to deepen connections within the arts community. These include, but are not limited to, local theatre, galleries, arts centers, educators, and professional artists. I hold a bachelor's degree in music and political science and master's in public administration.

Collado, Gerlie; The Music Center; Northridge, Los Angeles

At The Music Center, Gerlie curates and designs participation-driven programming that strives to enrich the cultural lives of Los Angeles residents and visitors. Before joining The Music Center, she served as the project manager and community organizer at The Pasadena Playhouse leading the theatre's sustainability initiative focused on expanding its Asian Americans and Pacific Islander audiences. Prior to the Playhouse, Gerlie was the arts program associate at the James Irvine Foundation, and the communications associate with the California Community Foundation. While at the Irvine Foundation, she helped to manage a multi-million dollar grantmaking portfolio focused on promoting engagement in the arts for all Californians. Her current volunteer work includes serving as a City of Los Angeles Commissioner with the El Pueblo de Los Angeles Historical Monument Authority, and a board member of Visual Communications. She is also a former board member of Little Manila Rising, an advocacy organization that focuses on the historic and cultural preservation of the Little Manila historic site in Stockton, California, and FilAm ARTS in Los Angeles.

Crow, Logan; The Frida Cinema; Santa Ana, Orange

Logan Crow is the founder and Executive Director of Santa Ana, CA's The Frida Cinema, the only mission-driven non-profit cinema located in Orange County, CA. An avid and lifelong enthusiast and supporter of community, the arts, education, and the art of cinema, Crow also co-founded the Cultural Alliance of Long Beach (CALB), and has served on the boards of Downtown Inc. (Santa Ana, CA's business improvement district), and Orange County LGBT Pride.

Crow is a 2012 alumnus of Leadership Long Beach, an annual program that identifies and develops a select group of recognized leaders in the community of Long Beach, and a 2018 alumnus of the Long Beach Nonprofit Partnership's Emerging Leaders Program, an intensive program designed to develop 'bench strength' for organizations to ensure relevance and sustainability, and to improve one's understanding, skills, and confidence in nonprofit management.

A first-generation citizen, Crow's parents were born in Ecuador and Nicaragua, and raised their children to speak fluent Spanish and English. Crow's personal passions include cinema, civic justice, LGBT rights, opportunities for community connectivity, and advocating for arts education.

D'Alois, Roberta; Jump! Theatre; San Francisco, San Francisco

I am a playwright, performer and artistic director of Jump! Theatre. We support artists with emotional illnesses in creating authentic works for the stage from a variety of perspectives. I work has been produced at the luggage store and costume shop

theaters in San Francisco as well as other locales throughout the Bay Area. We also support workshops for artists with emotional difficulties and others interested in creating truthful stories for the stage that provide a source of healing for participants and audiences.

de Castro, Thelma; Playwrights Project; San Diego, San Diego

I am a Filipinx American playwright. I am a child of immigrants who came to the United States in the 1950s. I was born and raised in San Diego. I attended public schools, obtained a bachelor's degree in English from UCLA, and a multiple subject teaching credential from SDSU. I started writing plays in college. My subjects range from the Filipinx experience, to plays for young audiences and general audiences. Recent subjects include domestic violence, caregiving, and suicide prevention. My plays have been performed by Asian Story Theater, The Old Globe, Logan Squared Productions, Circle Circle dot dot, and others. I am a Hedgebrook Alumna and attended the A Room of Her Own Foundation (AROH) retreat. I was a Creative Catalyst Fellow with The San Diego Foundation, and have worked on several California Humanities projects, including the upcoming Saving Stories with New Village Arts Theatre. My work is collected in the Asian American Women Playwrights Archive, University of Massachusetts at Amherst. I am a San Diego Dramatists Guild Ambassador, a Teaching Artist for Playwrights Project in state prisons, and the Founder of San Diego Playwrights. The San Diego Union-Tribune included me in its list of Phenomenal San Diego Women.

de la Rosa, Claudia; WildPlaces, AJAC; Porterville, Tulare

I am an activist, daughter of the movement. During my early activism as a teen I was very passionate and vocal about social justice. I was also always drawn to the creative aspects of organizing. As I grew older and faced defeats and constant challenges against our communities, I began to understand that my attraction to the creative aspects of organizing and activism, fed my soul. This realization helped me broaden my scope of work and I focused on the arts and culture as a medium to social change and long lasting socio-cultural understanding. I became a concert producer, helping to co-found Sage Productions in 1996 an organization that produced large benefit concerts with international performers in support of social justice causes and humanitarian aid. I graduated with a BA in Cultural Production, an Independent major I designed at University of California Santa Cruz. My purpose was to discover the life of an artistic concept from inception to global production. I interned at the NCLR studied the ALMA Awards in the department of Strategic Communications in DC. I studied with Ministry of Culture in Cuba in 2004, as well as Teatro Campesino and have been working in arts & culture internationally for the past 25 years.

Dean, Victor; N/A; Los Angeles, Los Angeles

I am an actor and award-winning producer, writer, and editor of various projects including "Chasing The Train" and more recently with the help of the National Arts & Disability Center (NADC) to produce three short films that have won 7 awards. Pre-Disability I was able to garner the attention of comedic heavyweights such as DL Hughley, Bill Bellamy, Damon Williams, and Shaquille O'Neal who partnered with myself to develop and produce original content for The Comedy Shaq Network. I also worked in retail marketing for 10 years in Atlanta, GA. before moving to LA to fully pursue his talent as an actor & producer. I hold a BA in Corporate Finance from the prestigious HBCU Morehouse College and studied in the MFA program at the University Of South Carolina.

Decker, Drew; Mid-City Community Music; San Diego, San Diego

Drew Decker, Executive Director - Mid-City Community Music

Mr. Decker founded Mid-City Community Music (MCCM) in 2014 with two other community-minded musicians who saw the need to help build healthy communities through music and art in San Diego's most economically challenged neighborhoods. Mr. Decker has been a full-time music and arts educator and administrator since joining New Expressions Music in 2004.

He earned his Masters of Science in Instructional Technology in 2008 with an emphasis on distance learning and developing online training programs. He is currently enrolled in a certificate program for best practices for nonprofits through UCSD.

d'Entremont, Veronique; Liberated Arts Collective; Los Angeles, Los Angeles

Veronique d'Entremont is an interdisciplinary artist invested in collaborative practice and community organizing. Her installations, videos and performances consider how we are shaped by the social and institutional spaces we inhabit and seeks methods to transform our relationship to these institutions-- from academic, religious, medical & carceral institutions to our families of origin. In 2016, d'Entremont co-founded the Liberated Arts Collective with four formerly-incarcerated artists, Walter Wilson, Manuel Barrios, Dennis Durbin, and Paul Macias, and continues to cultivate spaces where, through art, individuals may heal from the impacts of institutionalization and incarceration. She owes her passion for this work to her collaborative partnerships and the experience of her mother's institutionalization. Additionally, d'Entremont teaches Art Education courses at Cal State San Bernardino, and has been a visiting artist at UCLA, CalArts, California College of the Arts, Palomar College, Harvard-Westlake Middle School, and at California Rehabilitation Center, a prison in Norco, CA.

Deragon, Kei; Creative Crossing; Bakersfield, Kern

I have always been an artist, but I started using art more intentionally when I was struggling with PTSD symptoms in the Army. I developed an appreciation for creating, not just for what I was creating, but for the process of creating. The more attention I bring into the creation process, the less attention I'm putting on stressors in my everyday life. Since returning to my community, I have been creating free public art to inspire community pride. I paint mural in unexpected places (like alleyways) that have been overwhelmed by vandalism and neglect. The community reaction has been so strong that we have become a collective, Creative Crossing. We have created opportunities for local artists to gift the community quality art that improves the neighborhood, while also creating the potential for artists to be hired for private commissions.

Dilley, Steve; The Veterans Art Project; Encinitas, San Diego

Steven Macks Dilley M.F.A., 2000

Executive Director, founder (2009) The Veterans Art Project. Program developer, Artist, Instructor. Since 2009 VETARTs mission has grown from one college location too two locations in Northern San Diego County. VETART has performed workshops nationally with Veterans and their supporters. These workshops have been designed to expand wellness outcomes for the war fighters. Steve Continues to teach and advocate for wellness outcomes through D.A.E. (Deep Arts Engagements.)

Dinerman, Diana; N/A; Los Angeles, Los Angeles

Diana Dinerman is a writer/performer. She trained at the Indiana University School of Music & Theater, the Studio Theater Conservatory in Washington, DC, STEPS on Broadway, and Cleo Parker Robinson Dance. Diana held faculty positions at Joy of Motion Dance Center, the CityDance Center at Strathmore. She's received multiple grants for her scholarship on race and performance, including the DC Commission for the Arts and Humanities, the Humanities Council, and the Institute for Advanced Study at the University of Minnesota. She's held research fellowships at the New York Public Library for the Performing Arts & the University of Southern California. She holds a BA from Indiana University, an MA from the George Washington University, and a PhD in American History from the University of Minnesota. Her writing has appeared in The Los Angeles Times, the Routledge Encyclopedia of Modernism, and Wifey.tv. Her stories have been featured on Rant & Rave, SHINE, RISK!, and she is an undefeated Write Club LA champion, winning four literary battles for charity. Diana was called "One to watch" by TribeLA magazine. In 2019, her solo show DETOUR: A Show About Changing your Mind, was invited to the Edinburgh Fringe Festival.

Dotson, Zerita N; RiverHorse, Inc; Oakland, Alameda

Former producing director of Oakland Ensemble Theatre and general manager for Cultural Odssey. Former consultant for new subscribers, Lorraine Hansberry Theater. Former consultant for Oakland Public Library to enhance Books for Broader Horizon, a Head Start collaborative for youth ages 3-5 years. Wrote a grant to Oakland's Fund for Children and Youth with a \$60k reward that gave us \$95 k as our operating budget. A independent contractor for OUSD to tutor grades 6-8 to improve reading skills of those students below and far below grade level.

Dreyer, Alessandra; Grand Park; Anaheim, Orange

I have served previously on the Brooklyn Arts Council's grants panel. I've also worked at Folklore Village, teaching english country dance to rural communities in Wisconsin.

Dring, Lisa Sanaye; Circle X Theatre Co.; Los Angeles, Los Angeles

Lisa is a writer, director, and actor. She is the Associate Artistic Director of Circle X Theatre Co. and is a proud member Rogue Artists Ensemble and Hero Theatre. She co-founded and co-directs Rogue Artists' Rogue Lab, a creative incubator for new, hyper-theatrical work. She founded and directs Circle X's Evolving Playwrights Group, a writing and mentorship program for emerging and mid-career writers.

Lisa was honored as a recipient of the 2020/21 PLAY LA Stage Raw/Humanitas Prize. She has been a finalist for the Relentless Award, a finalist for the Bay Area Playwrights Festival, a finalist for the Seven Devils Playwrights Conference and a semi-finalist for the O'Neill Playwrights Conference. As a writer, Lisa's work has been developed/produced by The New Group, Actors Theatre of Louisville, East West Players, Circle X, SCF @ Son of Semele, Playwrights' Arena, Rogue Artists Ensemble and Theatre of NOTE. She is a MacDowell Fellow. As a director, Lisa has worked with Playpenn, Know Theatre of Cincinnati, Circle X Theatre Co., Edinburgh Festival Fringe, The Blank Theatre, California Repertory Company, We the People at Sacred Fools, The Motor Company and Theatre of NOTE. lisanayedring.com

Eberly, Cheryl; Santa Ana Public Library; Santa Ana, Orange

I am the Principal Librarian for the Young Adult and Volunteer Services at the Santa Ana Public Library. I was responsible for the creation and development of the 2014 National Arts and Humanities award winning TeenSpace Circle of Mentoring Project. I have over 19 years of experience in engaging youth and emerging adults via a targeted mentorship approach to civic engagement and digital media youth workforce development via the various mentorship based programs at the library like the Teen Community Historians, Youth Health Ambassadors, and Seeds to Trees Digital Media Technology Institute Program at Santa Ana Public Library. I also have 3 years of experience being a grant reviewer for the Institute of Museum and Library Services and have reviewed over 200+ federal museum and library based grant applications.

Egnater, Gabrielle; College for Creative Studies; Encino, Los Angeles

Gabrielle Egnater was born in Los Angeles, California to a family of printmakers and lighting designers. She transplanted to Chicago to pursue a BFA in Sculpture at the School of the Art Institute of Chicago (SAIC). During her time in undergrad, Gabrielle interned for the Kohler Arts/Industry Program, worked as a Teaching Assistant for the SAIC Foundry, and worked as a Classroom Assistant for the SAIC Continuing Studies Program for Sculpture and Fashion. After graduation, She remained in the Midwest as a Classroom Coordinator for the Cranbrook Art Museum, tour guide for the Heidelberg Project, and Teaching Artist for the CCS Community Arts Partnership Program. She is currently the Metal Shop and Foundry Staff Technician at the College for Creative Studies in Detroit and beginning applications for graduate school.

Eloi, Colette; EL WAH Movement Dance Theater; Riverside, Riverside

I have been an active artists and administrator in the vibrant Bay Area African Diaspora arts community. I have been a judge for SF Carnaval sat on panels about ethnic dance served as department chair at Laney College in the Dance department. I have an MFA from The California Institute of Integral Studies in Interdisciplinary Studies/Creative Inquiry in SF and am a current PhD student at UC Riverside in Critical Dance Studies. I am an award winning choreographer as well.

Emory, Jorie; Children & Nature Network; Rough & Ready, Nevada

Jorie Emory is a nonprofit leader and artist based in rural Nevada County. With more than 15 years of experience in nonprofit management, arts administration, fundraising, grant writing, and event production, Jorie has worked for leading contemporary arts centers, artist residencies, and small community-based organizations. Jorie earned a PhD in Arts Administration, Education, and Policy from the Ohio State University in

2015 with research focused on public pedagogy, philanthropy, and community-building. Her other research interests include cultural policy, public art, art education, and museums and institutions. Her own creative practice is based in textiles and printmaking.

Espino, Laura; I'm a teacher with SFUSD & the youth program manager at Golden Thread Productions; San Francisco, San Francisco

I am a high school teacher, actor, and program manager at Golden Thread Productions. As the Program Manager for Golden Thread Fairytale Players, I spearhead the theater for young audiences initiative, bringing plays from and about the Middle East to elementary students all over the Bay Area. I also teach freshman and juniors at Ruth Asawa School of the Arts in San Francisco. My professional theatre credits includes roles with Theatretworks Silicon Valley, American Conservatory Theatre, The Magic Theatre, Playground and California Shakespeare Theatre. I am a Theatre Bay Area Award Nominee and currently an MLA Candidate at Stanford University.

Faltz, Dan; Academy Museum / West Hollywood Arts and Cultural Affairs Commission; West Hollywood, Los Angeles

My passion is connecting people to art and encouraging expression. I believe arts programs can be vehicles for social change, and that collaboration serves both communities and organizations. I'm a queer filmmaker, a socio-emotional art facilitator, an arts and cultural affairs commissioner, and museum coordinator. At the Academy, I've coordinated weekly screenings series, educational tours, public programs, an internship program, an international conference, and assisted with exhibitions. As an arts commissioner, I have collaborated on West Hollywood's cultural equity statement, strategic arts plan, and arts programs. I have served on the Leadership Council and Programming Committee for Emerging Arts Leaders / LA and the ACTIVATE Steering Committee for Arts for LA. I developed and proposed inclusion and outreach initiatives as part of Arts for LA's ACTIVATE leadership program, and prototyped arts initiatives as part of LA County Arts Ed Collective's Art of Leadership program. I have participated as a mentor for Spark LA, as well as a peer grant review panelist for Weho Arts and the LA County Dept of Arts and Culture. I find art inspiring, impactful and transformational, and essential to the health and vibrancy of any community.

Fine, Rachel; Wallis Annenberg Center for the Performing Arts; Beverly Hills, Los Angeles

Rachel Fine is Executive Director & CEO of The Wallis. Drawing upon a 23-year career in the arts as a versatile administrator, educator, and fundraiser, as well as a

professional classical pianist, Fine has served as Executive Director of the LA Chamber Orchestra (LACO) and LA Children's Chorus (LACC). She has held leadership positions for The Juilliard School, Santa Fe Opera, the Aspen Music Festival and San Francisco's Philharmonia Baroque Orchestra. Fine completed a Fellowship in 2001-02 at the John F. Kennedy Center for the Performing Arts; the 2012 Leadership L.A. (SCLN); LACAC's 2008-09 Arts Leadership Initiative; and the 2007-08 New Executive Directors Institute of Southern California's Executive Service Corps. She is former Board member of ACSO and USC's Thornton School of Music, and current Board Member of the Beverly Hills Chamber of Commerce. Fine studied at the Eastman School of Music and UC Irvine, where she graduated Phi Beta Kappa in music. She also attended graduate school in musicology at Yale University. In 2014, Fine taught Arts Leadership in the graduate school of USC Thornton. She and her husband, Christopher Hawthorne, the Chief Design Officer for the City of Los Angeles, have two children who love the arts.

Fletcher, Pamela; Woodview Arts; Lafayette, Contra Costa

I am a working artist. I currently have work in the De Young Museum. You can view my work on Instagram - @pamelafletcher8888 - and through my website - www.pamelafletcher.com.

I am also an attorney. Most recently I worked as a Vice President at The Clorox Company before retiring 13 years ago. While at Clorox I served on the board at MOCHA in Oakland, the Museum of Childrens' Art.

Floresislas, Mercedes; Los Angeles County Department of Mental Health; Moreno Valley, Riverside

I have 20 year experience serving individuals, families and communities in various roles including health advocate for individuals affected by HIV and AIDS; as Parent Mentor of parents with Deaf children; as a K-12 teacher for Deaf and Hard of Hearing classrooms; as a counselor for people dually diagnosed with a mental illness and substance use disorder; as licensed clinical social worker for underrepresented communities including Deaf, immigrant, Latino, and chronically incarcerated individuals. I have also been a drama instructor for adults with developmental disabilities and a university lecturer in the Theater, Film and Digital Productions department for two years at a primary Hispanic institution.

I sought to increase Deaf Latino/x representation on stage and I became involved in the theater. I have written and produced several trilingual plays. I have an MFA in Playwriting and Writing for the Performing Arts. I am the former Region 8 Representation, Equity and Diversity Chair as currently a member at large. I am the recipient of the 2019 Gerbode Special Awards in the Arts. And I am a pretty good quilter.

Fojas, Sofia; Santa Clara County Office of Education; Palo Alto, Santa Clara

Sofia Fojas is a leader for cultural equity and social justice in the arts. She was born in Honolulu where she learned to dance hula in elementary school. A classroom music teacher for 20 years, she taught orchestra, band, IB Music, and mariachi. She has worked for the Mexican Heritage Corporation and the Los Cenzontles Mexican Arts Center and in 2008, She was in the first class of Multicultural Arts Leadership Initiative in San Jose. In the last 6 years, she served as an arts leader in San Francisco and Elk Grove and is the Arts Coordinator for the Santa Clara County Office of Education. Ms. Fojas in the pit orchestra of the San Jose Children's Musical Theater and plays professionally with SF Bay Area choirs and orchestras. She has performed with Mariachi Cali, Los Cenzontles, Mariachi Atzlan, and Mariachi Sol de Mexico. She has played in orchestras with Natalie Cole, Dionne Warwick, Andy Williams, Smokey Robinson, and Johnny Mathis. Ms. Fojas served on the board of the California Music Educators' Association, the California chapter of the American String Teachers' Association, and the California Alliance for Arts Education. She currently serves on the board of directors for the National Guild of Community Arts Education.

Fong, Alex Fong; Sacramento County; Sacramento, Sacramento

Alex has a passion for music education, performance, piano pedagogy, and brings over a decade of experience teaching classical piano.

Since graduating from the University of California, Irvine with a Bachelor of Arts degree in Music and Business Economics, Alex has performed at the Laguna Beach Music Festival and taught at the Irvine School of Music, where he established a strong reputation preparing young artists for competitions, music exams, and pre-college division programs.

Alex is driven by a commitment to inspire the next generation of future musicians with fun, individualized ways to learn. Whether it's learning aural skills on an iPad or playing rhythmic exercises on a bongo, having a comprehensive foundation empowers students with the skills to tackle advanced music as well as a variety of musical idioms, including Classical, Jazz, and Pop.

Born in Placer County, Alex resides in Sacramento and enjoys learning how to play the organ and play chamber music.

Forinash, Jack; Blue Sky Center; New Cuyama, Santa Barbara

Jack Forinash is an organizational development obsessive found most often in rural towns, bringing empathy and consideration to the practice of applied arts, architecture, and good old-fashioned fun. He's a program director, spreadsheet artist, author of data-

driven reports, relationship builder, and a crew's first mate. Jack would like to talk to you about data and stars.

Jack founded a nationally recognized community development center in Green River, Utah (pop. 952), serving as a Principal from 2008 to 2017, when he was recruited to Blue Sky Center (New Cuyama, CA, pop. 551). At Blue Sky Center, a rural economic development center that places creative strategies and artists as leaders of their work, he now serves as Executive Director overseeing directly the arts and creative community engagement programs that include place-based artist-in-residencies, creative community engagement activities, and rural art advocacy. Jack holds a professional degree in architecture.

Jack has been invited to present at the Rural Arts & Culture Conference (Springboard for the Arts) in 2017 and 2019, Housing California's annual conference in 2019 and 2020, and Auburn University's and University of Utah's schools of architecture, among others.

Foster, Candice; Sol Collective, Mothers Our Front, Sac Urban Ag, Native Family Alliance, International House UCD; Davis, Yolo

Can Foster is a community organizer and a board member at Sol Collective. Sol is a space that promotes art, culture, and activism. She is involved and collectively help facilitate the Sol's young youth programming... Children's Social Justice Book Club. Can is a Social Justice and Science Teacher at Peregrine school. Can is involved with the Sac Urban Ag co, an org that supports the production and sale of locally grown foods, protects and promotes ...communities, strives to improve public health and well being and provides economic opportunity particularly in areas that have vacant or underutilized land. She is a member of Mothers Out Front, mothers... together to make climate change a thing of the past. MOF is an org that is building a powerful grassroots movement to ensure a swift, complete, and just transition away from fossil fuels and toward clean and renewable energy. Can is part of Indigenous and Native Family Committee (Davis). A group of families with Native children in DJUSD. As an org the Indigenous/Native Fam helped passed Indigenous People's Day in Davis. Can is youth activities organizer at The International House for Global Family Fests.

Fowler, J. K.; Nomadic Press; Oakland, Alameda

J. K. Fowler is the founder and executive director of Nomadic Press, a community-focused literary and arts non-profit with operations in Oakland, CA, Des Moines, IA, and Brooklyn, NY. He currently sits on City of Oakland's Cultural Affairs Commission, acts as the Co-chair on the board of North Atlantic Books, acts as Secretary on the board of the Oakland Peace Center, and sits on Cogswell College's English and Humanities Professional Advisory Board. He has taught anthropology and sociology at Rutgers

University Newark, and has guest lectured at Mills College. He has been published in a wide range of publications, including Oakland Magazine, San Francisco Chronicle, Datebook SF, Bay Area Reporter, Eleven Eleven, Foglifter, COG Magazine, and elsewhere, has performed across the Bay Area and Brooklyn, and has been featured in a number of radio shows and online podcasts, including KPFA, KPOO, Fuel My Fiction, StoryCorps, and others. He is the recipient of the 2016 Alameda County Arts Leadership Award and travels the world with a Kelpie named Stella and his partner. He is currently working on a book tentatively titled Making Space.

Frank, Rebekah; N/A; San Francisco, San Francisco

Rebekah Frank is a studio artist, based in the Mission of San Francisco, who received her MFA from Cranbrook Academy of Art in 2012. From 2011-2018, Rebekah was the executive director of an international arts advocacy nonprofit. She currently works as a studio artist, arts consultant, and arts writer.

Frank, Sandy; SandyFrankFine Art/Academy of Art University; Sebastopol, Sonoma

Sandy Frank has been a practicing artist for over 30 years whose work focuses on universal issues of equality. She holds a BA from the Academy of Art in Illustration and a BFA from the University of San Francisco. She has taught all ages from 3-95 by working in inner city school in San Francisco with the Hills Project and running workshops with community art centers for seniors and high school students in Sebastopol and Sonoma. Currently, Sandy is an Anatomy Instructor at the Academy of Art, runs figurative sculpture workshops and takes on private students on Zoom.

Frankel, Lauren; Yerba Buena Center for the Arts; San Francisco, San Francisco

As Growth Marketing Analyst at Yerba Buena Center for the Arts, Lauren Frankel designs, monitors, and analyzes key performance indicators across departments to help measure the organization's impact. She holds a PhD in musicology from Yale University, where she taught classes on music history and theory and performed in the Javanese Gamelan Suprabanggo. In New Haven, she played chromatic button accordion in the Nordic folk music band Linnunrata. In non-pandemic times, she sings with the San Francisco Choral Society. Prior to joining YBCA, she worked in development for the Kronos Quartet/Kronos Performing Arts Association.

Freda, Tahnee; Los Angeles Music and Art School; Burbank, Los Angeles

Tahnee Freda is a writer and an arts educator who grew up in California and currently lives in Los Angeles. Upon graduating from the University of Southern California with a BA in Visual and Performing Arts Studies, Tahnee worked as a Development & Management Associate at the 52nd Street Project, an arts non profit in New York City dedicated to providing opportunities for underserved youth in the Hell's Kitchen neighborhood to experience artistic success and mentorship through the creation of original work. In 2016, Tahnee joined the Los Angeles Music and Art School, a 501 (c)(3) arts education organization that offers low and no cost arts instruction to East Los Angelenos, as a Communications Associate. In addition to writing proposals, researching grant opportunities, and carrying out communication duties, Tahnee spearheaded the organization's first dramatic writing program, Playmaking, in which students ages 8-12 learn the fundamentals of playwriting over the course of two months, culminating in a full production written by students and performed by adult actors and directors. Tahnee still teaches the program.

Frischer, Patricia; San Diego Visual Arts Network; Cardiff by the Sea, San Diego

Patricia Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. She was director of a London gallery, assistant professorship at Humboldt State University and as head of the art department at Southbank International School. She is author of *The Artist and the Art of Marketing* and has lectured extensively on marketing for artists. Frischer is a founder and the coordinator of the non-profit San Diego Visual Arts Network, which funds the SD Art Prize, directory and events calendar and SmART Collector features. She has curated large promotions including *Movers and Shakers: Who's Who in SD Visual Arts*, *Little & Large*, *Art Meets Fashion* and *DNA of Creativity*. Frischer currently on the board of North County Arts Network and an advisor for Encinitas Friends of the Arts, SD Arts Community, ArtsBusXpress and Synergy Arts Foundation. On her business site ArtPro, she is a trainer of artists' agents, art dealers, consultant and collectors. She has an extensive list of A+ Art Blogs commenting on the progress of the arts in our community. She also writes for Picked RAW Peeled. Her own artwork has been shown internationally and includes painting and sculpture.

Gad, Simone; None; Los Angeles, Los Angeles

I am a self-taught visual artist exhibiting in museums and galleries for 60 years, a Getty Sponsored PST artist included in Lyn Kienholz's *Encyclopedia-L.A. Rising/So CAL Artists Before 1980*. Track 16 Gallery represents me in Los Angeles. Wallace Berman and Al Hansen were my mentors in the late 1960s early 70s, Al Hansen getting me involved in the Fluxus Movement in 1972.

Galvan Gomez, Danielle; William Grant Still Arts Center; Pasadena, Los Angeles

I am a Los Angeles based Latina artist, writer & cultural worker. I am a third generation Mexican-American & a first generation college student. I attended the Rhode Island School of Design as an art history & painting major, where I wrote & won a grant to work with the artist Edgar Arceneaux on a major project. I graduated from Brown University with a B.A. in Comparative Literature, where I completed work in English & Spanish and graduate level courses in aesthetic theory & visual culture. I developed my praxis as a cultural worker in spaces across Los Angeles County; I am a former Museum of Contemporary Art Los Angeles (MOCA) Apprentice, Getty Multicultural Intern, Los Angeles County Museum of Art (LACMA) Fellow, arts associate at the LA City Department of Cultural Affairs & a Youth Advisory Council member at the LA County Department of Arts and Culture working on the regional plan for arts education. I currently teach & work on exhibitions at a community arts center in West Adams and serve as a Youth Advisory Council member at the Snap Foundation, where I have helped to allocate over a million dollars in funding to arts organizations serving youth. When I am not making art or writing, I am out in nature with my puppy Charlie.

Garcés, Michael John; Cornerstone Theater Company; Los Angeles, Los Angeles

Michael has been the Artistic Director of Cornerstone Theater Company since 2006. where directing credits include "Highland Park is Here" by Mark Valdez; "Urban Rez" by Larissa FastHorse; "California: The Tempest" by Alison Carey; "Plumas Negras" by Juliette Carrillo; "Café Vida" by Lisa Loomer; and "What Happens Next" by Naomi Iizuka (a La Jolla Playhouse "Without Walls" production in association with Cornerstone). Plays he has written for Cornerstone include "Magic Fruit", "Los Illegals", and "The Forked Path", which was performed at The International Community Arts Festival in The Netherlands. Michael has developed and directed several works by Marc Bamuthi Joseph including: "the just and the blind", with composer Daniel Bernard Roumain (SF Jazz), "/peh-LO-tah/ a futbol freedom suite" (premiere at Yerba Buena Center for the Arts). Directing credits at other theaters include Larissa FastHorse's "The Thanksgiving Play" (The Geffen Playhouse) and Wrestling Jerusalem by Aaron Davidman (Intersection for the Arts). Recipient of the 2020 Doris Duke Artist Award, the Princess Grace Statue, the Alan Schneider Director Award, the Rockwood Arts and Culture Fellowship, and is a Southern California Leadership Network Fellow.

Garcia, Andi; Mas Firme Gallery; Santa Barbara, Santa Barbara

I am and have been an advocate for youth since I was 14yrs old. As an artist with keen abilities in logistics I have used my skills and knowledge to work for and mentor artists starting out in their own art business. As a previous gallery owner in downtown Los Angeles I chose to work with only artists who were not traditionally provided the

opportunity to show in gallery setting including graffiti, tattoo, spoken word and even gallerists who work for but had not been given the space to try presentations that were not sales driven.

I currently am working on youth art workshops in my community to bring families back to our downtown area where most venues cater to tourists rather than local families.

Garcia, Maru; Independent artist; Los Angeles, Los Angeles

Maru García is a transdisciplinary artist and researcher working across art + science + environment. Her methodology includes both the social and hard sciences, combining a versatile laboratory and fieldwork from her background in plant chemistry and the chemical industry. Her use of media includes research, installations, performance, sculpture, and video, usually with the presence of some kind of organic matter to help understand the biological processes occurring in complex systems.

Her areas of interest are explorations on biosystems, interspecies relationships, and the capacity of living organisms (including humans) to act as remediators in contaminated sites. Her work highlights the importance of eco-aesthetics, where relationships and community are proposed as a way of building a sustainable culture.

She has participated in conferences, solo and group exhibitions in North America, Europe, and Asia. She received awards from Los Angeles Sustainability Collaborative, Clifton Webb Scholarship for the Arts, and Fundación Jumex. She is based in LA and holds an MFA in Design & Media Arts (UCLA), M.S. in Biotechnology, and B.S. in Chemistry.

Glass, Terri; California Poets in the Schools; Gasquet, Del Norte

I have worked with California Poets in the Schools since 1989 wearing various hats as artist teacher, area coordinator and program director. As area coordinator, I oversee the development of poetry residencies in Marin County & Del Norte County schools, train new poets, gather statistics, grant write, and write annual reports to central office. As program director (2008-11) I oversaw the development of artist in residence poetry programs throughout the state of California. This involved developing workshops for teacher trainings and for the annual Poets in the Schools symposium, reviewing new poet teacher applicants, grant writing, overseeing the timeline for the statewide anthology, collecting statewide statistics, writing monthly e-newsletter and dispensing information to local area coordinators.

I am the author of three books of poetry, one chapbook of haiku, an e- book about the history of haiku and a poetry & music CD. I have been published in a variety of journals and anthologies.

I have a BA from Western Washington University and an MFA from University of Southern Maine.

Gobetti, Maria; The Victory Theatre Center; Studio City, Los Angeles

Maria Gobetti (Director / Producer): directed the critic's choice, world premieres of *The End of Sex*, *Resolving Hedda*, *The Engine of Our Ruin*, *Pie in The Sky*, & *Unemployed Elephants*. Prior plays: *The Shoplifters*, the original World Premiere of *The Miss Firecracker Contest* & the west coast premiere of *Ten Cent Night* by Melissa Wegrzyn. She's directed over 80 plays. She produced the world premiere of *Showpony* the original West Coast Premiere of *On The Money*, & *Who's Your Daddy?* in LA, Scotland & New York. She's Director of the Gobetti-Ormeny Acting Studio, coaches at major studios, & teaches at NYFA-LA. A Director of Development at The Brillstein Company, she directed & coached at Hanna-Barbera. A member of the DGA, she directed for Disney. Maria is a member of Women in Film, Women in Theatre, AEA, SAG/AFTRA. Was chair of the 99 Seat Review Committee. Awards: the 1992 WIT's Outstanding Achievement in Theatre Award; a WIT's Red Carpet Award for excellence in Theatre; the 2017 LADCC Award for Lifetime Achievement in Theatre & Direction; Stage Raw Lifetime Achievement Award in 2017. She is a founder The Victory Theatre Center.

Gomez, Rebecca; Tia Chucha's Centro Cultural; Victorville, San Bernardino

Rebecca Liliana Gomez identifies as a Queer Xicana who grew up in the Inland Empire of San Bernardino County, California. Her lifetime work is fueled by her involvement in community and activism within social justice movements and causes. In the academic realm, her primary field of study was on race and gender earning a Bachelor of Arts degree in Ethnic and Women's Studies at Cal Poly, Pomona in 2012. In 2016 she continued this path and earned a Masters of the Arts degree in Chicana/o Studies at CSU Northridge.

In 2018, she brought critical race and organizing lens to her work at Tia Chucha's to build, coordinate, and oversee the Trauma to Transformation (T2T), a project rooted in amplifying the voices of our community members impacted by the incarceration system in order to bring societal change. She has overseen art programs in multiple settings such as the Juvenile Halls, Camps, Re Entry spaces for both adults and youth, and most recently a Tia Chucha program under Arts In Corrections. She has also been part of organizing amongst a coalition of organizations to create a new youth development model in LA County.

Gonzales, Guy; International Academy of Jazz; San Diego, San Diego

Currently lead an arts nonprofit directed at building youth skills and knowledge in the heritage and discipline of Jazz Music. Am a life-long musician with a passion for building better a better arts community and developing support for the arts.

Gonzalez Scherer, Silvia; Hanford Multicultural Theater Company; Lemoore, Kings

Silvia Gonzalez S. is a Latina playwright and co-founder of Hanford Multicultural Theater Company and Executive Artistic Director. Silvia co-hosts a podcast called HMTC Behind the Scenes and writes a weekly column in the Hanford Sentinel entertainment section entitled HMTC This Week. In 2021 her play PEDRO THE PUPPETEER will be included in the Hollywood Fringe Festival and also won a diversity scholarship from the fringe executives. She also enjoys productions of her published plays, WAITING WOMEN, THE MIGRANT FARMWORKER'S SON, ALICIA IN WONDER TIERRA, and LA LLORONA LLORA. Silvia was a playwright in residence at New Dramatists, and Chicago Dramatists. She was included in the Hispanic Playwright lab at INTAR with Maria Irene Fornes. Additional training experience includes Groundlings Theater School in sketch writing and improv. She also trained with Second City, Improv Olympia with Del Close, Moment Improv Theater, and Lafftrax.

Silvia is a proud alumnus of New Dramatists and Chicago Dramatists. She is a long-time member of the Dramatists Guild and lifetime member of Alliance of Los Angeles Playwrights (ALAP)

Goodenough, Sarah; American River College; Elk Grove, Sacramento

I am a former Bachelor of Fine Arts graduate assistant at University of California: Santa Barbara. I have also worked as a business executive for several non-profit equity theatre companies. I've acted and directed theatre professional and for amateur/educational productions. I have worked as a public school teacher serving low-income students. In my diverse career I've seen how art therapy curriculum embedded into English coursework helps ESL and special needs students access the subject matter. I have a passion for seeing funding go under-served communities. I've written art therapy curriculum and taken it to Haiti to work with children there after the earthquake of 2010. I am currently returning to school to shift my career to include a degree in Computer Science.

Govine Ituarte, Gerda; Non-Profit Organizations; Jamul, San Diego

President/Secretary Border Council of Arts and Culture (Consejo Fronterizo de Arte y Cultura) in Tijuana, Mexico and Pasadena, CA. Curated two international art exhibits at Avenue 50 Studio. Wrote poetry in 2010 and published four books 2012-2018. Established Pasadena Rose Poets funded by NEA, City of Pasadena Arts and Culture Commission to provide lunch-time readings in 2016 & 18. Editor Pasadena Rose Poets Poetry Collection 2019. Recognized, along husband artist Luis Ituarte, as "Movers and Shakers" in art scene for Tijuana and San Diego by San Diego Visual Arts Network. Five poems featured in When the Virus Came Calling COVID-19 Strikes America, 2020. Poem featured in the San Diego Union Tribune September 2020. Read/performed poetry at Avenue 50, Bonita Museum, New Americas Museum, California Center for the Arts Museum Escondido, The Front, Armory Center for the Arts, Pasadena Libraries, Art Produce, Cultural expert member Rosa Parks Memorial Artist Team San Diego Mesa College, Poet Laureate Selection panel member, San Diego Arts and Culture Commission and Judge, Out Loud regional finals competition San Diego. Earned M. A. & Ed.D. from Teachers College Columbia University. She lives in Jamul, CA, East San Diego County.

Griffin, Chante; Self-employed freelance writer/journalist and artist; Hawthorne, Los Angeles

Chanté Griffin is a writer and entertainer who creates socially-conscious art. She's a contributing writer for Faithfully Magazine, a former TV writer for The Root, and she's written for nearly 50 publications including EBONY, The Washington Post, The Huffington Post, The Los Angeles Times, LA Weekly, L.A. Parent, TV Guide, and PBS. A proud SAG-AFTRA member, her acting credits include lots of commercials you've seen and tons of YouTube sketches you've never seen. In her free time, she enjoys creating comedic content about her natural hair journey for the gram @kinky_coily_comedy, teaching writing at USC's Neighborhood Academic Initiative program, and living her best black life.

Hammond, Lori; I own my own Artist Brands & eCommerce stores.; Los Angeles, Los Angeles

LORI HAMMOND DESIGNS (LO) – not only creates LO Collection, but LO works with other brands, entrepreneurs, artists and students teaching WORKSHOPS, CONSULTING and content producing.

An experienced, multi-talented Artist_Designer with an extensive background in the arts and entertainment industry, as well as ten years in Higher Education. In 2019 LO began blogging and content producing as well as designing and Illustrating for (eCommerce) storefronts; creating textile designs and products ranging from her own line of

skateboards to streetwear, to designing and recruiting for clients. LO has worked on videos projects, social media ads & campaigns, logo designs, pitch decks, book illustrations and fashion illustrations.

Hamner, Rome; South Bay Beat Institute and San Jose Taiko; San Jose, Santa Clara

A certified Orff instructor with 20 years experience, I'm a teaching artist and taiko performer who has launched and co-directed 3 arts organizations. I am co-founder and Chief Creative Officer of the South Bay Beat Institute in San Jose, serve on the international Taiko Community Alliance board, as General Manager for San Jose Taiko, and perform with several Bay area ensembles. Career highlights include drumming while suspended 200ft in the air, international festivals, televised performances, and presenting at PASIC.

I also teach taiko in schools and community settings and over Zoom and have developed lessons for thousands of students as well as provided trainings on arts education, arts integration, and teaching taiko using Orff methodology. My blog "How To Teach Taiko" is a resource for taiko players new to teaching and music teachers new to taiko.

I believe passionately in the power of art to change lives. There are no degrees available in North American taiko, but I've studied with some of the most recognized artists in the world, including members of KODO, Roy and PJ Hirabayashi, and Seiichi Tanaka. I hold an MPA and have followed a dual career path, working in arts administration along with performing and teaching.

Hassan, Idris; AAACC; Oakland, Alameda

Idris Hassan is a photographer and cultural documentarian working in Oakland, CA and throughout the Bay Area. Hassan's work explores the deep context between the subjects and their environment, incorporating the themes of healing, belonging, and an exploration of the Diaspora. With an archive of twenty plus years of work, Hassan has traveled abroad capturing the visual essence of various communities. While transitioning from 35mm photography to digital, Idris began to incorporate collage mixed media works into her portfolio.

Her photography, mixed media, and collage work have been featured in the "Black Artists on Art" Legacy Exhibit at Oakstop Gallery, the Annual "Art of Living Black" Exhibition at the Richmond Art Center. Hassan's work has also been featured in the Summer 2015 issue of "African Voices", a Collection of Soulful Art and Literature. In 2018 her photography was featured in "Photoville" in Brooklyn, NY and in 2019 at Photoville: LA as part of the exhibition "Alter: Prayer, Ritual, Offerings" curated by

Women Photographers of the African Diaspora. In 2020 she was a featured artist in "Don't Shoot: An Opus to the Opulence of Blackness" at the Museum of the African Diaspora in San Francisco.

Hepner, Mireya; None Currently; Pasadena, Los Angeles

Since its inception in 2006, until her position became a casualty of the Coronavirus, Mireya (Murry) Hepner was the Artistic Producer of the City of Rancho Cucamonga's MainStreet Theatre Company. MainStreet was the resident Equity Company at the Lewis Family Playhouse, producing innovative shows specifically for children and family audiences. Before MainStreet, she spent many years working on Broadway, Off Broadway, in Regional Theatre, and on the road, working on diverse projects in various artistic, production and management capacities. Some past favorites include Lapine and Sondheim's *Passion* (stage manager, original workshop & Broadway), Anna Deavere Smith's *House Arrest* (Coordinating Producer: Arena Stage), *The Radio City Christmas Spectacular* (Production Manager, Universal Amphitheatre, L.A.) and touring the U.S. and Australia with legendary mime Marcel Marceau. She is an adjunct lecturer at the School of Dramatic Arts at USC, and serves on the board of TYA/USA, the national service organization for Theatre for Young Audiences. She has a BA in Theatre from UCLA, trained as a stage manager at the London Academy of Music and Drama, and as an Arts Manager in the MFA program at Brooklyn College.

Hernandez, Alana; Museum of Contemporary Art San Diego; San Diego, San Diego

Alana Hernandez is a Curatorial Fellow at the Museum of Contemporary Art San Diego. Focusing on bolstering underrepresented voices, she has worked towards dismantling the exclusionary art historical canon. Hernandez has dedicated her curatorial practice to contemporary Latinx and modern and contemporary Mexican art. She has held curatorial positions at the Whitney Museum of American Art, New York, Museum of Modern Art, New York the Phoenix Art Museum, and BRIC Arts Media, Brooklyn.

Her writing has appeared in *HereIn Journal* (2020), the exhibition catalogues *AtIpan: Claudia Peña Salinas* (2019), *Traveler Artists: Landscapes of Latin America from the Patricia Phelps de Cisneros Collection* (2015), and she is a contributor to the forthcoming three-print volume, *Grove Encyclopedia of Latin American Art and Architecture*. Hernandez received her M.A. from CUNY Hunter College where she specialized in Modern and Contemporary Latin American Art.

Hernandez, Mark; Success Centers; San Francisco, San Francisco

As Director of Philanthropy for Success Centers—a Bay Area nonprofit that provides education, employment, housing support, and arts programs for marginalized community members—Mark Hernandez builds sustainability and visibility for the organization and the people it serves. Previously Mark held positions at the Alliance for California Traditional Arts, a statewide organization that supports culture bearers; Stanford Jazz Workshop, a producing and educational organization; San Francisco Conservatory of Music, a tertiary education institution; and San Francisco Opera. Mark has been contracted by the William & Flora Hewlett Foundation and James Irvine Foundation to evaluate performances, organizations, and trends; worked as a peer review panelist for the California Arts Council (Youth Arts Action, State-Local Partners Disaster Recovery, Artists-in-Schools Extension) and San Francisco Arts Commission (Cultural Equity Initiatives); and, since 2005, served as arts philanthropy advisor to the Ann & Gordon Getty Foundation. Mark was a professional performer and teaching artist for 25 years. Landsendvoice.com

Hernandez, Melody; Melody B. Hernandez Consulting; San Francisco, San Francisco

Growing up, I had two passions: writing and social justice.

First these passions led to a career in education. With a degree in American Indian Studies, I began teaching on reservations in northern Minnesota incorporating Ojibwe language and culture into the classroom. Examples included teaching the traditional arts of birch bark biting and beading and powwow dancing as part of the curriculum.

After moving to San Francisco I continued to teach a diverse range of students at various area public schools. Throughout this, I was unsettled by the gross inequities that exist throughout the city, country and world. So many students are coming into the classroom with myriad obstacles that prevent them from learning while others have supports and safety nets that ensure success.

I began working with nonprofits to craft and submit grant proposals and found this practice to be a rewarding way to integrate my passions. I quickly transitioned this into a full-time career as a consultant. I work with small to mid-sized nonprofits crafting narratives that help tell their stories and articulate their goals. These nonprofits represent culturally and ethnically diverse groups (LGBTQ+, Filipino, recent immigrants, Latinx, etc.).

Hillen-Noufer, Michele; Northern California School of the Arts; Rancho Cordova, Sacramento

Michele Hillen-Noufer, M.Ed., AEA, SAG is the Executive Director for Northern California School of the Arts. She is a member of Actors Equity Association, SAG/AFTRA and has a Masters degree in Education. Michele worked as a professional actor for over 25 years doing theatre, film, and television across the country and internationally. She has directed, taught, and choreographed professional theatre, as well as theatre for young people. Michele has a passion for helping young people achieve their goals in the performing arts. She is an arts integration specialist and keeps her skills current by teaching at NorCal, local elementary schools as well as providing workshops and professional development opportunities for Educators. She has been a member of the Sacramento State University's Academic Talent Search faculty since 2012. For fifteen years Michele grew STC School of the Arts and created several programs while training many young theatre makers, storytellers & amazing humans who will go on to make their mark in the Arts field. Michele is a founding Board Member for SARA, the Sacramento Alliance for Regional Arts whose mission is to advocate for the regional arts sector of the Sacramento area.

Hirabayashi, Roy; School of Arts and Culture; San Jose, Santa Clara

Roy Hirabayashi co-founded San Jose Taiko in 1973, the third oldest taiko group in North America. Roy is an activist, composer, performer, teacher, and lecturer, and he has toured internationally performing both the taiko (Japanese drum) and shinobue (Japanese bamboo flute). In 2011 Roy and his wife PJ received the National Endowment of the Arts National Heritage Fellowship. In 2017, he was part of the US-Japan Council Japanese American Leadership Delegation. He is a co-founder and currently the Multicultural Arts Leadership Initiative Program Manager at the School of Arts & Culture at the Mexican Heritage Plaza in San Jose. Roy is a founding board member of the Japantown Community Congress of San Jose in San Jose Japantown. He is a senior fellow with the Silicon Valley American Leadership Forum and a 2015 John W. Gardner Leadership awardee.

Hirugami, Erika; Art Historians of Southern California; Los Angeles, Los Angeles

Hirugami serves as the Founder and CEO of CuratorLove, and the Executive Director of AHSC. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities. As a Getty Foundation Scholar and a Kress Foundation Fellow she has formed a part of various curatorial teams at museums and galleries across the United States and Mexico. Her written work has been published internationally.

Hirugami holds an MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. As well as multiple BAs from UCLA in the fields of Art History, Chicano Studies and Mexican Studies. She is currently a Doctoral Student at UCLA, where she challenges the convergence of transnational aesthetics with a special focus on undocumented Mexican experiences.

Hoffschneider, Nicole; N/A; Oakland, Alameda

Nicole Maria is a dance artist based out of Oakland, California. She has been studying, teaching, and performing contemporary and traditional forms of Arabic dance for over a decade. With a degree in Cultural Anthropology and World Music from San Francisco State University, Nicole has always been interested in the intersection of culture and dance and the study of dance in its sociocultural context. She is passionate about creating cross-cultural relationships that foster understanding and respect for one another and she believes that music and dance are a way to deepen the human connection and ultimately lead to a better world.

Holmes, Meya; The Sharpe Alliance; Granada Hills, Los Angeles

I am a graduate of the College of Business at California State University, Northridge with a degree in Marketing. I have experience in performing arts as a long-time competitive dancer since junior high school. I have formal dance technique training in various genres, including ballet, jazz, contemporary, lyrical, and hip-hop. I also have experience as a choreographer and artistic director with the Cal State Northridge based competition Dance Crew called FASMODO. I also have experience in positive youth development and education, community organizing, marketing, strategic partnerships, non-profit management, and grant funded program reporting. I am detail oriented, dependable and resourceful. Additionally, I have experience work as a Teen Peer Advocate with the nonprofit, Education for Quality Living, where she taught and implemented teen pregnancy prevention educational programs to promote healthy lifestyle choices, and personal and social responsibility among peers (middle and high school students). While working with this program, I trained with public health educators to implement evidence-based programming for education about Sexually Transmitted Infections, Being a Responsible Teen, and Teen Pregnancy Prevention.

Hopkins, Marsha; Otis College of Art and Design; Los Angeles, Los Angeles

MFA (Creative Writing), BFA (Painting) Otis College of Art and Design

Bio/Affiliation: CAAM, Bidy Mason Charitable Foundation, Faith Foster Families Network (3FN)

Teaching at Otis since Fall 2002 and is currently Adjunct Assistant Professor.

Awards/Honors:

Curricular Diversity Grant /Spring 2018

OARS Grant /Fall 2017

Publications:

Garb: A Fashion and Culture Reader, "My Bangles" Prentice-Hall, Otis Review, Beauty Otis College of Art & Design, Stalker, Nothing Moments, Sampling Black Churches CAAM Editor, writer, researcher, Martin's Funeral Beyond Image (online magazine), Short Story "Dogs" Postmedia Books. Currently working on a novel, Neighbors and Other Extraordinary People.

Humphrey, Amina; Critical Literacy Arts; Los Angeles, Los Angeles

I have over twenty years of experience in the arts, culturally-responsive teaching and learning and curriculum/instruction in English, special education, qualitative research, and African American studies. I am a Ford Fellow, Fulbright recipient, and UCLA alumna.

I am a writer, quilter, painter, photographer, and performance artist. I debuted my first play Black WomXn on Sexuality: Conversations with the Living and the Dead at the Santa Monica Playhouse on September 3, 2016 and again at the Sacred Fools Theater on December 11, 2016.

As an artist, my objective is to make political and thought-provoking social justice art, informed by the context of researching, teaching, and being a Black Womxn in America. Thus, it is my duty to accurately depict culture, authenticity, and representations of People of Color.

In 2020, my photography (i.e. artist's name Amina AmXn) was featured in the 2020 African American Heritage Month Calendar and Cultural Guide, presented by The City of Los Angeles Department of Cultural Affairs.

<https://culturela.org/wp-content/uploads/2018/08/DCA-2020-AAHM-FINAL-2-7-20.pdf>

Huston, Elizabeth; Synchrony; Redondo Beach, Los Angeles

I currently serve as the ED of Synchrony, a music presenting organization, as well as the Development Director of two music education programs in Philadelphia and Los Angeles. I have been producing live performances of music for ten years. I have been involved with music education in the public schools, privately, and through after school

programs for eleven years. I've worked on multiple teams for seven different non-profit arts organizations over the years and am very familiar with all sides of non-profit work.

Ideker, Paul; Redlands Symphony; Redlands, San Bernardino

For the last 11+ years, I have served as the chief executive of a professional symphony orchestra in California's Inland Empire. Our budget is just under \$1 million. We present a series of professional concerts each year and music education programs for about 7,000 kids. I am responsible for all administrative activities at the orchestra including programming, fundraising and general management. Before coming to Redlands, I was an arts consultant for 25 years, specializing in the performing arts including music, theater, and dance.

Isaac, Jean; Young Actors' Theatre; La Mesa, San Diego

As the founder of Young Actors' Theatre (YAT), I have over 20 years' experience working with all aspects in the theater community. I have a unique understanding of the needs and requirements for small arts organizations, and I have a strong sense of balance sheets and good bookkeeping practices. I have worked with teaching artists, students, and their families, and I have formed working relationships with many youth theaters in San Diego. Over the years, I have led most of our fundraising events including our annual galas and I have directed more than 50 shows in my career.

I am passionate about the arts and the benefits for the youth of our community. I have personally witnessed students who have started off shy and inhibited when they join our company to grow up and become outgoing, vibrant members of the community, excelling in college and beyond.

I believe that all students should have an opportunity to express themselves through character development, stage performance, or anything in between. I am a strong proponent of gender equality and racial equality and firmly believe that representation is very important in every aspect of the arts.

Isen, Thalia; The Veterans Art Project; Oceanside, San Diego

Hello. I am Thalia Isen, and I work for VETART (the Veterans Art Project) in San Diego County.

I have an MFA in Studio Art (Claremont Graduate University, 2018) and a BA in Philosophy (University of Redlands, 2001.) I am a practicing artist with strong critical reasoning and writing skills.

Reviewing proposals would benefit me as a grant writer.

When I was furloughed for the pandemic, I volunteered to write grant proposals, in an effort to sustain our organization. As an inexperienced grant writer, I was surprised when creative Forces awarded VETART a \$30000 contract I proposed. I am currently making five instructional videos about polymer clay that I designed in my proposal, which is very exciting for me!

I have written a number of other grant proposals (five or six?) as a volunteer for VETART. None of the other proposals involve my own artwork. One has been rejected and the others are pending.

Thank you for considering my application.

Jenik, Adriene; Arizona State University; Twentynine Palms, San Bernardino

Adriene Jenik is an artist and educator who resides in the desert. Her computer and media art spans 3 decades, including pioneering work in interactive cinema and live telematic performance. Her mediated performance projects have been written about in The New York Times, published in The Drama Review, and recognized by the Rockefeller Foundation. Jenik's current creative research projects include "data humanization" performances, immersive learning experiments and street performances reading "climate futures" with her ECOTarot deck.

Jenik received her BA in English from Douglass College, Rutgers University and her MFA in Electronic Arts from Rensselaer Polytechnic Institute. She has taught a broad range of electronic media classes at California Institute of the Arts (CalArts), UC Irvine, University of Southern California (USC), UCLA's New Media Lab and UC San Diego where she was a full-time research faculty member in the Visual Arts Department for 11 years. At Arizona State University, she serves as Professor of Intermedia in the School of Art, affiliate faculty in the School for the Future of Innovation in Society and a sustainability scientist at the Global Institute of Sustainability. More info at adrienejenik.net

Jensen, Charlie; UCLA Extension; Los Angeles, Los Angeles

Charles Jensen is the author of the poetry collection Nanopedia and seven chapbooks of poetry and creative nonfiction. The City of Los Angeles Department of Cultural Affairs designated him a 2019-2020 Cultural Trailblazer, and he is the recipient of the 2018 Zócalo Poetry Prize, a Dorothy Sargent Rosenberg Prize, the 2007 Frank O'Hara Chapbook Award, the Red Mountain Review Chapbook Award, and an Artist's Project Grant from the Arizona Commission on the Arts. His poetry has appeared in American Poetry Review, Crab Orchard Review, Field, The Journal, New England Review, and Prairie Schooner. He is the founding editor of the online poetry magazine

LOCUSPOINT, which explores creative work on a city-by-city basis. He lives in Los Angeles and directs the Writers' Program at UCLA Extension.

As an arts administrator, he has worked in community engagement, advocacy, arts education, and professional development. He served for 6 years on the Americans for the Arts Emerging Leader Council, co-chaired Emerging Arts Leaders/LA and serves on their advisory board, and volunteered with Arts for LA, Get Lit—Words Ignite!, and the LA County Department of Arts and Culture, among others.

Jones, Nicole; AfroUrban Society, Spearitwux, The People's Conservatory; Oakland, Alameda

Nicole (NiQueen) Jones is an Oakland based multidisciplinary artist and arts educator who intersects the concepts of social justice, youth empowerment, community unification and mindfulness. She has been a working artist since 1997, when began performing as a poet and dancer in Los Angeles's Leimert Park. After being cast in music videos with artists such as Wyclef and Digital Underground, her frequent performances in the LA hip hop scene allowed her to participate in fashion shows with Karl Kani and open up for iconic artist's Run DMC and Aerosmith at the House of Blues on Sunset Blvd. Her music & poetry was featured in several reggae mixed tapes through the 2000's. NiQueen moved to Oakland in 2007 and settled there with her family. She continued to enjoy writing poetry and reignited her childhood love of visual art as she navigated motherhood. She taught free classes and co-created Youth Art Shows with Oakland Terminal Art Gallery for years, and began teaching art and mindfulness with Oakland Freedom School. In 2019, NiQueen created a mobile "Living" Black History Museum with Spearitwux and created a daytime arts homeschool program for The People's Conservatory. NiQueen is currently an Artist Fellow with AfroUrban Society.

Juarez, Luis; Leadership; Salinas, Monterey

As Artistic Director and native of East Salinas, Luis xago Juárez is both a theater artist and co-founder of Baktun12, a performing arts collective that applies spoken word poetry, Chicano Theater and Documentary Theater as a vehicle for community transformation. As the playwright for the reAlisal series, Mi Abuelito Fue Bracero, and IYA The Esselen Remember, he has succeeded in connecting local stories with national and international histories. Through the Baktun12 Civic Action Teatro initiative he has supported the development of short theater pieces that engage directly with residents as primary storytellers to activate their own resident power. Currently, xago is teaching Chicano Theatre at the Hartnell College Alisal campus in East Salinas and has been currently awarded a Critical Mission Studies grant to mount and tour IYA The Esselen Remember to five University of California campuses in 2021.

Kao, Joseph; Coronado Playhouse; San Diego, San Diego

I come from a business/management background and have been active in the theater community. I have worked as a actor and an producer for the Coronado Playhouse but recently have taken an interest in the non profit development area and would love to grow my knowledge in this field. I have enrolled in the UCSD extension program for non profit management and development and look forward to gaining valuable knowledge. I attended the CAC meeting in Oceanside this past week and would love to contribute and get involved with the council in any way I can.

Karimi, Samia; ARTogether (Board), Luna Dance Institute (Intern), AACS (producer, choreographer); Albany, Alameda

I am a dance artist, teaching artist and choreographer with a passion for world cultures and social justice. I immigrated to the U.S. from Afghanistan at the age of 5 and after working in a corporate setting for 17 years I transitioned to the nonprofit space and performing arts in 2015. As a dance artist, I have been training and performing with Ballet Afsaneh as well as Nava Dance Collective since 2015, with a focus on Central Asian dance forms. I am currently transitioning from a full time dance teaching artist and development associate at Luna Dance Institute (LDI) to a part time LDI internship pursuing a partnership with a local refugee agency. Prior to LDI I was Program Director and dance faculty with DanceVersity World Dance for Youth, offering world dance programming to youth ages 7-17 in the East Bay (2017-2019). I recently also joined the board of ARTogether - bringing together refugee and immigrant communities together through art. I am a proud former Peace Corps volunteer, where I taught English as a Second Language and worked with Afghan refugees in Kyrgyzstan (1998-2001). I am a strong believer in the power of the arts to heal and connect humanity.

Kennedy, Lisa; Grove Playworks; Lemon Grove, San Diego

Lisa Kennedy is the Founder and Project Director of Grove Playworks Production Company. I got my start in the Arts on Stage as an Actor. I worked my way up to Stage Manager, Producer, Director and Playwright with many local theatres. The prestigious Olde Globe Theatre granted me a Shakespeare Internship in 2018, of which I excitedly completed. I'm a Script Reader for the San Diego Repertory Theatre and I'm a member of the Dramatist Guild and San Diego Playwrights. My Stageplays, "No Turning Back" and "Turning Back Again" are registered in the U.S. Library of Congress.

As a San Diego State University Certified Grantwriter, I applied and received a San Diego Artist Relief Fund Grant this year. I am both honored and humbled to even be considered as a Panelist for the California Arts Council.

Kircher, Nicole; Academy of Art University; San Leandro, Alameda

Nicole Kircher is an artist and art educator. She has exhibited in the U.S. and abroad (Thailand, Vietnam, Armenia, Cambodia, etc.) and has been awarded grants for artistic development and to attend residencies (Sustainable Bolivia and the Vermont Studio Center).

She has had her work featured in publications including PoV (England) and the Burlington Art Map (Vermont). Nicole has interned for non-profit arts organizations including the Center for Photography at Woodstock and Mount Tremper Arts (both in New York) and works primarily as a painter, photographer, and printmaker.

She has taught at private and public institutions in California, Vermont, New Hampshire, Thailand, and Taiwan. Nicole is an experienced art educator with active teaching licenses from California and Vermont (K – 12) and is currently teaching in the Schools of Art Education and Liberal Arts (graduate and undergraduate levels, onsite and online) at the Academy of Art University in San Francisco.

Klein, Michelle; Museum of Latin American Art; Long Beach, Los Angeles

I have worked in the museum field in Los Angeles for the past six years at both music and art museums. I received my BA in History from Gonzaga University and my MA in Museum Studies from San Francisco State with a focus on fundraising. Since then, I have served in a development capacity focusing on membership, annual giving, fundraising events, solicitation and stewardship, as well as grant writing at the GRAMMY Museum at LA Live, the Fowler Museum at UCLA, and currently at the Museum of Latin American Art (MOLAA) located in Long Beach.

My experience in the LA art world has allowed me to witness the trends and changes in the field. As a development officer, I have an intimate understanding of what art and cultural institutions are striving to achieve and what they need in order to do so. As a successful grant writer, I can recognize strengths and opportunities present in proposals and can quickly determine whether or not a nonprofit arts organization's request fits within the mission of granting organizations such as the California Arts Council.

Knighton, Leeane; LA County Office Of Education; Los Angeles, Los Angeles

Working with families and youth throughout LA County, I have come to learn of the therapeutic value of art as a vehicle for self-expression and self-care. After receiving my Masters Degree in School Counseling, I was able to work with incarcerated youth, ensuring that they were able to access the high school credits that would lead to diploma completion. When the voters in LA County passed Measure H and the Board of Supervisors were allocating funds, I my position changed to partnering with homeless service providers. Along with a team of colleagues, I provide educational advocacy and

counseling to families and youth experiencing various forms of homelessness. Personally, I rely on my practice of making art to relieve some of my stress and anxiety when I am not at work. I have been successful with incorporating art in community settings and events so that other service providers and clients might equally create a small “make and take” project.

Kouklis, Kathleen; None; Sacramento, Sacramento

I have a Master of Social Work from Sac State. I began my career as a county child welfare social worker before transitioning to macro-level social work with the California Department of Social Services. I created a youth art program that designed graphic images and painted murals. I also began doing freelance grant writing for local artists and art educators. I am now a program analyst for California Community Colleges where I provide analytical and administrative support to a region of community colleges for several program areas that provide services to increase access, equity, and success for our most vulnerable students e.g. foster youth, students facing poverty, and students with disabilities.

Koziatek, Marilyn; Granada Hills Charter; Chatsworth, Los Angeles

Marilyn Koziatek is the Special Projects Manager for Granada Hills Charter and is responsible for the school’s youth after-school program. Marilyn ensures that youth of all ages are accessing arts and digital media enrichment opportunities, academic tutoring, financial literacy, and more classes to help students during the difficult isolation and challenges of COVID-19 school closures. Considered one of the most ethnically diverse high schools with 50% of students socioeconomically disadvantaged, Marilyn’s after-school program ensures that thousands of youth are receiving collaborative, meaningful learning that expands their horizons. Marilyn has an M.A. in Communication at Johns Hopkins University and has a Bachelors degree from the University of Southern California. Marilyn lived in Sierra Leone, Pakistan and Nepal as a child. Living and working in LA, Marilyn spearheads advocacy issues to empower parents and community members to share their opinions with elected officials and is the Chair of the Valley Industry Commerce Association’s Education Committee. In her spare time, Marilyn enjoys spending time with her two young sons and visiting art museums. She is also a gifted painter and sketch artist.

Kraus, Victoria; Los Feliz Neighborhood Council; Los Angeles, Los Angeles

I grew up in predominantly Latino and working-class communities in Los Angeles and attended public schools. My access to arts and cultural programs were made possible through publicly funded after-school programs (orchestra, sports, visual arts) hosted by

community organizations through school and my local Boys and Girls Club. My family and I were also members of our local Japanese Community and Cultural Center where we participated in donation-based and/or subsidized programs (traditional Japanese dance classes, Japanese language school, food and cultural workshops) based on income level. Without these community-based programs that were available to all community members regardless of socioeconomic status, education level, occupation, or other demographic markers, I would not have the kind of worldview or perspectives in and on society I have today. I currently work at a small business that as a result of Covid-19, has had to shift operations in order to survive without redundancies. I volunteer as an elected representative in my neighborhood addressing constituent concerns and community issues. I also volunteer writing grant proposals for dublab, a nonprofit arts organization and radio station.

Kwina, Naru; Alternative Minds Foundation; Oakland, Alameda

Naru is an Educator/ administrator with over 30 years experience in childhood development. He is the Co-founder of Alternative Minds Foundation. He is the founder of Hip Learning which uses “Rhymes to Cultivate Minds”. Naru, in collaborating with the African Science Institute was awarded a 2004 Creative Work Fund Literary Arts Grant. In 2007-2008, and 2019-2020 Naru was awarded the City of Oakland Cultural Funding Program grant, and in 2009-2010 Hip Learning was awarded the Oakland Indie Award for Youth Empowerment.

As a community activist, Naru initiated a Black men’s forum, a playgroup for children of color, and has lent his talents to various events surrounding youth education, environmental awareness, political prisoners, AIDS\HIV, and healthy life styles choices.

Naru is also a veteran in the Bay Area Hip Hop scene. In 1987 (as “Sir Quickdraw”) he became one of the first artist from Oakland to record a rap record. Naru was the co-founder and lead vocalist of "Organic Creations", which blended Hip Hop, Jazz, Spoken Word, and Theater. Naru's 1998 NAP (Never Again Project) was a ground breaking Double CD that featured spoken word, hip hop, and a touch of jazz, and soul.

Laboe, Larry; NewFilmmakers Los Angeles (NFMLA); Los Angeles, Los Angeles

Larry Laboe is Co-Founder and Executive Director of NewFilmmakers Los Angeles (NFMLA), an organization committed to highlighting and connecting emerging filmmakers and storytellers worldwide. Larry is a member of the Producers Guild of America (PGA) and has been a Faculty Member at the San Francisco Art Institute (SFAI) and L Art University in Shanghai and Beijing. He is a Board Member of the BRIC Foundation, a Committee Member of SAGIndie and the Co-Chair of the Hollywood Chamber of Commerce Entertainment, Arts and Media (TEAM) Committee. Larry has produced scripted and unscripted streaming series and commercials, directed by talent

such as James Franco and Joseph Gordon Levitt, for some of the world's leading brands, networks and studios, including Disney, NBC, CBS, VEVO, Dailymotion, MTV, DEFY Media, Comedy Central, Verizon go90, Amazon, Complex Media, IKEA, Mountain Dew, Samsung, Coca-Cola, Verizon and Smuckers.

LaChaux, Mechelle; The ChauxNuff Gallery Jazz Theater; Oakland, Alameda

I have been a California Artist since childhood . I have performed in music and theater productions for over 40 years. As a Jazz and Blues Vocalist with many Bay Area greats . I was raised in the city of Oakland studied Film, theater arts, music, and media communications. i have worked with the Oakland Ensemble Theater, and sat on the board of the Bay Area Repertory Theater. I am currently the Historical Curator for the International Black Film Makers Hall of Fame Foundation.and an Alumni of the Art In Odd Places Festival New York City.

Landin, Andrea; East Bay Center for the Performing Arts; El Sobrante, Contra Costa

Andrea Shigeko Landin is currently the Director of School and Neighborhood Partnerships at the East Bay Center for the Performing Arts in Richmond, CA. Before moving to the Bay Area, she was the Director of the Ventura Harmony Project, a youth development program whose mission is to enact social change by providing low income youth with tuition free, high quality music instruction. In 2015 she was granted the City of Ventura Mayor's Arts Award, as well as recognized by the California Legislature Assembly for her contribution to the empowerment of the Latinx community. Andrea has also been one of 50 international musicians selected for the El Sistema Fellowship at New England Conservatory, doing research and residencies at programs in Boston, New York, Philadelphia, Alaska, and Venezuela. These experiences were added to her prior work in community building in the Guatemalan highlands where she designed and implemented projects that promoted environmental conservation and the preservation of ancestral practices through music and art. She holds a B.M. in Cello Performance and a B.A. in Anthropology from Oberlin College and Conservatory, and an MA in Education Policy and Leadership from Stanford.

Lang, Sue; Shasta State historic park; Redding, Shasta

I have been on the board of Viva Downtown Redding for 17 years and a member of the Design Committee, which reviews art projects in our downtown area. In addition, I was on the board of Renaissance Redding, a non profit service organizations, and spearheaded a public art project which is located in downtown Redding. I volunteer as

gallery docent at Shasta State Historic Park which houses a wide array of California Impressionist artist of world renown.

Lawrence, Charles; Community Literature Initiative; Los Angeles, Los Angeles

Father, Educator, Writer, Poet, Spokenword Artist & Host. He is a graduate of UCLA with a B.A. in History.

This gentle giant has a special gift for creating haiku and short stories accented with his wit and humble personality. AKoldPiece has traveled as far as the motherland "Afraka" to share his artistry.

Growing up, AKP stuttered tremendously and was uncomfortable communicating because of it. This caught the attention of his father who told him "to write down what he wanted to say" because when he was reading, his father noticed he did not stutter. In that moment, AKP became a writer.

AKP began studying the dictionary and reading every book he can get his hands on. Yet, it wasn't until his dad transitioned that he wrote his first poem entitled "A 12 Page Suicide Letter" in which he dealt with the unexpected passing of his beloved father.

Since, AKP has written a wealth of poems, short stories and Haiku. He is also a published author of the recently released book called "The Weather Report." A book of haiku and what he calls myku. He has also become a well-respected host for his ability to weave his friendly demeanor and humor into his stage time.

Leban, Lexi; Jewish Film Institute; Oakland, Alameda

Lexi Leban joined the Jewish Film Institute as Executive Director in 2011. A longtime member of the Bay Area film community, Leban has over 20 years experience in all aspects of film, from production to distribution to exhibition. Prior to her appointment, she served as the Academic Director of the Digital Filmmaking & Video Production at the Art Institute of California and creator of their Bachelor's degree program. As a documentary filmmaker, Leban has directed award-winning films that focus on women's rights, criminal justice and LGBTQ issues. Her films have screened widely at festivals in the U.S. and abroad. Her most recent film, Girl Trouble aired nationally on the acclaimed PBS series Independent Lens and an interactive game based on the film debuted at Sundance. She served for 8 years in the marketing and web operation department at New Day Films, a 40 year old filmmaker-run educational distribution company with over 230 award-winning titles. She earned a BA degree in Political Science from Barnard College of Columbia University and an MFA in Cinema from San Francisco State University.

Lewis, Karen; California Poets in the Schools; Albion, Mendocino

I've led hands-on creative writing workshops in grades K-12 since 1995 and have been affiliated with California Poets in the Schools. I received CAC-AIS grant support during multiple years to visit rural schools and deliver creative writing (poetry) and related visual arts programming. For several years I was a member of the Cal Poets Board of Directors (used to team work and advocating for complicated priorities including budgeting of programs). I was also on the judging panel for California Poetry Out Loud in Sacramento. In year one of POL, I rolled the program out in Mendocino County. I was the ED of the Mendocino Coast Writers' Conference from 2014-2016, during which I managed complex grants, established programming, and juggled budgets. I worked closely with a team of directors with diverse viewpoints and skill sets. My passion is to elevate the voices and ideas of youth, to inspire imaginative thinking and intellectual curiosity through participation in the arts. Arts are transformative, and people of all ages, cultures, language-groups, and places need access to participatory arts activities and events. We must support the visionary makers of the future, and encourage story tellers and artistic stewards of the past.

Liebowitz, Marian; Marian Liebowitz Artist Management; Morro Bay, San Luis Obispo

Marian Liebowitz is an acclaimed musician, professor, consultant, and executive director with international credentials. As a professional classical clarinetist, she appeared on stages the world over. Winner of the U.S. State Department/Kennedy Center 1997 Artistic Ambassador Competition, she was one of a small number of wind soloists ever to be selected for the California Arts Council Touring Artists Roster. After retiring as a clarinetist, Marian founded her own professional Booking Agency and Marian Liebowitz Artist Management (MLAM) has flourished ever since. A pioneer in the instruction of community outreach techniques for performers, she launched Heartpower Performances in 2009 with the express purpose of sending musicians into venues with at-risk audiences such juvenile offenders, disabled veterans, hospitalized patients, and any population that can't normally attend public concerts. Marian is a past recipient of the California State University Bautzer Faculty Award for excellence in fundraising, a skill she now uses to advise her organizational clients. She is also a successful grant writer, having secured funds from such organizations as the NEA, the CAC, the Disabled American Veterans Charitable Trust, and SouthArts.

Lin, Jas; asian mamas working in the arts, NAVEL; Walnut, Los Angeles

Jas lin (they/them) is a multi-disciplinary artist born, raised, and currently based on Tongva Land. Beginning their dance education at the age of two with ballet, lin was quickly introduced into the complexities of inhabiting a racialized and gendered body

while practicing the performing arts; of being both the creator and communicator of signifiers while having significations structurally and historically projected onto oneself. As such, their practice has become a life-long process of un-learning and, in turn, un-teaching oppressive, Othering, and superficial ways of moving, being, sensing, and knowing. lin's work is a practice of exorcising the body of oppressive socialized choreographies and decolonizing the internal and external surveillance cameras that suggest there is a Proper way to be in and move through the world.

Lin's choreographies, films, workshops, and photos have been shared and featured at distinguished cultural institutions and spaces around the world, including the British Museum, REDCAT Theater, Highways Performance Space, Art Share LA, IA&A at Hillyer, Floating Projects Hong Kong, Carnation Contemporary, Kassel Dokfest, MoCA Shanghai, and MADATAC.

Liu, Qinqin; Art Interplay; Fair Oaks, Sacramento

I am an artist, project manager and scientist with my Ph. D and interdisciplinary artwork for 30 years. My art is inspired by great values of diversity of people, culture and mother earth. My impressionist and abstract artworks have been exhibited at museums, galleries, corporations and conferences in California and beyond. Particularly, I enjoyed being an artist and interacting with art and cultural communities for public art education at the Yosemite National Park, providing community engagement and dialogues with people of color in California Vision Summit as well as workshops and conferences. As a project manager in the state of California, I collaborated with scientists and the art communities and organized art show in California Adaptation Forum. I also provided community art and education services as: 1) An art docent and an appointed committee member for San Juan School Education Programs, 2) A steering committee member for the International Olympic Sculpture Art Show in Sacramento; 3) Co-director for Global Art Science Environmental & Sustainability. My current artwork reflects my deep concerns about environmental and human health (<http://www.drqliu-artsience.net/>).

Liu, Rob; NTRL SLXN; Elk Grove, Sacramento

Rob Liu, AKA Rob Lootchi is born and raised in Sacramento, Ca. He has experience as a songwriter, musician, recording and performing artist, dancer, event organizer and more for over 20 years. He is a family man with two little ones that he loves to share and educate on his passion and love for the arts. He volunteers for community events such as youth sports leagues, school events, music and dance events, and more. He is proud of his upbringing and uses his knowledge to create his own art as well as mentor and inspire other aspiring artists and the future generations.

Lloyd, Davidson; SAG-AFTRA Foundation; Santa Monica, Los Angeles

I've spent most of my artistic life working in the Not-for-Profit world of theatre/performance, including 20 years as part of Keegan & Lloyd, America's First Opening Gay Performing Couple.

Lloyd, Terri; None; Los Angeles, Los Angeles

Terri Lloyd is a self-taught artist living and working in Los Angeles. In the late 1980s she accidentally landed a computer graphics job and spent the next 25 years in commercial art working as a graphic designer.

Volunteerism and community arts projects have been a prominent part of her activities. She has been a board member of Lummis Day Community Foundation, Historic Highland Park Neighborhood Council & Echo Park Arts & Festival.

In 2010 she founded The Haggus Society, a non-profit feminist arts group for women over the age of 40.

Terri has authored two books, When I Grow Up And Other Mantras, and The Little Red Book Of Commie Porn (out of print) with artist Norman Conquest.

Lloyd currently devotes much of her time to a fine arts studio practice and has work in several private collections within the U.S., Europe and Australia.

Lobatz, Tova; Kultivate Labs; San Francisco, San Francisco

My goals are to provide economic sustainability for nonprofits and artists. I help with fundraising strategies, prospect research, and formulating thoughtful and precise proposals. My areas of interest are in arts and culture, environment and conservation, economic development, and healthcare.

During my ten years in arts administration, I have produced over 100 art installations nationwide and successfully launched two public art projects. As director of Heron Arts, I have emphasized programming that reflects the community, are inclusive, and responsive to the needs of the diverse, emerging Bay Area art scene. My shows regularly feature women of color wrestling with themes of self-determination, identity and place, environmentalism, consumerism, and healing. To further that goal, I have developed strong partnerships with and curated shows to benefit charities such as La Casa de las Madres, which works with victims of domestic violence.

Lopez, Cecilia; UC Berkeley Undergraduate; Berkeley, Alameda

Cecilia Lopez is a photographer, research coordinator and literacy tutor. She is an advocate for human trafficking survivors, her creative work intersects social justice themes with photographic documentation. She is a second year at the University of California, Berkeley majoring in Sociology with a focus on Chicanx Studies and Digital Humanities. Currently, she is a research contributor developing an archival project for the life of Modesta Avila through a 2020 USLDH Mellon-Funded Grant.

Lowe, Jon Wai-keung; Freelance; Berkeley, Alameda

I worked in Bay Area theater for over 20 years. I started in stage management and moved through props and scenic painting to set and lighting design to directing and finally to writing. I've contributed to shows at Berkeley Rep, ACT, California Shakespeare Festival, SF Mime Troupe, Atlantic Theatre Co, New York Theater Workshop, and many smaller companies. My work has received Best of the SF Fringe and Outstanding Set Design from the Bay Area Theatre Critics Circle. This range of experience along with self-producing as The Visible Theater has given me a “big picture” sense of how work gets made.

I've twice served as a panelist for Theatre Bay Area's CA\$H grant, benefiting individuals and companies with budgets under \$100,000. I've won grants from Theatre Bay Area, Alliance for California Traditional Arts, and API Friends of the Theater. I wrote a successful application to the Creative Work Fund for a collaboration between artist David Chen and the Chinese Performing Arts Foundation.

I've directed short films and collaborated on digital games and virtual reality experiences.

My affiliations with Lincoln Center Directors Lab, Directors Lab West, and Shanghai Theatre Academy have broadened my viewpoint.

Loyce, Mattie; EngAGE Inc; San Francisco, San Francisco

Mattie Loyce is an interdisciplinary arts curator, creative producer and community organiser originally from and currently based in San Francisco, CA. Mattie focuses her work on engaging socio-political content and community building across disciplines and geographies. Throughout her career she has made a commitment to amplifying the voices and supporting the lives of people with marginalised identities, specifically people and artists of the African Diaspora, Queer people and People of Colour. Mattie has worked across United States, Brasil, the Caribbean, and United Kingdom collaborating and producing community-based projects and artworks.

Mattie has a BS in Sociology from Northeastern University, Boston and MA in Creative and Cultural Entrepreneurship with a focus on Leadership studies from Goldsmiths University of London. In 2014 Mattie started a travelling art gallery titled Mission Gallery, which travelled the United States and the UK. From January 2018- January 2020 she curated and managed the artistic programme of 198 Contemporary Arts and Learning in Brixton, London, UK. She currently is Program Director for EngAGE, leading an artistic and holistic programme for elderly residents of the Tenderloin neighbourhood.

Mackey, Mackey; Mackey Arts; North Hollywood, Los Angeles

Julienne Mackey (womxn, she/they) is a performer, creator, educator and producer in Los Angeles. She received her BFA in Dance Performance and BA in Psychology from University of California, Irvine. They have worked extensively in arts administration for groups including Bare Bones Dance Theater, Los Angeles Dance Festival, Brockus Project Dance, Nevermore Poetry Festival, West Hollywood Dance Festival and for many individual artists. She has worked as a professional dancer for Micaela Taylor, Madeline Hollander, Donald Mckayle, Pia Vinson, Deborah Brockus, Jordan Peele, Dorian Electra, Charlie XCX, Snoop Dogg, Pussy Riot, and ESPN. She has taught all levels of dance for master classes, residencies, weekly classes, studios, and public schools. She has accepted and completed grants from LA City Council Member Hilda L. Solis, Center for Cultural Innovation, and worked on teams executing grants for LA City Department of Cultural Affairs, California Arts Council and more. Mackey has a deep understanding of the impact of performing arts and the needed tools for execution of effective programming.

Mahon, Nann; Elk Grove Arts Commission; Elk Grove, Sacramento

I have served six years on the Elk Grove Arts Commission. Before that, I served two terms on the Sacramento Metropolitan Arts Commission. I am a published writer and have had three stage showed produced locally. I have published three novels and worked a a staff writer for several newspapers and magazines. Experience on panels include visual art for parks, speech, and literary. I earned a Bachelor of Arts degree from CSUS.

Malik, Meena; New England Foundation for the Arts; Torrance, Los Angeles

Meena Malik is a recognized vocalist, arts consultant, and cultural organizer. As the Program Manager of Theater at the New England Foundation for the Arts, she manages the National Theater Project, a grant program that supports the creation and touring of devised ensemble theater work. Meena has worked in the performing arts community as facilitator, grant panelist, educator, speaker, and consultant with organizations such

as Network of Ensemble Theaters (NET), MAP Fund, CreateWell Fund, Somerville Arts Council, Women of Color in the Arts (WOCA), Superhero Clubhouse, El Sistema in Acarigua, Showa Boston, Japanese Arts Network, and many others. An alumna of the artEquity Facilitator Training, Meena is actively engaged in a national community of practice for anti-oppression work in the arts. As an artist, Meena has performed with Opera Providence, MassOpera, Boston Opera Collaborative, New England Orchestra among others. She currently performs with Voci Angelica Trio, an international band that creates a musical fusion of world folk and classical music that transcends political and geographic borders. Meena holds a MM in Vocal Performance from New England Conservatory and a MS in Arts Administration from Boston University.

Mathews, Shelley; None; Sacramento, Sacramento

I have recently retired after twenty years serving the nonprofit community as a grant research/writer.

Many of those years were spent working with performing arts and arts education organizations in their quest to acquire and sustain funding. They included Bear Valley Music Festival, Sierra Ensemble, Sacramento Music Theatre, Friends of Sacramento Arts, and Steiner College (now known as Meristem). On many occasions, I have served as a grant reviewer (consultant) for education and social service organizations whose mission was to fill the need gap for underserved youth populations.

This experience over the years provides me with the skill to assess the need and ability of an organization to see a project thru from beginning to end and meet their objectives based on a succinctly submitted request for financial support.

McCord, Garrett; Freelancer; Sacramento, Sacramento

I have worked as a freelance writer for a number of well-known organizations including Gourmet, Smithsonian, and The New York Times; and have written two best-selling cookbooks. I was the development director for the B Street Theatre in Sacramento for its new children's theater for five years. In addition, I managed and facilitated a \$23 million grant making program for the California Department of Food and Agriculture that funded 75+ programs throughout the state annually. Currently, I work as a freelance grant writer working with artists and nonprofits to help them find their initiatives and projects throughout the state and country.

McGuinness, Nanette; Ensemble for These Times; Berkeley, Alameda

Soprano and Ensemble for These Times (E4TT) co-founder and currently Artistic Executive Director Nanette McGuinness has performed in 12 languages on two

continents in over 25 roles with the Silesian State (Czech Republic) and locally with Opera San Jose (Opera in the Schools), West Bay, Pacific Repertory, Trinity Lyric, and Livermore Valley Operas, among others, with Bay Area solo engagements that include Mahler's Fourth Symphony, Requiem (Fauré), Lord Nelson Mass (Haydn), Vesperae Solennes (Mozart), and Handel's Messiah. Chamber Music Magazine called "Fabulous Femmes," her debut CD of music by women composers "perfect for the song recital lover;" her first two recordings with E4TT have won Silver and Gold Medals in the Global Music Awards, and under her leadership, E4TT was awarded second place in 2019 for Chamber Music Performance by The American Prize. McGuinness holds a PhD from U.C. Berkeley, and an MM in Vocal Performance from Holy Names University.

Medak, Alan; Vineyard Touring Opera Company; Claremont, Los Angeles

Founder and President of Vineyard Touring Opera Co., Inc, since 2009. Produced over fifteen operas performing in under served communities around Los Angeles, including "Olvera Street" an original opera about Los Angeles in the 1920s. Have received previous grants from Cal Arts, DCA and LA County Arts Commission. Developed and host Southern California Opera Network with open singer auditions. Collaborated with USC to give opera experience to advanced Doctoral Conducting Student.

Meders-Knight, Ali; Chico Traditional Ecological Stewardship Program; Chico, Butte

Ali Meders-Knight is a Mechoopda tribal member, mother of five, painter, and traditional basketweaver based in Chico, CA. She is a Mechoopda Tribal liaison working to form partnerships for federal forest stewardship contracting and tribal forestry programs. She has been a Traditional Ecological Knowledge (TEK) practitioner for over 20 years, collaborating on environmental education and land restoration projects with Chico State University and the City of Chico. She is an artist and muralist that has completed several projects around Chico depicting the landscape and Mechoopda life before colonization.

Medua, Maria; Canal Alliance; Corte Madera, Marin

Maria Medua is Senior Development Manager at Canal Alliance, a nonprofit champion of immigrants who are challenged by a lack of resources and an unfamiliar environment. We believe that everyone has the right to achieve their dreams. Every day, we educate, empower, support, and partner with motivated immigrants and their families to best meet their unique needs—from putting food on the table, to becoming U.S. citizens, to

learning English, and graduating from college. Because when we support immigrants, Marin becomes a place where everyone can live, work, and succeed.

Prior to working for Canal Alliance Maria was the Director of the SFMOMA Artists Gallery in Fort Mason Center. During her 11 year tenure she worked with over 300 Bay Area artists, led the development of a digital catalog, piloted workplace diversity exhibitions, and customized a program for a major Healthcare provider. She also Established long-term relationships with our Museum guides and supporting members.

Mehrmand, Sonia; Diversity Arts Australia; Rancho Santa Margarita, Orange

I recently moved back to Southern California after 4 years of living in Sydney, Australia. I am currently working remotely for Diversity Arts Australia, a Sydney-based national arts organization that is Australia's national voice for racial equity in the creative industries. I am also in the process of setting roots here, and eager to reacquaint myself with the local arts landscape. Prior to moving, I received my Master's degree in Public History and Museum Studies at the University of California, Riverside. I also worked at the Huntington Library and spent the final semester of my master's degree working on an Ansel Adams cataloguing project at the California Museum of Photography.

Over the past few years, I have become very familiar with the grantmaking process (from the grantee end). I believe that I bring a valuable perspective to the table that is informed by my work experience, my research, and my identity. I am an Iranian-Italian-American woman who was raised in the Inland Empire. I am the daughter of migrant parents. I grew up living between multiple worlds, and as a result I've dedicated my work and research to expanding people's understanding of art, history, and culture.

Mele, Jessica; Hewlett Foundation; San Francisco, San Francisco

Jessica Mele is a Program Officer in Performing Arts at the William and Flora Hewlett Foundation. She manages a diverse portfolio of grants to Bay Area performing arts organizations, with a particular focus on arts education advocacy and policy. Previously, Jessica was executive director at Performing Arts Workshop, an arts education organization in San Francisco. During that time, she was also an active arts education advocate, serving on the executive committee of the Arts Provider's Alliance of San Francisco, the steering committee of the Alameda Alliance for Arts Learning Leadership, and the national advisory council of Teaching Artist's Guild.

Mello, Sam; Sacramento History Museum; Folsom, Sacramento

I love history, the arts, community building, and education. As a graduate of California State University, Sacramento with a degree in Psychology, I have spent over a decade

working and volunteering for museums and community programs. I have worn many hats throughout my career in nonprofits. I served as Program Manager for the California State Railroad Museum Foundation, working on community partnerships, fundraising events, and education program development. In my role at the Sierra Sacramento Valley Medical Society my primary focus was managing the mental health programs available to our first responders in crisis. I have served in positions in Membership and Development, Finance, Tech Support, Marketing and Events, and Public and Mental Health. In addition, I have worked with government organizations, State and local, as partners with our local nonprofits. I am currently pursuing a career in grant writing, and taking on a grant writing internship with the Sacramento History Museum. I am a former competitive Irish dancer, a mother of three children, and I enjoy writing, board games, and building Legos with my sons.

Millar, Michael; California State Polytechnic University, Pomona; Valencia, Los Angeles

Dr. Michael Millar is Lecturer Emeritus in Music Industry Studies at Cal Poly Pomona and is a past Director of the Center for Community Engagement for the University. He is a member of the Arts Commission for the City of Santa Clarita and was its founding Chair in 2009. He holds the degree of Doctor of Musical Arts, with concentrations in Performance and Arts Administration, from Claremont Graduate University, where he studied management and leadership with Peter F. Drucker and Jean Lipman-Blumen. He has served on arts grant review panels for the City of Santa Clarita, Los Angeles County, and the College Music Society.

Dr. Millar's nonprofit management positions have included that of Executive Director of the Arts Council of Kern (2011-13) and Development Director of Southwest Chamber Music (2005-07). He performed with Southwest Chamber Music on the 2004 Grammy Award-winning CD, Carlos Chávez: Complete Chamber Works, Vol. 2. Michael Millar is an Education/Trombone clinician for Conn-Selmer, Inc. and has presented numerous workshops in entrepreneurship, community engagement, and professional development at universities and conferences. He is a voting member of the National Academy of Recording Arts and Sciences.

Miller, Kathy; Coastal Arts League; Half Moon Bay, San Mateo

Kathy Miller is a landscape oil painter and graphic designer having studied at the College of Fine Art, Syracuse University and Graphic Design, School of Visual Arts, NY. Although she has had a deep interest in art since childhood, Kathy has enjoyed her 35 year career as a corporate event manager producing meetings and events internationally. Her paintings most often reflect growing up in Westhampton Beach living

by the ocean. She enjoys painting beach and water scenes with its ever-changing light, color and movement.

Before moving to Half Moon Bay her work was show in the Fitzgerald Gallery in Westhampton New York. Kathy has participated and sold in many art exhibits including the The National Art League, Guild Hall East Hampton, and The Barnes Gallery, Garden City. Having moved to Half Moon Bay in 2018, her work is shown in town in Luz Luna and also the Coastal Arts League.

Since 2018 she has been an active volunteer in the Coastal Arts League, Half Moon Bay. Currently she is the Treasurer on the Board.

Miller, Patti; A Noise Within; Los Angeles, Los Angeles

Patti Anne Miller is an Arts Administrator currently working as the Director of Development at A Noise Within. Previously having worked in New York as a producer and fundraiser, she has worked with: IAMA Theatre Company, The Playwrights Realm, Ars Nova, Williamstown Theatre Festival, The Public Theatre, The 24 Hour Plays: Broadway, and Portland Stage Company (Portland, Maine). She previously held titles as the Director of Development at The Playwrights Realm, Artistic Producer of The 24 Hour Plays: Nationals Program, and Producing Director of Vertigo Theater Company. She has spent her life involved in the arts, and her passion for community, culture, and expression drive her fundraising efforts to make a difference in the American Theatre. She received her B.S. in Theatre Education from The University of Evansville.

Miller, Phyllis; Visual Beyond Words; Santa Monica, Los Angeles

Phyllis T. Miller, Navy/Vietnam with over 25 plus years of experience in fine art, medical illustration, drafting, and art therapy.

Creator/founder of "The Veterans Art Venue" & Meroe gallery since 2009.

The artist's mission, to continue the agenda of "The Veterans Art Venue", to empower veterans through art. Three art venues, "Therapeutic Paint & Sip", "Art Sessions", for veterans who are seasoned artists, and art exhibit tours, "Visual beyond Words", featuring selected works of fellow veteran artisans, in major cities across the nations.

Phyllis T. Miller, Painting and illustration have kept the artist grounded and balanced. Phyllis had created a patriotic art series; the two prominent series of art are as follows:

The Price of Freedom

"The Price of Freedom" is a tribute to those of valor and to those who are among us with the nightmares of wars of past and present, for the price of freedom.

The Eye of the Sentinel

"The Eye of the Sentinel", a 36X48 canvas wrap, original in tribute to fellow women veterans and active duty military women of our armed forces.

Minano, Donna Marie; Inland Valley Repertory Theatre; La Verne, Los Angeles

Donna Marie Minano received her bachelor's degree in oboe performance from Cal State Long Beach, and has been actively involved in the arts all her life. Besides being a musician and music teacher, she serves on the board of the San Bernardino Symphony. She and her husband Frank co-founded the Inland Valley Repertory Theatre in 1990. They received the Primavera Award for outstanding contributions to the cultural arts in 1990 and 1991 from the Rancho Cucamonga Community Foundation. Mrs. Minano has also directed choirs for many years and formed and led a multigenerational, multicultural choir to Italy in 2001.

Mincer, Martha; LCRAI; Kelseyville, Lake

Martha Mincer has a MA in Clinical Psychology and is a graduate of Columbia Graduate Business School's Program of Organizational and H. R. Development.

She is a principal of Stonehill Consultants with 35 years experience in leading edge research, best practices identification, delivery of major projects. Her clients include AT&T, American Express, British Petroleum, Citigroup, Charles Schwab, JC Penney, JPMorganChase, Humana, IBM, Iowa Hospital System, MetLife, Prudential, State Farm & USPS.

Currently Martha is on the board of the arts non-profit the Lake County Rural Arts Initiative. She was one of the founders. Lake County CA is a diverse and economically challenged county. This non-profit is focused on arts integration in the schools to give an edge in future skill sets (innovation and creativity), as well as success in current education, and supporting an economic strengthening by shaping the county an arts destination to attract tourism and relocation.

Miranda, Valeria; Santa Cruz Art League; Santa Cruz, Santa Cruz

Valéria Miranda is the executive director of the Santa Cruz Art League, a multi-disciplinary art center, which celebrated its 100th anniversary in 2019. Valéria also teaches graduate art and museum education at the Academy of Art University. She is passionate about the power of the arts and culture to change individuals, communities, and society. Valéria has worked in and with arts organizations since 1992. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art. She also consults in equity and racial justice, nonprofit administration, education,

strategic planning, and fundraising. She holds an MBA in Sustainable Management from Presidio Graduate School in San Francisco.

Valéria is an alumna of the Americans for the Arts Leaders of Color Forum, Multicultural Arts Leadership Institute and of the Packard-funded Arts Leadership for the Future.

She is very interested in incarcerated citizens and restorative justice and has taught in the Santa Cruz County jails since 2013.

A native of Rio de Janeiro, Brazil, Valéria is an Afro-Latina whose artistic practice is in dance and visual arts. She has been in the US since 1991.

Mitchell, Marcus; Capital Integrated Arts LLC; Los Angeles, Los Angeles

Marcus Mitchell is the founding owner and director of Capital Integrated Arts, an independent public art consulting agency providing administrative and project management services to municipal agencies, artists, cultural organizations and private developers. Marcus previously served as Director of Public Art at Charlotte Douglas International Airport (Charlotte, NC) with the Arts & Science Council where he managed and implemented ambitious new commissions for the airport's rapidly growing City ordinance-funded permanent art collection. As Project Manager with Creative Time and private art consultant Suzanne Randolph Fine Arts in New York City, Marcus provided indispensable project management and community engagement support to internationally renowned artists, curators and museums to realize ambitious and critically-acclaimed public art projects working in close partnership with cultural institutions, heritage sites and communities located in Harlem, Brooklyn, Queens and the Bronx. Marcus holds a degree in Curating Contemporary Art from the Royal College of Art (MA, 2009) and studied Art History at University of Southern California, Los Angeles (BA, 2003).

Mjasiri Cooper, Moza; Black Arts Los Angeles, Inc.; Los Angeles, Los Angeles

Born in Zanzibar, Tanzania, grew up in UAE and UK. Schooled in UK with general education in office practice. 1982 moved to the USA; worked with the ANC in NYC. 1984 moved to Los Angeles with Canadian Broadcasting Sales Division. my passion is to promote, unite, teach and learn all forms of art and culture to the young and matured in the USA and abroad. I have a non-profit organization BLACK ARTS LOS ANGELES, INC., that serves and produces Annual Juneteenth in Los Angeles since 2009 and also promotes music, film and cultural programs that bridges all cultures of the world.

Moe, Liv; Verge Center for the Arts; Sacramento, Sacramento

Liv Moe is an artist, curator, writer, and arts administrator. She is the Founding Director of Verge Center for the Arts, a contemporary art center and artist residency in Sacramento, California. Since 2008, Moe has organized and collaborated on over 40 exhibitions working with artists and curators that include, the Guerrilla Girls, Art F City's Paddy Johnson, Stephen Kaltenbach, Robert Nickas, Morehshin Allahyari, and The Pit's Adam Miller. Verge's programs have been featured in national publications which include Art in America, Vice, ARTnews, Hyperallergic, Art Forum, and Art F City. In addition to her work at Verge, Moe has an active studio practice and is currently working on a collection of essays.

Moon, Emma; Formerly with Montalvo Arts Center; San Jose, Santa Clara

Emma Moon has over 15 years experience in senior leadership positions fundraising for various Bay Area arts and culture organizations, such as Montalvo Arts Center, Other Minds New Music Festival and Stern Grove Festival, among others. She is also a performing classical musician and a core member of the Berkeley Symphony and the Freeway Philharmonic as well as a private instructor at UC Berkeley's Music Department. Emma has served as a panelist on the San Jose Arts Commission takepART grants panel.

Moran, Bianca; Active Cultures/ Independent Curator; Los Angeles, Los Angeles

Bianca Moran is an independent curator and educator based in Los Angeles. Her curatorial practice is invested in the deconstruction of anti-blackness within notions of "Latinidad" through interrogations of visual culture and historical narratives in both the U.S. and Latin America. A former K-16 educator in Los Angeles, her practice is deeply informed by education, and through relevant and responsive pedagogy. Her research interests include history, race and ethnicity, identity politics, diaspora, education and pedagogy, political theory, film and visual culture. She is interested in the reimagining of art history and the spaces where art resides. Bianca is currently pursuing an M.A. in Curatorial Practice in the Public Sphere at USC and holds an M.Ed. in Education from UCLA and a B.A. in Political Science from UC Berkeley. She also completed a culinary arts program at Le Cordon Bleu. Bianca is currently working as a curator and public programs coordinator at Active Cultures, a public arts organization working at the intersection of food and art. She was born in Los Angeles and raised between the Bay Area and LA. Bianca is also a single mother raising her daughter, Paloma.

Morton, Allen; Creating My Reality; Moreno Valley, Riverside

My name is James Allen Morton. My parents are Scotch Irish from Texas and Mexican from Michoacán, Mexico. I earned an AA in Behavioral Science from Butte College and a BFA in Drawing and Painting with a minor in Education from Cal State Fullerton. My clubs include Creating My Reality Artist Collective, Students for Peace and Social Justice, Chico State Sustainability Conference, Pick Group, Riverside Day of the Dead, and Inland Mujeres. My career as an independent contractor had lead me to become Head Preparator of UC Riverside's Museum of Photography and later the head of Exhibitions and Collections at the Riverside Art Museum. Since resigning from museum work I have continued to participate in the annual Riverside Day of the Dead festival. My collective has participated in a number of community events in Baja California, Mexico. Along with my mom we have coordinated community cleanups and mural making projects. There are currently 5-6 of our murals of ours in the city of Rosarito. Since Covid unraveled life in March I haven't done many community projects. I see this opportunity as a great way to participate while the world adjusts to Covid 19.

Mraz, Anna Lee; Casa Circulo Cultural and Mills College; Redwood City, San Mateo

Project Manager and grant writer at non-profit Casa Circulo Cultural in Redwood City, California where she teaches social skills and leadership to adolescents, and she also edits books for their press. She is also setting up a Women's Social Lab, a collaborative and supportive workspace that benefits local young girls and women from under-served communities through storytelling.

Anna Lee Mraz has curated photography exhibits in Mexico City and Brisbane, Australia. She has produced and edited medium as well as short documentary and fictional videos. She is a writer and producer for Peninsula 360 Press, a local digital multi-ethnic media outlet.

She is currently a Visiting Research Fellow in the Research Justice Intersections Program at Mills College. Author of two bilingual children's storybooks for Hispanic children living in the Bay Area.

I was also a belly dancer for seven years. And a Salsa and Cumbia teacher.

Muñoz, Laura; The Arcata Playhouse; Arcata, Humboldt

I started my physical training early on as gymnast. Then as a dancer.

I graduated from HSU in 1993 in Studies of the Earth.

I am a graduate of the Moving On Center, with certifications in Interdisciplinary Studies and Somatic Movement Therapy.

I studied Dance and Music in the Academy of Dance in Accra, Ghana.

I have various certifications in yoga, which I have studied for the last 28 years.

I attended the University of Amsterdam, the School for New Dance Development.

I consider myself a lifelong student, not only of dance and theater, but science and the humanities in general.

My last jobs have been as core faculty for the MFA program at Brown/Trinity Consortium in Providence, RI, and core faculty at Dell'Arte International, with whom I have had a relationship for 22 years both as a teacher and as an artist.

My current job is at the Arcata Playhouse, where one of my main tasks is to create or strengthen artistic relationships with cultural minorities. I have also started, together with Jackie Dandeneau, a working group of equity arcata: JustArts. We are working to organize opportunities for artistic expression, exhibition, performance and dialogue surrounding racial equity and justice.

Muro, Marvella; Self Help Graphics and Art; Los Angeles, Los Angeles

As Director of Artistic Programs and Education at Self Help Graphics and Art, Marvella Muro spearheads its exhibitions and the long-standing Professional Print Program, Barrio Mobil Art Studio, and Summer of Youth Program. Since 2019, she implemented a Biennial Print Summit, curated serigraph projects, established the Artists Committee to guide the monthly Artist Lab series, and restructured the Artist in Residence program. As the head of education, she launched a Youth Committee, Creative Labs partnership with a local high school, and collaboration with three art schools. She initiated a year-long Census Art campaign educating communities on its urgency.

Before joining SHG, she was the Community Engagement Manager at LACMA, developing and executing art programs with community partners, artists, and social service groups. As Executive Assistant at USC Pacific Asia Museum, she oversaw the museum's day-to-day logistics and co-developed public programs. Marvella has extensive experience in managing and implementing large-scale exhibitions, grants, programming, and publications. She has a B.A. in Art History from Cal State University, Fullerton, and earned her M.A. in Arts Management from Goucher College.

Musik-Ayala, Isaiah; Self; Sebastopol, Sonoma

I am a professional singer, stage performer, and recording artist.

In addition to a dozen operatic roles at Opera San Jose, I have performed with Sarasota Opera, Opera Tampa, Savannah Opera, Chautauqua Opera, West Bay Opera, Loft Opera, Opera San Luis Obispo, Tel Aviv Summer Opera, and On Site Opera.

Muslar, Elena; Loyola Marymount University; Ontario, CA, San Bernardino

Including my full bio split between this question and the next since it address both questions.

Elena Muslar is a Career & Mindset Coach for creative professionals of all ages who are leading the charge as changemakers and trailblazers in their industries. Her coaching philosophy is rooted in three pillars: workforce equity, racial justice, and radical self-care. A proud native of South Central Los Angeles, with over a decade of experience in arts, cultural, and multidisciplinary producing, Elena has consulted and crafted creative professional development experiences for nationally recognized arts organizations, locally led community collectives, and higher educational institutions. Elena is the Associate Director for Creative Professions and Strategic Initiatives at Loyola Marymount University. In her role, she is the career coach for both undergraduate and graduate students in the College of Communication and Fine Arts and School of Film and Television. Additionally, she oversees the event and brand strategy for the LMU Career and Professional Development office. Elena is also the Leadership Coach and Teaching Artist for the Center Theatre Group Student Ambassadors Program and privately coaches clients...

Naideau, Cynthia; A Noise Within; Alhambra, Los Angeles

Originally from Long Island, NY, I have lived in Los Angeles since 2013. My passion for the arts stems from the ingrained ideals of community and creativity exhibited throughout my childhood as I participated in music, dance, theatre, and the visual arts. Most recently, I have worked with nonprofit visual arts organizations in New York and Los Angeles, such as Con Artist Collective and Art Share L.A. as well as doing contract and freelance work for individual artists and galleries. I currently work at A Noise Within as the Development Associate and assist in all fundraising efforts alongside the Development Director and Institutional Giving Manager. I received my B.A. from Occidental College in Art History and the Visual Arts in 2017 and an M.S. in Arts Administration and Museum Leadership from Drexel University in 2020. My Master's thesis explored environmental sustainability in the Southern California visual arts world focusing on how organizations can change their business habits and organizational culture to promote an eco-friendly work environment and green future for the field.

Naxon, Lenore; Naxon Consulting; San Francisco, San Francisco

Lifelong arts leader, two time CAC panelist currently consulting with arts organization in program and staff development, fund raising and board relations. New initiative with independent artists providing them with training in branding, web, social and marketing preparedness for touring.

Nelson, Natalie; Pence Gallery; Davis, Yolo

I grew up in a military family, thus I had to adapt quickly to new environments as we travelled throughout the US for my father's work. One of the most amazing places we lived was Oahu, where I spent my teen years. I left when I graduated, went to UC Santa Cruz to study visual art, but switched quickly to art history. I have always done painting, photography, and crafts, but until recently, I haven't exhibited in the community. Now I have my own studio space and try to exhibit as I can locally.

I spent years working teaching art history and education, and finally I got my Master's in Art History at USC, with a focus in museum studies. I've been working in nonprofit art museums and galleries for over 20 years now. My background is largely in art education, and then I moved to curatorial work and arts administration. I worked at the Oakland Museum, the Crocker, and now at the Pence Gallery for 15 years as their Director.

I have two amazing daughters and a husband who is a teacher, and we live in Davis.

Nguyen Smirnow, Candy; Colburn Community School of Performing Arts; Arcadia, Los Angeles

Arts administrator with over 15 years of experience supporting artists ranging from professionals at the height of their careers, to students that are just discovering their talents. She began her career in the music department at Creative Artists Agency (CAA) where she started as a contract administrator and ten years later exited as a music executive. Her dedication to the arts continued as she shifted her focus to arts education and advocacy in her position as Interim Executive Director of Michigan Youth Arts. In 2013, she returned to her Southern California roots to accept a position as Business Manager/Registrar for the Colburn Community School of Performing Arts. She was named Assistant Dean in 2018, making her one of the first persons of color in a leadership role at the academic institution.

Nickel, Larissa; Antelope Valley College; Lancaster, Los Angeles

Larissa Nickel is an interdisciplinary artist, designer, curator, and educator with degrees from the University of California, Santa Barbara, and Johns Hopkins University. She explores new forms of museums and art experiences using visual art, new media, theory, and cultural exchange as platforms for social engagement. She has developed and executed art and public programming at the Antelope Valley College Art Gallery, the Lancaster Museum of Art and History, the Lancaster Public Art Foundation, the Smithsonian Institution, and collaborative arts initiatives and collectives. Using the museum as an active methodology for artistic practice, she creates artworks and social practice projects which explore the science, history, communal structure, memory, and

material culture of objects—and their ever-evolving concepts and collective relationships. Her work has been shown in group exhibitions at the Armory Center for the Arts, California State University Northridge, Cerritos College, the Los Angeles Municipal Art Gallery, the Lancaster Museum of Art and History, the Torrance Art Museum, and alternative spaces.

Nobles, Sarah; Creative Crossing Co-Creat; Bakersfield, Kern

My name is Sarah Nobles, I have a diverse background working in HR and customer service. I'm also an artist and co-founded a Kern County organization called Creative Crossing Co-Creat that provides free murals to the community for the purpose of reinventing forgotten spaces such as alleys, art awareness and accessibility to all. In addition I have worked with the Arts Council of Kern as a working artist and grant recipient. I also sit on the Board of Directors for the Hub of Bakersfield, a non profit organization dedicated to innovating Bakersfield.

O'Donoghue, Bonnie; Will Travel for Art Consulting; Oakland, Alameda

Stevie Wonder said "Music is a universal language we all can understand." I believe in the power of art to move hearts and minds and worked across the industry for almost 10 years. It would be an honor to serve on the CAC Grant Panel.

I am manager and communications professional with a track record supporting top-tier executives and trustees at world-class art orgs and businesses; ranging in operating budgets \$6M+to \$85M+.

EDUCATION:

2012 | SCHOOL OF THE ART INSTITUTE OF CHICAGO

MASTER OF ARTS, ARTS ADMINISTRATION & POLICY

2006 | UNIVERSITY OF IOWA

BACHELOR OF ARTS, THEATRE ART & ART HISTORY

SELECTED WORK EXPERIENCE:

2017-2015.....SAN FRANCISCO SYMPHONY

MANAGER, CORPORATE PARTNERSHIPS & COMMUNICATION

2015-2012.....LESLIE HINDMAN AUCTIONEERS

DIRECTOR, BUSINESS DEVELOPMENT; AND ACCOUNT EXECUTIVE, REGIONAL OFFICES

2010-2009 HARRIS THEATER FOR MUSIC & DANCE
ASSISTANT TO THE PRESIDENT & MANAGING DIRECTOR

GRADUATION INTERNSHIPS & WORK:

2012 ASIA ART ARCHIVE, HONG KONG

2012 MUSEUM OF CONTEMPORARY ART, CHICAGO

MEDIA RELATIONS

2011 ANDREA ROSEN GALLERY, NYC

2011 RHONA HOFFMAN GALLERY, CHICAGO

2011-2010 STUDENT UNION GALLERIES, SAIC

DIRECTOR OF COMMUNICATIONS

Ohslund, Patrick; Bay Area Creative (arts education non profit); Alameda, Alameda

I have worked as a professional spoken word poet and teaching artist for over ten years and have funded 70% of this work through grants. In my time as a professional artist I have toured across the country five times featuring at historic spoken word poetry slams such as The Nuyorican poets cafe, Mercury Poetry Lounge, The Berkeley Slam and have opened for The Wailers at the Desert Rocks Music festival. The majority of my professional artist career was spent in a duet poetry troupe, Jackhammer Serenade with a long time friend Dre Johnson. Our work is composed of critique of the inequity in our nation's education system, healing the gaps between various cultures in the Bay Area and recovering from trauma. Currently I am serving as the executive director of Bay Area Creative, as such I am developing curriculum, teaching poetry workshops, envisioning and launching projects while also holding the position of the lead grant writer and development director. We are serving over 6,000 students per year in five counties in the SF Bay Area. Our staff is composed entirely of BIPOC artists who share the teaching and admin work.

Oliver, Faye; OVERCOMERS With Hope Inc; Oakland, Alameda

After retiring as a IT Project Manager, I volunteered with OVERCOMERS With Hope to assist with project management. The focus was coordinating media projects for underserved participants in the Juvenile justice system , veterans and senior citizens. The facility is a full scale production environment due to donations from industry participants. It has been my responsibility to insure participants are versed in soft skills as well as the arts.

Oller, Lee; Curtains Up Youth Theatre, AdmitOne College Advising, and Community Arts Foundation; Walnut Creek, Contra Costa

I've been an educator for over 30 years. I began my teaching career as a high school English and Drama teacher; in addition I was a performer with a touring Children's Theatre company. After moving to California, I began work to complete an MA in Arts Administration at Golden Gate University. I continued these studies overseas, in London, which allowed me to gain work experience at several arts institutions.

I am a long-time resident of Walnut Creek, and love giving back to my community. Currently I am a part-time Drama Director at Curtains Up Youth Theatre, producing 4-5 theatrical productions a year. I also sit on the board of the Community Arts Foundation in Walnut Creek, raising funds to provide arts scholarships for youth and adults. I served on the board of the Northgate Community Pride Foundation, fundraising for the renovation of the theatre at Northgate High School. In addition, I completed the College Advising certificate at UC Berkeley and began a college advising business. I make time for pro bono work every year, advising underserved youth who are working to fulfill their college goals. I also have not lost my own passion for the arts, and continue to take classes at the local community arts center.

Osborne, Fran; San Francisco State University; Berkeley, Alameda

Fran Osborne is a freelance designer and museum consultant from the UK. She has a B.A. in Typography & Graphic Communication from Reading University and an M.A. in Museum Studies from San Francisco State University, where she is currently teaching classes in Audience Development and Exhibition Design. The main focus of her work is accessibility for people with disabilities. Recent clients include the Global Museum, San Mateo and San Francisco Public Libraries, the Marin Center for Independent Living, the San Francisco Art Institute and SOMArts in San Francisco. From 2013-2015 she worked with the Paul K. Longmore Institute on Disability at San Francisco State to create the innovative multi-media exhibition "Patient No More." Fran has completed curatorial residencies at the Santa Fe Art Institute, the Yerba Buena Center for the Arts and SOMArts, and presented on the design of accessible exhibitions at the Inclusive Museum Conference, the University of California Los Angeles, San Diego State University and the Santa Fe School of Art and Design. She was a visiting tutor at the Chelsea College of Art in London and museum clients included the Shaw House Museum, the National Bank of Dubai, and the Tarbat Discovery Centre in Scotland.

Osteen, Lew; American Film Institute, Playwright's Center, Moderator Martin Luther King and Presidential scholarhsip Panels St. Lous U.; Sacramento, Sacramento

Multiple-Award winning screenwriter, Produced and Published Playwright, Award-winning and published writer.

Padgett, Roxanne; The Museum of Children's Art; Oakland, Alameda

Roxanne Padgett is the Creative Director of the Museum of Children's Arts. Roxanne is a Visual Artist, Arts Educator, and an Executive Administrator bringing more than 30 years of experience in multiple youth service, and arts educational nonprofit organizations. She brings a combination of arts education practices, management experience, leadership ability, and a passion for the arts. The past 24 of those years have been spent working for MOCHA in a variety of capacities; Senior Teaching Artist, Program Manager, Curriculum Developer/Writer, Professional Development Coach, Director of Educational Programs, and interim Executive Director of the Museum. Roxanne is a certified arts integration coach, holds a teaching credential in visual art, and received a fellowship to attend Harvard's Project Zero on arts education.

"Through my many roles at MOCHA, my commitment to fulfilling MOCHA's mission has never wavered, that the arts are a fundamental part of the lives of all children. I believe in the power of creativity and how potent the arts can be for learning, communication, transformation, and healing for our children and the larger community."

Panlibuton Barnes, Annie; Sunrise Special Services; Upper Lake, Lake

I am co-founder of Sunrise Special Services Foundation (SSSF), a nonprofit health and social services organization. SSSF's mission is to improve the quality of life for those with special needs including the elderly, homeless, and communities of color. I was an actress with the New Shakespeare Company, a San Francisco-based national touring company from the 1960s to 1980. I also became part of the San Francisco State University's political and cultural/ performing arts of Pilipino Americans during the 1970s.

My work for the past 25+ years has been in community development for the tribal Pomo communities of Lake and Mendocino Counties. I am now working in my retirement years, reconnecting my roots through the creative connection of writing/multi-media presentation of being a 2nd generation of community activist living in San Francisco times of 1960's to 1980.

Panozzo, James; Launch Productions, inc; Los Angeles, Los Angeles

As a young performing artist, I started a free community arts festival 19 years ago in Los Angeles, called TARFEST held annually at the LaBrea Tar Pits Park and other venues in the Miracle Mile District of Los Angeles. This led to discovering my passion for providing emerging artists opportunities to advance their careers. I soon started a commercial art gallery and operated that for 8 years before transitioning to starting a 501c3 organization dedicated to producing the TarFest, operating a gallery and producing events throughout Los Angeles called Launch LA.

Patel, Bhumi; pateldanceworks; Oakland, Alameda

Bhumi B. Patel is a queer, desi artist/activist who creates intersectionally feminist performances. In its purest form, her performance work is a love letter to her ancestors. Patel's work has been presented at SAFEhouse Arts, LEVYsalon, Shawl Salon, max10, Studio 200, Molissa Fenley and Friends, Summer Performance Festival, RAWdance's Concept Series, The San Francisco International Arts Festival, Berkeley Finnish Hall, PUSHfest, Shawl-Anderson's Queering Dance Festival, and Studio 210 Residency. Bhumi was a 2017-2018 Lead Artist with SAFEhouse Arts, a 2017-2018 Emerging Arts Professionals Fellow and a 2019 Women of Color in the Arts Leadership through Mentorship Fellow. She is a member of Dancing Around Race and Cat Call Choir. She has been published in the San Francisco Chronicle, Life as a Modern Dancer, Contact Quarterly, and InDance.

Pena, Diego; Aniwa; Perris, Riverside

My name is Diego Pena, I am a Native American teacher and guide. Recently I graduated from a post baccalaureate in Arts and Culture management focusing on South West Native American philosophy and cultural traditions. I am currently serving at Aniwa, Wisdom Keepers as a communication assistant and event coordinator. Aniwa is a non profit that gathers indigenous leaders to remind us the old way of living in harmony with the planet. We curate cultural exchange events where the indigenous leaders share their wisdom and cosmovision, creating a deeper sense of connection, and all-inclusive solutions to live a joyful life of peace, understanding and healing. Recently in October 2020, we launched our first digital gathering were we united 15 different indigenous lineages and reached over 500 people in four days from 17 different countries.

Pepper, Cynthia; Xanadu Entertainment; San Rafael, Marin

Cynthia Pepper has been active in all aspects of the dance world for several decades. She began her performance career early in Utah where she toured internationally with

Virginia Tanner and the Children's Dance Theatre. Cynthia performed with Bella Lewitzky at the 1984 Olympics, Loretta Livingston, and Donald Byrd.

After graduating from CalArts and SFState she created several free dance outreach programs still thriving throughout the Bay Area.

She has enjoyed teaching cultural world dances, contemporary movement forms and choreography to over 30,000 students of all levels from ages 3-83 over a span of 33 years. Cynthia worked as the Outreach Supervisor and a Dance Teaching Artist for San Francisco Ballet for 5 years developing curriculum, new programming and outreach performances for children and families in the San Francisco Public Schools. She has taught for Young Imaginations, Youth In Arts, Ruth Mankin, and Young Audiences.

As a dance teaching artist, Cynthia has created workshops for UCLA, Cal Berkeley, Cyprus College, Stanford University, CalArts, Berkeley, Marin, Oakland, and San Francisco Ballet Schools.

Cynthia enjoys sharing the joy of dance to all age groups and levels of learning.

Pilhoefer, Anna; Santa Barbara Unified School District; Santa Barbara, Santa Barbara

Anna Pilhoefer brings over twenty years of experience as an artist, arts educator and administrator in district, school site and non-profit arts organizations. After eight years of successful K-12 art teaching, she became a district-wide arts curriculum specialist and fiscal/resource manager in the 12th largest district in Texas, serving close to 60,000 students across 91 campuses. When moving to California, Anna worked as an independent consultant, facilitating a strategic planning process that included a comprehensive analysis of district arts practices, human/physical resources, budgets and site arts instructional time allocations. As a non-profit program director, Anna oversaw a 1.2 million dollar annual operating budget that supported the development of multiple programs and eighteen personnel. Her management of resources ensured that 3,000 students were provided with sustained creative learning opportunities through high quality visual arts learning. Anna recently served on a board of twenty on the Visual and Performing Arts Curriculum Framework and Evaluation Criteria Committee for the California Department of Education and is a commissioner for the Equity, Diversity, and Inclusion (ED&I) Commission for the NAEA.

Preckler, Preckler; CCA; Oakland, Alameda

Mie Preckler is a visual artist whose site-specific and site-responsive installations and interventions have been shown throughout the U.S., South America, Asia and Europe. Born in Antwerp, Belgium, she has received numerous awards and honors, including grants from the National Endowment for the Arts and the Phyllis C. Wattis Foundation.

She is co-founder of Artists Beyond Boundaries. Mie Preckler currently lives in Oakland, where she is a Professor at the California College of the Arts.

Price, Shannon; Academy of Art; Oakland, Alameda

After a decade in music industry management and video production/costume design, Shannon Bell Price entered academia through The Costume Institute at The Metropolitan Museum of Art. As Associate Research Curator, Price contributed to more than a dozen blockbuster exhibitions during her tenure. In 2012, Price was appointed Assistant Chair of Fashion at Pratt Institute and facilitated raising the quality and visibility of the department through strategic programming and partnerships. In 2014 she was asked to serve Pratt as Acting Assistant Dean of the School of Design where she supported a credit reduction driven curriculum revision, accreditation renewals, and helped to bring Pratt's annual design show to Brooklyn while increasing attendance. In her most recent position as Director of External Partnerships and Cultural Affairs at Parsons School of Fashion, Price spearheaded innovative global partnerships and curricular interventions in the private and non-profit sectors aligned with The New School's dedication to education driven by Social Justice and Sustainability.

Please also see: <https://www.linkedin.com/in/shannonbellprice/>

Pryputniewicz, Tania; San Diego Writers, Ink; Coronado, San Diego

I am a graduate of the Iowa Writers' Workshop (MFA, Poetry, 1994) and teach poetry and tarot journaling classes at San Diego Writers, Ink (adult population). I am also an instructor for the inspiration2publication program at Antioch University. My first poetry book, "November Butterfly," was published in 2014 (Saddle Road Press) and my workbook, "Heart's Compass Tarot: Discover Tarot Journaling and Create Your Own Cards" is forthcoming from Two Fine Crows Books (February 2021). I have served twice as a poetry reader for "A Year in Ink" (published by San Diego Writers, Ink) and twice as a memoir reader for "Shaking the Tree" (published by the San Diego Memoir Association). In addition, I also served on the judging panel for the 2020 San Diego Memoir Showcase (selecting work for the stage) and as a poetry judge for the 2020 San Diego Writers Festival KidsWrite! Program (high school poetry entries and panel). I have been invited to judge for the 2021 season.

In the past, as the poetry editor of The Fertile Source and co-founding blogger for Mother Writer Mentor (literary online zine and blog), I was a copy editor for Catalyst Book Press. Most recently, I worked part-time as a marketing assistant for Weeping Willow Books.

Puente-Catán, Andrea; San Diego Opera; San Diego, San Diego

Andrea Puente-Catán has had a multifaceted and diverse career as a professional harpist, accomplished fundraiser, classical music producer, and advocate of Hispanic culture and opera in Spanish. As Major Gifts and Hispanic Affairs Director at San Diego Opera, she oversees the bi-national Opera en Español Initiative that honors, values and appreciates Hispanic musical heritage. She produces the virtual program Ópera en tu sofá, where she features Hispanic talent and music. She also plans and executes strategies to build relationships with major donors, media partners and the SD community. She actively promotes and lectures on Spanish opera and on the work of her late husband, opera composer Daniel Catán, at opera houses in the U.S. and Latin America. She was invited to speak at the Opera Latinoamerica conference in August 2019. She served as the principal harpist of several orchestras in Mexico and the U.S. As a recipient of a Rockefeller Fellowship, she commissioned and performed works by Mexican and American contemporary composers. Ms. Puente-Catán earned an M.S. in Fundraising and Grantmaking at New York University, and an M.M. from California State University, Los Angeles.

Pugliese, Christine; retired high school art and English teacher; Modesto, Stanislaus

Grew up with an art historian professor father, lived in Italy until 2nd grade. Have a double major in Art History and Ceramics. Made and sold ceramics in galleries. Starting teaching art in 1984, at an inner city middle school - Willard Jr. High in Berkeley. From there I went to Moreau High School in Hayward, where I was Art Dept Head, taught ceramics, design, painting, set building for theater, and art history. Taught art at night at Hayward Adult School, mostly white/ Fillipino. Moved to the central valley and taught art, stage craft, and English at a rural high school in Atwater, where I was again head of Fine and Performing Arts Dept. Also taught art at Adult School at night in rural Ceres, California for several years. Went to Argus Continuation High School in Ceres, teaching art and English. Next Patterson High School - 75% LatinX - again Art Dept Head, art instructor. Wrote a number mini grants to county schools for needs like pottery kiln, supplies for mural painting, wildflower garden etc. After that, I taught English at Our Lady of Fatima K-7.

Ralphe, David; None; Simi Valley, Ventura

My organizational involvement include five years as artistic director of the Hedgerow Theatre in Pennsylvania, three years as executive director of the Los Angeles Theatre alliance, 23 years as general manager of the Simi Valley cultural arts Center concurrent with 20 years as Artistic Director of the Santa Paula Theatre Center.

As an independent actor/director, member of Equity and S.A.G., I have performed or directed over two hundred productions regionally, off-Broadway and numerous SPT

productions as well as appearing in numerous episodic television series and guest starring in film.

As a teacher I have taught on the university level including the university of Pennsylvania and Antioch College. I currently am teaching a master class in my own studio as well as mentoring two teenage virtual classes.

Ramirez, Joshua; USC; Pico Rivera, Los Angeles

All my life I have been blessed by challenges. These obstacles are my strengths not my burdens, for they taught me to never wallow but rather instilled: persistence, patience, and passion. As an adolescent, I was systematically oppressed and never given an opportunity to succeed. Marginalized and forgotten, teachers could not see past the color of my skin, my socio-economic standing, and my different learning style, so I was pushed aside. Instead of breaking me, their words and actions drove me to find my lifelong passion in education and the arts, and be part of the difficult conversations that produce systemic and transformational change. Even at this early age, I knew that education could build bridges, tear down walls and had the power to free one from oppression. I truly believe that teaching is an art, and it is the responsibility of the artist to have the courage to be vulnerable, compassionate, and have the emotional honesty to inspire and imagine a world beyond our own reflection. I turned these obstacles into my greatest strengths.

Randall, Jill; Shawl-Anderson Dance Center; Berkeley, Alameda

Jill Randall has been a dance performing artist, teacher, arts administrator, and writer for 23 years in the SF Bay Area. Her work is wide and deep - spanning public education programs and arts integration to working with artists of all ages and stages on career pathways, mentoring, and sustainability as an artist. Jill is the Artistic Director of 63 year old Berkeley nonprofit Shawl-Anderson Dance Center and writes about dance on a national level for Dance Teacher Magazine, DIY Dancer, and Life as a Modern Dancer.

Raven, Wiebke; Jewish Community Center of San Francisco; San Francisco, San Francisco

Wiebke Raven, Institutional Giving Director joined the JCCSF in 2018 from ODC/Dance where she managed the institutional giving portfolio of the dance school, theater and professional dance company. Prior to that, she worked as the sole grant writer for Yerba Buena Center for the Arts (YBCA), helping to advance arts-centered civic engagement initiatives like the Market Street Prototyping Festival. Wiebke received her undergraduate degree in Dance Theatre from London City University's Trinity/Laban

Conservatoire of Music and Dance and holds an MA in Specialized Journalism (The Arts) from USC where she was an Annenberg Fellow before moving to San Francisco.

Ravenswood, Linda; The Los Angeles Press; GLENDALE, Los Angeles

Linda Ravenswood (BFA, MA, PhD and) is a Poet and Performance artist from Los Angeles. Committed to centering Women, POC, LGBTQ+, and traditionally under-represented artists, Linda founded The Los Angeles Press (thelosangelespress.com) in 2018 to benefit arts-makers and culture bearers. She currently serves as its editor in chief.

Current projects include live performance and literary events — Qdias — a mapping project for Asylum Arts (2020-2021); curating The GetLit Fellows chapbook project 2020-2021; Project 1521 (LACMA 2021); editing 8LA Poets (Hinchas Press, 2021); facilitating The Los Angeles Senior Writers Workshop; and producing a collection of poetry — rock waves / sloe drags — forthcoming from Eyewear London (2021).

Linda Ravenswood is NDN / First Nation (Pokanoket, Wampanoag), Celt, Scot, Bohemian, Czech, Dane, and Mayflower descendant on her mother's side. She is an Indigenous / Mestizaje from Baja California Sur on her father's side. She was raised in Los Angeles by Jewish Holocaust survivors from Poland and Germany. She identifies as a woman, and as Jewish.

Ray, Micah; artbymaker.com; Los Angeles, Los Angeles

meyekərā is an alpha male feminist nerd: a body positive sex positive visual artist, photographer and filmmaker.

His one-of-a-kind code paintings are created with his original photography transformed with artificial intelligence; machine learning algorithms. Using pigment and ultraviolet-cured ink, his art is polymerized onto artist canvas and gallery-wrapped on a wood stretcher frame. Each archival print is uniquely embellished with hand-painted acrylic accents and improvisations, and varnish.

Recognized and awarded for his early career momentum, meyekərā's fine art nude photography was recently featured in Open Show Pasadena. He has recently received an Artists & Cultural Practitioners grant from the California Arts Council, an Artist Grant and Entrepreneurial Training for Artists scholarship from the Center for Cultural Innovation, an Artist Grant from J. Paul Getty Trust and the California Community Foundation, and a scholarship for Social Emotional Arts certification from UCLArts & Healing in partnership with Artists for Trauma. His community work includes volunteer service for Artists for Trauma, the LA Artist Census, and the Los Angeles Municipal Art Gallery.

Ree, Christina; Pacific Arts Movement; San Diego, San Diego

Christina Ree is an artist, administrator, and educator. She is currently the Program Manager at Pacific Arts Movement and has been a film programmer for the San Diego Asian Film Festival since 2012, the largest Asian and Asian American film showcase in North America. She launched PacArts' Drive-By Cinema project, which brought over 30 media experiments to San Diego primarily low-income BIPOC neighborhoods. Her work has exhibited in spaces throughout the US and internationally, including the Museum of Contemporary Art, San Diego and Yerba Buena Art Center, San Francisco. She taught for several years in the Studio Art department at MiraCosta College and at the University of San Diego.

Christina was born and raised in Oakland, CA where prior to her move to San Diego, she worked for numerous non-profits focused on the API community from Asian street racers to Congressional efforts at the national level. For close to a decade, she was the Marketing and Development Director for Creative Growth Art Center and co-founder of The Avenues Project, an arts organization for 200 high school primarily Latinx and Black students from East Oakland. She received her MFA in Studio Art from UC Irvine and her BA in Economics from Harvard University.

Reyes, Jorge Alexeis; Theater of Hearts, Youth First; Los Angeles, Los Angeles

Alexeis Reyes left Cuba as a political dissident and has lived in various countries. He lives and works in Los Angeles, California. He received a BA in Visual Arts from Columbia University, and an MFA from California Institute of the Arts. As a multi-disciplinary artist, he experiments with various media, emphasizing the role of research to inform his process. He uses certain materials to explore the intersection of identity politics, gender, and Diasporic displacement. Through a visual grammar, his work examines how power structures affect corporeal expression, in order to negotiate a critical dialogue that questions ideologies subsumed under socio-political, cultural, economic, and historical discourses. He has participated in various group exhibitions including, "DebtFair, Occupy Museums," Whitney Biennial (2016), a group installation that interrogated the function and position of the artist as 'debtor,' within the museum power structure. In 2019, he received the Félix-Gonzalez Torres Travel Grant, and began a life-long project that scrutinizes how Cuba legalized censorship while promoting cultural production.

Rice, Dylan; City and County of San Francisco Entertainment Commission; San Francisco, San Francisco

Since 2016, Dylan Rice has been working as a senior analyst at the San Francisco Entertainment Commission. In this role, he develops policies, educational outreach, and promotion initiatives responsive to the needs of the local entertainment industry. Prior to

that, Rice was the Program Director of Creative Industries--Music at the City of Chicago Dept. of Cultural Affairs & Special Events, where he oversaw the creation of policies, research, and programs to support Chicago's music industry. Rice also spent 11 years producing music and dance concerts and festivals at Navy Pier, Chicago Cultural Center, and Millennium Park.

Rice is an accomplished rock and folk singer-songwriter (dylanrice.com). He has performed at nationally renowned venues and festivals, and has released four albums independently. He has opened for Paula Cole, Shelby Lynne, Eric Hutchinson. He holds a BA in English and Creative Writing from Northwestern University.

Riel, Tricia; Zephyrum Gates Productions; Arcata, Humboldt

Tricia Riel... "Trish The Dish" has a Bachelor's degree from the Visual & Performing Arts School at Syracuse University, a Masters Degree in Acting and Theatre Arts from Humboldt State University in CA, training in Dell Arte', modern dance, contact improv, tap, drumming, & more.

She has worked as an on-camera Acting Coach at "Kids on Camera" in SF. Trish spent years in the performance art scene in San Francisco (working with "Contraband" & "The Wise Fool Puppet Intervention"). She is a SAG/AFTRA Actor and has worked on numerous films (as an Actor, a Voice-Over Talent, Dialect Coaching, as a Producer, and as Assistant Director on features).

Trish trained in Trapeze & Trampoline at "The San Francisco Circus Center," has taught Partner Acrobatics, & is a yogi. She is one of the main organizers of "The Humboldt Juggling Festival" & she is a project of Ink People.

She is the author the "Zephyrum Gates" series, a young adult fiction series inspired by the Harry Potter books.

You can see her as an MC in local theaters, working the door as a funny character, performing stand-up comedy, or assisting in ensemble works on stage.

Trish is also the creator of "The Real Deal w/Tricia Riel" (comedic "Astrological Reports" on YouTube).

Robinson, Valiant; Bakersfield, Kern

my name is Valiant, i have a fulltime job and i am a older adult pursuing a bachelors degree in communication part time, i am actively involved in the betterment of my community, i write and produce films and plays and produce community events.

Robles Cruz, Rodolfo; California State University, Fresno Graduate; Fresno, Fresno

Born in Morelia, Michoacán MX. Migrating to the US very young, I have a very specific perspective on the world around me.

This unique point of view has found an outlet through theatre arts.

I received my B.A. in Theatre Arts at California State University, Fresno, Where I performed in numerous collegial productions, was the functioning chair of our student run Experimental Theatre Company (2019-2020), and gained the skills needed to produce, direct, and write my own shows.

Most recently being a semi finalist for the National Playwriting Program through KCACTF for my short play "La Norteña".

Roche, David; Richmond, Contra Costa

I am emeritus as an arts education executive director for the Western Folklife Center, Blue Bear School of Music, and Cornish College of the Arts and director of arts education for the Chicago Public Schools. As a public sector ethnomusicologist in the Bay Area I have a decades long history with World Arts West, Musical Traditions, KPFA radio, ACTA (co-founder) and the Center for World Music and have served on many adjudicating panels for the CAC, NEA, national and regional foundations since the 1980s. I bring to the panel process discipline expertise in world musics (Ph.D. Music, UC Berkeley, 1996) and historic-cultural knowledge of California indigenous and diasporic ethnic communities and performance traditions.

Rose, Shelly; Lamorinda Arts Council; Orinda, Contra Costa

For the past year, I've worked as the Program Manager for the Lamorinda Arts Council, a non-profit organization with a mission to ignite and sustain artistic expression and appreciation for all ages throughout Lamorinda.

Before being hired for this role, I was already a huge fan of the arts. My passion for the arts surfaced at an early age through dance and musical theatre in school. I've continued to embrace the arts in my adult life through the very busy artistic lives of my children, and now through my own involvement with the Peter Pan Foundation as both volunteer and performer and with the Stay At Tone Moms vocal group.

As a panelist, I would welcome the opportunity to integrate my passion for the arts with my strong analytical skills and attention to detail. While I do not have professional grant writing and reviewing experience, I do have a laundry list of other recent volunteer and professional experience that qualify me for this role, including being tasked with

reviewing the grant applications that come in to the Lamorinda Arts Council from local artists and organizations.

Thank you for your consideration!

Rosen, Craig; State and local Partner w Ventura County Arts Council; Los Angeles, Los Angeles

Originally from the D.C. area, Craig Rosen has a B.A. in English from George Washington University and an M.F.A. from Columbia University film school. He has produced short films, documentaries, and a feature-length movie and written several screenplays. He is working on first novel, Broken Heartland, intended for the YA audience. Rosen's passion is working with underserved communities and the arts, helping people to find their voice, tell their story and work at personal transformation. Mr. Rosen teaches poetry writing to incarcerated youth at the Ventura County Juvenile Justice Center in Oxnard, a population that is 60 percent Latinx. He taught adults for a year in the Todd Road jail in Santa Paula. He manages VCAC's Arts & Youth Justice program which receives annual funding from the CAC's Jump StArts grant, providing arts instruction to system-engaged youth county-wide, in poetry, music, fine art and mural painting. Rosen is a producer and host of Teen Centric, a monthly half-hour radio show featuring youth voices and poetry.

Rubin, Arielle; Walnut Creek, Contra Costa

A California native, Arielle Rubin, is an arts administrator and manager with an interest in fostering relationships between organizations and the community. After receiving her B.S. in Theatre Arts Management at Ithaca College, Arielle returned to the Bay Area and has worked at Berkeley Repertory Theatre and SFJAZZ in various marketing, development, and audience development roles. She is currently applying to MPA and MBA programs in California with the intention of further developing her nonprofit and government administrative skills.

Ruth, Wendy; Disney Parks Live Entertainment; Orange, Orange

Though I have worked in Entertainment for the Disney Company for over 20 years, I often work in Community Theatre. Most recently, I directed a Neil Simon play for the Costa Mesa Playhouse. Previously, I wrote and directed for the now-defunct Gallery Theatre in Anaheim. I have been a member of Actor's Equity Association for 25 years, stage managing in regional and small theatres in Los Angeles and Seattle. I had a long assignment for The Group theatre, Seattle's multicultural theatre, in the early 90's, and a short one with the Alice B Theatre, Seattle's small LGBTQ+ theatre. I have also directed a staged reading for the Celebration Theatre in Los Angeles. I am currently a Creative

Director and writer for Disney Parks, where I created the opening program for atmosphere entertainment at Shanghai Disneyland. As a Teaching Artist for Disney Performing Arts, I presented college-level acting and career courses to middle and high school students from all over the country. I am glad to share my skills between non-profit and corporate/theme park experiences because it all comes back to my roots as a "theatre kid."

Salvati, Gina; Whole Life Ventures / KPFK 90.7 FM; Los Angeles, Los Angeles

Gina Salvati has worked in the field of Conscious Media for decades. She is the Publisher & Editor in Chief of Whole Life Times magazine, the nation's longest-running holistic publication. She is also a Producer at Premiere Radio Networks/iHeart Media and serves as the Executive Producer of The Aware Show airing on the Pacifica Network in Los Angeles (KPFK) and New York City (WBAI), as well as worldwide on Hay House Radio. She is also Executive Producer of The Aware Show television show airing on Free Speech TV network both on cable television and online. She has produced more than 200 television episodes of Inspirations for the Gaia network online. Her background is in Journalism and she worked at the book publishing division of Forbes magazine as Editorial Manager. She also freelanced as an editor for HarperCollins, Random House, and other publishing firms as well as consulting with individual authors. She is currently pursuing her MA in Humanities at Mount Saint Mary's University in Los Angeles and writing a thesis based on the history of media and the importance of its role in bringing light to social issues, especially involving women and the underserved.

Samiley, Jessica; FilAm ARTS; Pasadena, Los Angeles

Throughout my college career I had interned for various non-profit organizations most notably FilAm ARTS and the Levitt Pavilion. In 2010, I was the marketing intern at FilAm ARTS where I helped promote the annual Festival of Philippine Arts and Culture by writing press releases and public service announcements and helped pitch to television and newspaper media. In 2012, I interned at the Levitt Pavilion Pasadena to help with their Summer Concert Series through marketing outreach and event production during the concerts. Now in 2020, 10 years later after my first internship with FilAm ARTS, I came back to volunteer as a project planning lead for their 27th Annual Festival of Philippine Arts and Culture that was a virtual celebration. During my time with FilAm ARTS I was in charge of contacting artists, curators, and local Filipino businesses for festival assets and marketing content.

I have always loved the arts and it has been my goal to work with an arts and culture based organization in a program/project management role. By joining the grant panel I

hope to learn about the grant-making process and to learn about different arts and culture based programs and organizations.

Samson, Bennett; self-employed; West Hollywood, Los Angeles

Since leaving the academic world (my BA and MA are in history; I left graduate school before finishing my PhD in the field) I have been working in and for the nonprofit sector for my entire professional career, spanning nearly 40 years. During this period I've served as Development Director for a number of arts organizations (including a presenting theater, a statewide arts organization, an urban art museum), and board member for a youth theater company, and consulted with a number of others, chiefly in the area of grants development, to highlight just a few relevant roles. During this time, I have solicited and secured more than \$100 million in private and local, state and federal government grants for the organizations I've served. As point person for a number of donor-advised funds and collaborative giving pools, I've also facilitated the review of grant applications and made recommendations for funding of millions of dollars of grants during a ten-year period. Most recently, I served on the grants review panel for the Long Beach Arts Council for two years.

Sandi Diaz, Gina; CSU Fresno; Fresno, Fresno

Dr. Gina Sandí Díaz is an Assistant Professor of Theatre at California State University, Fresno where she specializes in Latinx theatre, devised theatre, acting and directing. She has a Ph.D. (2017) and an M.A (2007) in Theatre from the University of Kansas, and a B.A in Performing Arts from the Universidad Nacional de Costa Rica. She currently serves as Representation, Equity and Diversity Chair for the Kennedy Center's American College Theatre Festival, Region 8.

Saunders, Dallas; Dallas A. Saunders Artisan Textiles; Geyserville, Sonoma

I have a BFA in Painting & Drawing earned at Fontbonne College in Saint Louis, my MFA is in Time Arts from The School of the Art Institute of Chicago. I was the art director (graphic design) for the Goodman Theatre Chicago and the San Francisco Ballet. I have designed sets for a cabaret by John Guare, photographed the Flying Karamzov Brothers, been a participating cast member in The Bread and Puppet Theater. I have taught pre-college students at Philadelphia College of Art and Otis/Parsons School of Design.

Scacco, Debra; Los Angeles Cleantech Incubator; Los Angeles, Los Angeles

Artist, curator and creative strategist Debra Scacco works at the intersection of history, culture and ecology. Her installation about the history of the Los Angeles River is housed at Los Angeles State Historic Park. Her site-specific installation based on research from Ellis Island Archives, is currently on view at LAX Airport. Scacco is the Founding Director of AIR at Los Angeles Cleantech Incubator: a residency supporting research-led artists working with the climate crisis. Each year AIR provides three artists with a stipend, learning and technology, and access to the brightest minds in climate science. She was a member of the founding team for NELA Stories: a storytelling archive for long-term residents of Northeast Los Angeles. Her accompanying exhibition, Compass Rose, inaugurated Oxy Arts: Occidental College's new community art space. The archive and exhibition were a collaboration with five departments at Occidental College and 31 local community members; and featured extensive public programming. She has produced free cultural events at sites including Arts District Park, CicLAvia, and Sony Pictures. She is the recipient of a 2019-20 Cultural Trailblazer award by the Los Angeles Department of Cultural Affairs (LADCA).

Scariot, L. Mattock; Poppy Jasper International Film Festival; Morgan Hill, Santa Clara

Mattie's professional life is devoted to creative film and TV productions, and her community spirit supporting the Santa Clara and San Benito arts scene has had an impact on both counties. In the early '90s Mattie worked in Los Angeles for over 12 years working in TV and Film doing wardrobe. She served for over 10 years as Chair of the Gilroy Arts and Culture Commission and was a founding board member of the Gilroy Arts Alliance. She now serves on the board of the Gilroy Downtown Business Association, is the VP of CMAP TV, and is on her third year as the Director of the Poppy Jasper International Film Festival PJIFF. To Mattie a Film Festival is an event that brings together members of her diverse community to explore major issues of the day in a creative, inclusive way through the power of film. "Film and digital media arts play a central role in society, helping us to share stories that need to be shared, from equity for women to social justice for immigrants and to see the world through the filmmaker's lens". In April 2020 PJIFF would have been eight days in Morgan Hill, Gilroy, San Martin, Hollister, and San Juan Bautista. With 15 events, 205 films from 28 countries, 50% directed by women.

Schimmel, Nita; Kids in The Spotlight, Inc.; Los Angeles, Los Angeles

Board Member, Kids in The Spotlight, Inc. (2020)

Development volunteer KITS 2019 Awards

Grant Writer for KITS 2019/2020

Public Relations volunteer at 2016 KITS Awards

Jewish Vocational Service, The Women's Leadership Network (2015), Development

MBA Nonprofit Management, American Jewish University, Graduated May 2014

Development Intern, Jewish Women's Theatre (2012-2014)

Homemaker (2001 - 2019)

Los Angeles Ronald McDonald House (2009-2012) Volunteer Development Coordinator

Federal Home Loan Mortgage Corporation, Marketing Service Liaison (10 years)

B.A., Communication, California State University, Los Angeles

State of California Real Estate Broker, License #01100706

Volunteer parent teacher associations (15 years)

Schirle, Joan; Dell'Arte International; Blue Lake, Humboldt

Joan Schirle is the Founding Artistic Director of Dell'Arte International in Blue Lake, CA. She is an actor, director, playwright, and teacher. For over 40 years she has pioneered Theatre of Place, programs delivering arts to rural communities, as well as community engagement programs working with local tribal members, and developing educational models for theatre students to interface with community groups of many kinds. Dell'Arte has an arts-in-corrections program at Pelican Bay State Prison, and a current partnership with the Wiyot tribe Table Bluff band in Loleta, CA. Through the Dell'Arte International School of Physical Theatre, which she directed from 2003 – 2011, the work developed over 40 years is being passed to the next generation of theatre makers and community artists. She is especially interested in the role of artist as citizen. As well as belonging to professional organizations like Actors Equity, she is also a member of the Mad River Grange, the Blue Lake Museum Society, helped found the Humboldt Creative Alliance, and served on the Blue Lake Parks & Rec board. Dell'Arte has received recognition for creative placemaking and community engagement innovation.

Schlelein, Constance; Sonoma Culture and Fine Arts Commission; Sonoma, Sonoma

A Sonoma Culture & Fine Arts Commissioner for 2 years, she selected Treasure Artists, Scholarships & Public Art, & is the Sonoma Valley Museum of Art board member. A videographer, painter & metalsmith, & a visual arts teacher for 3 decades in Colorado schools & universities, she was President of the Colorado Art Education

Association, the National Art Education Association & the Visual Arts Commission for 1% for the Arts program.

When we moved to Sonoma 5 years ago, I became very active in arts advocacy leadership and am spearheading the cultural planning group to designate Sonoma Valley as a California Cultural District. In addition, it is our goal to brand Sonoma as a cultural destination with the branding of an arts community.

Schwartz, Jennifer; PCPA - Pacific Conservatory Theatre; Santa Maria, Santa Barbara

Jennifer Schwartz has worked for over 15 years as a non-profit arts manager. She was the Finance and Administration Director at the San Jose Repertory Theatre. She has held finance positions at SFJAZZ, The San Francisco Film Society and The Paul Dresher Ensemble. She was the Associate Managing Director at the Yale Repertory Theatre where she produced The Special Events Series that included artists, Don Byron, Meredith Monk and Guillermo Gomez-Pena. She has worked in Los Angeles for New Line Cinema and Paramount Pictures. Schwartz has worked as a consultant for many Bay Area non-profits including The Magnes Museum, Southern Exposure, Prison Law Office, Glide Community Housing, Root Division, We Care, World Savvy and Youth Speaks. She is an award winning playwright and screenwriter and founder of San Francisco Stage & Film, a non-profit organization that produces works by and about under-represented communities. Schwartz produced The Women's Comedy Show for public radio and received an NEA grant to take the show to a national audience. She has an MFA from the Yale School of Drama.

Schwartz, Jena McRae; SOMArts and PianoFight; Richmond, Contra Costa

Jena Schwartz has spent almost her entire life in California, between Los Angeles and the Bay Area. Growing up in Marin, she began studying theater, dance and music. Dance moved to the forefront of her creative life, and at the age of 15 she became one of the youngest members of CultureShock Oakland, and began teaching hip-hop dance to younger students. Her experience in the dance community led her to the World Arts and Cultures/Dance program at UCLA, where her notable experiences included studying with hip hop theater pioneer Rennie Harris, studying abroad in Senegal and interning with the Center for Intercultural Performance.

After UCLA she pursued a Masters in Ethnochoreology at the University of Limerick in Ireland, where she worked with bboys to illuminate the "breaking" culture in Southwest Ireland. Returning to the Bay after the completion of her Masters, she began performing with and writing grants for Embodiment Project and joined Pianofight as company member and producer. Eager to find a way into working in the arts full-time, she

completed a 6-month development fellowship with CounterPulse in SF, which helped her find her current role as Director of Operations for SOMArts Cultural Center.

Serricchio, Joey; Current Fine Art Undergrad; La Cañada Flintridge, Los Angeles

Joey Serricchio was born in Los Angeles California in 1998 and is currently still alive. His art practice borders the public space and he embraces the overlooked moments of everyday life. He is diehard ambitious and is hoping to explore the government side of the art world. He has worked at galleries and chapter based organizations previously mostly focusing on human to human interaction through media. He understands the delicate and personal connection between art, community, and artist. The unique role of the government in this is to allow for the community to build meaning through a collective beauty and moment. Now more than ever with the distance COVID-19 has slit through the public subconscious art has to play a role in keeping us together while apart.

Sheridan, Linda; San Diego Cultural Arts Alliance; San Diego, San Diego

Linda Sheridan is the CEO and Founder of San Diego Cultural Arts Alliance (The Alliance) since 1998, an organization that educates, empowers, and inspires youth through the power of art. Her education includes a BA Art History, and a MA Religious Studies. She has secured a number of studio art college classes in photography, composition, figure drawing, sculpture, ceramics, Painting #1, #2, #3.

Published Author of "Only in America," detailing the astonishing legacy of Senator Wadie P. Deddeh. Linda specializes in bringing organizations from various industries together to generate collaborative solutions and develop programs with long-term, community-wide impact.

Linda's ability to lobby for change successfully landed the first purchased public artwork in San Diego, "Night Visions," by Roberto Salas. As Project Manager for the Martin Luther King Mural Project, located on San Diego's 94 Freeway, Linda guided the painting to completion after 13 years of unsuccessful attempts.

Prior to SDCAA, Linda was Cochair for Chicano Park and Murals Committee, Project Manager for Martin Luther King Mural Project, Executive Director of the Colorado Photographic Arts Center.

Silberman, Stephanie; Heart of Los Angeles (HOLA); Los Angeles, Los Angeles

Stephanie Denise Silberman supports access to high-quality arts education for all youth regardless of socio-economic backgrounds. As a small child, she was brought to a local art museum on a school field trip that changed the course of her life. She has a decade

of experience in the nonprofit sector of arts education, creative youth development, museum education, event production, donor management and fundraising. She was previously an Arts Education Fellow in the ACTIVATE Arts Advocacy Leadership Program by Arts for LA, a Museum Educator at the Los Angeles County Museum of Art (LACMA) and the Norton Simon Museum of Art, Treasurer of Museum Educators of Southern California (MESOC), a Development & Marketing Coordinator at The Gabriella Foundation, and Co-Chair of the Development Committee for the leadership council of Emerging Arts Leaders/Los Angeles (EAL/LA), where she facilitated professional development workshops through the Protégé mentorship program by connecting emerging creative professionals to recognized local arts leaders to foster a reciprocal professional development experience. She graduated with a M.A. in Art History from the University of Colorado at Boulder and a B.A. in Art History from the University of Florida.

Silverio, Juan; Los Angeles Contemporary Exhibitions; Los Angeles, Los Angeles

I am a multi-disciplinary artist and arts professional based in Los Angeles. I came to LACE as a Getty Marrow intern in 2019, and now run all facility operations including exhibition installation, inventory management, and art handling. I have held curatorial assistant and intern positions at 18th Street Arts Center, LACE, UCSB Special Collections Library, and the Getty Research Institute. In 2018, I curated a group exhibition at Self Help Graphics titled, “Hacer, Deshacer, y Rehacer” featuring works by Roberto Gil de Montes, Los Four, Dalila Paola Mendez, Carlos Ibanez and more. I have participated in solo and group exhibitions in Santa Barbara and Los Angeles, including Viva Las Fotos: A Day of the Dead Memorial for Laura Aguilar at Avenue 50 Studio. I hold BA degrees in Art and Chicana/o Studies from the College of Creative Studies and University of California, Santa Barbara.

Simmons, Don; CSU-Fresno; Fresno, Fresno

Growing up in Charleston, SC, I was exposed to the arts at an early, eagerly participating in local museum events, performed with the Charleston Opera, and at the Spoleto Festival. I minored in music therapy in undergrad, in grad school I performed with the Ft. Worth Opera, Southwestern Oratorio & Dallas Opera. Earning my Ph.D. in Organizational Leadership, I moved to CA, where I founded the Philanthropic Studies Program at Biola University, served as Director of the Center for Volunteerism & Community Service at Occidental College. I hold a M.P.A. in Nonprofit Management at Univ. of SF, while on faculty at Golden Gate, teaching grant writing, Nonprofit Management and philanthropy. I joined the faculty of CSU-Fresno in 2007, on faculty teaching grant writing and evaluation, grant making, nonprofit leadership, governance and financial literacy. My consulting firm, Creative Potential Consulting, serves clients in the Arts & Culture, as well as Community Development sectors. As a board member of

Arte' Americas for 6 years, serving as chair of the Governance committee and on the City of Fresno Historic Preservation Commission.

Simon, Jenny; Jenny Simon Fine Art; Corona, Riverside

Mrs. Simon is the founder and CEO of Jenny Simon Fine Art since 30 years, an accomplished oil painter and philanthropist who immigrated from Germany 20 years ago. She is self-taught and her works have been shown internationally in galleries, museums, on TV shows (The Real Housewives of Beverly Hills, Flip That House) and in magazines. She served as former president and curator of the Pasadena Society of Artists and remains a member of various art associations. Her industry expertise is not only in the creative field while working closely with numerous gallery owners for decades but also in management, marketing, self promotion and social media.

Simpson, Janice; Los Angeles, Los Angeles

I have a BA in Art History and a Master's degree in Archival Studies. I've worked in the archival field for the past 30 years. For the past 8 years, I served as NBCUniversal's Director of Content Governance & Preservation responsible for preservation of their film and television library. In terms of other related experience, I am a Past President and active member of the Association of Moving Image Archivists (<https://amianet.org>). I was involved in establishing and administering AMIA's Scholarship Program, Fellowship Program and student chapters. Since 2017, I've volunteered for the AMIA Awards Committee which makes recommendations to the AMIA Board for four awards including a lifetime achievement award and travel grants to the annual conference. For several years in a row I reviewed conference session proposals for the AMIA Conference Committee. In 2012 I received AMIA's annual Volunteer Award. I've also served on several grant panels for the National Film Preservation Foundation <https://www.filmpreservation.org/nfpf-grants/overview>.

As someone who is passionate about education and the arts, it would be a privilege to contribute to the work of CAC by serving on the Grants Panel. Thank you for considering my application.

Smith, Christine Lee; Anaheim, Orange

Christine Lee Smith is an award winning portrait photographer, curator, and arts educator in Southern California. In 2020 she completed an MFA from Azusa Pacific University. In 2019, Christine was a finalist in the Taylor Wessing National Portrait Gallery award, and has shown her work in the Duncan Miller Gallery, Gallery 825, and the Museum of Latin American Art. Christine presented her original research at the 2019 CIVA biennial, and has curated gallery shows in Southern California.

Smith, Judith; AXIS Dance Company (retired); Oakland, Alameda

Judith Smith, Founder and Director Emerita of AXIS Dance Company, is one of the world's driving forces in physically integrated dance. Under Judith's direction AXIS commissioned more than 35 works from the nation's best choreographers and composers; toured to over 100 cities and appeared twice on FOX TV'S So You Think You Can Dance. She led the development of the field's most extensive integrated dance education/outreach programs with a range of programs serving all ages, abilities and interests from recreation to the pursuit of a professional career.

Her advocacy/equity work led to the first-ever National Convening on the Future of Physically Integrated Dance in the USA. She was instrumental in the creation of the Dance/USA Disability and Dance Affinity Group and co-chairs the group.

Her awards include the Alameda County Arts Leadership Award; KQED's Local Hero; an Isadora Duncan Dance Award for Sustained Achievement; the O2 Initiatives Sabbatical Award; Red Oak Foundations' Community Excellence Award and she is one of Theatre Bay Area's 40 people that have changed the face of Bay Area theatre. Judith is on the CA Coastal Commission Advisory Board and the Solano County Land Trust Access Committee.

Stein, Jessie; Voices for Children; San Diego, San Diego

As the Grants Manager at a \$6 million nonprofit, I have experience managing both foundation and government grants. I also have personal and professional experience in the arts. I am a lifelong musician who plays flute in small and large ensembles throughout San Diego County. Although I currently work with a social services organization providing advocacy to foster youth, we have formed partnerships with David's Harp Foundation, a creative youth development program, to provide foster youth with access to arts programming. I created a successful grant proposal to fund this partnership. I have also volunteered as a program coordinator to create a creative arts summer camp for at-risk youth in partnership with the San Diego Youth Symphony and the David's Harp Foundation.

Su, Jason; Guadalupe River Park Conservancy; San Jose, Santa Clara

Jason Su is an urban designer focused on the intersection of public life, community development, and civic engagement. He is currently the Executive Director of the Guadalupe River Park Conservancy, overseeing strategy, development, and partnerships for the Guadalupe River Park, a 254 acre, 3-mile riverfront that is San Jose's civic greenway. Jason is also a faculty member of San Jose State University's Urban and Regional Planning Department, where he co-teaches the capstone community assessment studio course.

Previously, he was the Street Life Manager for the San Jose Downtown Association, where he implemented public art, capital, and visioning projects. In his time, downtown San Jose has seen a proliferation of art crosswalks, murals, and a new retail incubator and public space on the ground floor of the City-owned parking garage. He has also worked on streetscape projects with the City of San Francisco, including the redesign of Castro Street, in the City's historic LGBTQ district.

He earned his Master of Urban Planning from San Jose State University, Bachelors in Sociology and Business Economics from the UC Irvine, and Certificate in Landscape Architecture from UC Berkeley Extension.

Sundaram, Visalini “Vini”; Arpana Dance Company; Lake Forest, Orange

Visalini Sundaram started her Bharatha Natyam (South Indian classical dance) training in 1996 at the age of five under the tutelage of guru Ramya Harishankar in Irvine, CA. She has participated in several performances, both as a student of dance and as the vocal support. In 2014, she completed her Bharatha Natyam Arangetram (dance debut), and has performed in the US, India, and abroad. Visalini currently performs solo and with the Arpana Dance Company, and teaches dance in the Arpana School of Dance.

Visalini has also been trained in Carnatic music (South Indian classical) by her guru, Smt. Padma Kutty, from the age of 5. She hails from a family of musicians and dancers who have been active performers in India for multiple generations, and she has been teaching Carnatic music in Southern California for the last 11 years.

In 2021, Visalini plans to work with her mentor and guru Ramya Harishankar on combining her knowledge and expertise of both art forms and perform them as they were intended – music, dance, and storytelling all come together to create a beautiful yet nostalgic experience for connoisseurs of the arts.

Tannen, Jason; Chico Art Center; Chico, Butte

I am a photographer, gallery curator and educator. From 1998 to 2014, I directed the University Art Gallery at California State University, Chico, where I also taught the History of Photography, Film Studies and Gallery Production.

I have exhibited my photography widely in the United States and internationally, with recent exhibitions in New York, NY, Las Vegas, NV, Budapest, Hungary, San Francisco, CA, Rome, Italy, and Fukushima, Japan.

I received my MFA in Photography from the School of the Art Institute of Chicago and my BFA from Tyler School of Art in Philadelphia, PA.

I served as an Arts Commissioner for the city of Emeryville (S.F. East Bay) and have served on numerous artist selection and organizational review panels, including those

affiliated with the City of Chico Arts Commission, the Ohio Arts Council and the National Endowment for the Arts.

Taylor, Deanna; American Art Therapist Association; Elk Grove, Sacramento

I am an Art Therapist with an MA in Art Therapy and Psychology and a BA in studio art. I bring a diverse experience working with medical and mental disorders with children, teens, inmates, intellectually disabled, autism, and elderly with issues of grief, abuse, trauma, cancer, incarnation and dementia utilizing nonverbal verbal art therapy. Volunteer in my community by feeding the homeless, giving clothes and prayers. Worked with other artists painting a mural for the children church and at the community college.

Tchaco, Fely; African Arts Academy; San Francisco, San Francisco

Drawing on the experience of her own life, Ivorian singer-songwriter San Francisco based artist Fely Tchaco embodies the new generation of artists who remain committed to their African heritage, while maintaining a decidedly modern vision of the world. She was born and raised in Ivory Coast, West Africa. This multi-talented artist has resided in the San Francisco Bay Area since 1999. Fely Tchaco is a Billboard nominee, singer, songwriter, performer, and a visual artist. Fely's passion for the art and music began in her tender age, where at the age of 15 she was already selling her artwork to local coffee shop owners, doing art and calligraphy. In 1996, in her youth, Fely released her first album "Amour Perdu" as an independent artist and was distributed by EMI Côte d'Ivoire at the time Emi Jat Music, followed by another album in 1998, which launched her career with her hit song called "Mon Espoir" (My Hope). In 2004, Fely recorded and released her first American debut album "De Zere Gnan" followed by an EP "Awareness" in 2008 and "Maturite" in 2011. Her lyrics are inspired by life experiences, ruminating on what is happening in the world today. Fely sings in many different languages, for more go to www.felymusic.com

Thomas, Vanessa; Dublin Arts Collective; Dublin, Alameda

Co-Founder of the Dublin Arts Collective, Artist, Martial Artist, Freelance Journalist, TEDx Speaker and Owner of Fables and Flora.com. Nominated for Citizen of the Year 2017 for her volunteer work in the community and Recipient of the City of Dublin Mayor's Award 2019. Her fascination with flowers led her to floral photography and she has exhibited her artwork in both the United Kingdom and the United States. Qualifications: BSc Med Hons Medical Microbiology (UCT), Post Grad Dip in Information Management (RAU) Project Management Dip (Damelin Management School)

Thompson, Stephanie; Bodhi Tree Concerts; San Diego, San Diego

I am a public relations and communications specialist who works primarily with nonprofit arts organizations. I launched my own agency after eight years as associate director of PR at San Diego Opera in the 1990s-early 2000s. My clients have included more than a dozen arts groups, individual performers, and events in the San Diego and Southern California area, most of them nonprofit. I currently serve on the board of Bodhi Tree Concerts as Marketing chair. I also regularly write about the performing arts for San Diego Magazine, WHERE San Diego, and Performances magazine. Pre-COVID, I was an avid consumer of the performing and visual arts with my family. I have also been a member of two different dance troupes (tap and Flamenco) and a Japanese drumming troupe, and am currently a member of a community choir.

Tobias, Elizabeth; Will Geer's Theatricum Botanicum; Reseda, Los Angeles

Elizabeth Tobias is an professional artist, leader, producer, and educator with over 25 years in the arts (specifically theatre). Since the early 90's, Elizabeth has been immersed in the Los Angeles theatre community and its intersecting cultural organizations and institutions. She has run her own children's theatre company, Creative PlayGround since 1998 creating interactive theatre experiences of the highest quality that children can enjoy with their families (or teachers) including the 2005 Ovation nominated Atalanta at the Powerhouse. Ms. Tobias was a member of The Actors' Gang working as an artist, producer, and as the Assistant Managing Director under Mark Seldis. During her tenure, she was instrumental in the creation of such legendary experiences as Batboy the Musical and Medea/Macbeth/Cinderella. In 2000, Ms. Tobias was producer and collaborator for BOTHArts, the producing company of Tracy Young and Chris Wells. The most notable achievement being the installation performance of Young's original piece Dreamplay. Since 1995, Ms. Tobias has worked, in various capacities, at Will Geer's Theatricum Botanicum serving as actor, producer, teaching artist, and most recently Education and Grants Director.

Todd, Blaine; Other Minds; Alameda, Alameda

Blaine Todd is an arts administrator, curator, and musician with more than a decade of experience. In his current role as Associate Director for Other Minds, a San Francisco-based new music organization, he is responsible for a variety of functions including fundraising, staff management, and program implementation and management. He is the curator of Other Minds' Latitudes concert series and co-curator for Los Angeles-based record label and publisher Besom Presse.

As a practicing artist, Todd has released more than a dozen albums under his own name and in various ensembles including the Andrew Weathers Ensemble and Common Eider, King Eider.

Prior to his role with Other Minds, he held fundraising positions at the New-York Historical Society and the Studio Museum in Harlem; was Communications Coordinator for Intermusic SF (formerly SF Friends of Chamber Music); and an Assistant Editor for Zoetrope: All-Story, a quarterly print magazine publishing short fiction and one act plays.

Todd holds a Bachelor of Arts in English Literature from San Francisco State University.

Toland, Meghan; Folsom Historical Society; Fair Oaks, Sacramento

I am a nonprofit professional with an expertise in arts and cultural organizations, specifically museums. I have a bachelor's degree in History from Gonzaga University and a master's degree in Public History from California State University, Sacramento. I am currently the Executive Director of the Folsom Historical Society(FHS) in Folsom, CA. FHS operates two museums – the Folsom History Museum and Pioneer Village Living History Site – and is currently remodeling a historic home that will be Folsom's Chinese Heritage Museum.

My passion for museums and service began at a young age and I have In my years of nonprofit work, I have served in almost every capacity – volunteer coordinator, education and program staff, fundraising manager, Director of Advancement, and Executive Director. I believe museums are an important part of our cultural landscape and make our communities stronger. These varied roles have given me invaluable experience in creating programming, marketing, special events, and most importantly, engaging with the community. I love finding new and creative ways to engage audiences and created excitement in the community. I am passionate about education and lifelong learning.

Topazio, Carly; The Rosin Box Project; SAN DIEGO, San Diego

Originally from Boston, MA, in 2011 I joined the Alabama Ballet, where I performed in featured roles of repertoire from esteemed choreographers such as Twyla Tharp, Jiri Kylian, and George Balanchine. I have performed internationally including a residency under Iratxe Ansa in Mexico City, IB Stage in Spain and Prague, and can be seen performing as a ballet dancer in the Disney movie The Game Plan starring Dwayne 'The Rock' Johnson. I have guested with Ballet Inc, Eglevsky Ballet, and Ballet Neo in NYC and joined City Ballet of San Diego in 2014 as a company dancer for six seasons, performing many lead roles, as well as having many originated on myself.

In addition to my dance career, in 2015 I earned her YTT 200 certification to lead and instruct yoga. In 2014 I started my own freelance photography business (Carly Topazio Photography). My work has been featured in the San Diego Tribune, The Voyager,

Pointe Magazine, Peer Space, among others. I was the main resident photographer at City Ballet of San Diego, as well as a lead Marketing Associate for the company.

In May of 2018, I founded The Rosin Box Project as the official artistic and executive director, and in 2020 incorporated into a 501(c)(3) nonprofit organization.

Toy, Samantha; Freelance Grant Writer; Oakland, Alameda

Samantha Toy is a grant writer and administrator with over a decade of experience in the public and nonprofit sectors. She has served as Arts Program Officer at the New York City Department of Cultural Affairs, where she annually guided a portfolio of over 150 diverse arts organizations through applying for and receiving city funding.

Samantha has also held institutional fundraising roles at San Francisco Playhouse, Carnegie Hall, and Studio 42, and served as a grant reviewer for A.R.T./New York. Samantha holds a Master of Public Administration from Baruch College, CUNY and a B.A. in Sociology and minor in Ethnic Studies from the University of California, Berkeley.

Turner, Kristine; JDS Creative Academy; Temecula, Riverside

The Arts are one of the most important segments of our society. As a vocalist, voice over artist, broadcaster and digital marketing creator, my time with JDS Creative Academy helping Adults with Disabilities fine tune their skills to enter the workforce, create their own animation business, lend their wit and voice to films, cartoons and short stories has been my most joyous professional experience thus far! I love that The California Arts Council recognizes contributions to The Arts from all walks of life, and tries to help those in historically underrepresented communities the most!! As a Christian business woman who has been on multiple panels, helping find the wonderful stories to bless with grants would be an ideal position to learn more about the incredible wealth of talent among Californians!

Turner, Monk; The Music Center; LA, Los Angeles

For close to a decade, Monk Turner has overseen all aspects of The Music Center on Tour program, which has brought the magic of live performance to audiences throughout Los Angeles County for more than 40 years. He is responsible for continuing the program's legacy of offering a compelling and diverse roster of artists that deliver high-quality educational performances. In the 2020-21 school year, the program will experience its most significant evolution as it temporarily transitions to the digital stage and offers a mix of pre-recorded content and live streaming performances to schools. Prior to joining The Music Center, Turner worked with the Harmony Project, Youth Mentoring Connection, and A Place Called Home in both managerial roles, and as a music instructor. An artist himself, Turner has recorded more than 25 albums, and

before the pandemic hit, was regularly playing around town with various music groups. He is a proud board member with Art in the Park, a community-based arts organization that works in partnership with Department of Cultural Affairs.

Unruh, Holly; Arts Research Institute, UC Santa Cruz; Monterey, Monterey

Dr. Holly Unruh is the Executive Director of the Arts Research Institute at the University of California, Santa Cruz (UCSC). From 2006-2014 she served as Associate Director of the University of California Institute for Research in the Arts, a statewide program dedicated to supporting and promoting arts practice and research across the University of California system, a position she held concurrently with her appointment as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center (2004-2009).

Prior to joining UCSC, Unruh served as the Associate Director of the Undergraduate Research Opportunities Center (UROC) at CSU Monterey Bay, where she managed a multi-million dollar interdisciplinary grant portfolio focused on equity and inclusion for new majority students, and served as Faculty Fellow for Undergraduate Research, Student Engagement and Academic Initiatives through the CSU Office of the Chancellor. She holds a Ph.D. in History of Art and Architecture from UC Santa Barbara and has taught Art History and Cultural Studies at CSU Channel Islands, Santa Barbara City College and Westmont College.

Vargas, Ramon; Laguna College of Art + Design; Santa Ana, Orange

Ray Vargas is an Admissions Counselor and alumnus of the LCAD Illustration program currently pursuing his Masters in Painting through the LCAD MFA program. For 10 years, Ray worked as a teacher for the Los Angeles County Office of Education (LACOE) school district, as well as taught art for non-profits and grass-roots community organizations, notably Job Corps from 2010 to 2015 and Escuelita Aztlan from 2012 to 2016. He is a longstanding teaching artist for the Los Angeles County Museum of Art (LACMA) TEAL & TELA programs and a known mentor for arts education and community outreach in Los Angeles and Orange County.

Ray worked as a freelance commercial illustrator and designer for over 10 years. As a fine artist he draws on his upbringing in Boyle Heights, Los Angeles. In addition to painting, Ray is also a muralist and printmaker and has shown his work in Los Angeles, New York and throughout California.

Vega, Kirsten; California Humanities; Berkeley, Alameda

Kirsten Vega is the Program Assistant at California Humanities' Oakland office. She is an internal reviewer for the Humanities for All Quick Grant program and lead administrative support for the California Documentary Project and Library Innovation Lab grants. She holds a BA in Public History and Spanish from Bennington College, where she spent her senior year writing and producing a podcast about historic houses in Vermont. A native of the Boston area, Kirsten spent two years as a public library assistant and museum educator in Massachusetts before moving to Berkeley to work in the office of Alice Waters in 2017. A lifelong ballerina, Kirsten dances in the Adult Division at Berkeley Ballet Theater. Her art practice includes literary translations from Spanish, garment sewing, and embroidery.

Velasco, Zoot; Gianneschi Center for Nonprofits; Fullerton, Orange

Zoot has been a CAC artist in residence, AIC artist, artist facilitator, contractor, and CAC/AIC consultant since 1991. He was chosen as a CAC Multicultural Arts Leadership Fellow in 1997. He has served on CAC panels five times, most recently in 2016-17.

Velazquez, Karlo Henry; The Art Hunger; Redding, Shasta

Born in Barcelona, Karlo Henry and currently lives in Redding California.

After graduating in Electronic Engineering he pursued a degree in Art History continuing his art education at The Instituto Tecnologico de Monterrey, Instituto de Bellas Artes de Queretaro and University of Texas in Arlington.

His works began as collages influenced by religious art and artists like Miro and Velazquez, to later evolve into depictions of hearts influenced by popular Spanish surrealists mixed with Mexican folklore and painters like Kahlo and Rivera.

In the 2000's he was part of the emerging underground art scene in Dallas-Fort Worth which gave him the opportunity to be part of a collective, help create new venues, curate shows and sell his works overseas.

His latest works are very illustrative, combining his love of 70's and 80's animation, fashion and the Pop movement of American culture. The subjects in his paintings and the use of color give his works a funny, light-hearted air, but if you look closer, you could find a commentary about gender and the importance of staying close to your inner child.

He founded The Art Hunger, an organization to promote local artists and cultural events in the north state.

www.theearthunger.com/elhenrucho

Verdes, Nicole; Lambda Archives of San Diego; San Diego, San Diego

Nicole Verdes (she/they) grew up in San Bernardino County before moving to San Diego in 2002. She has served on multiple LGBTQ+ non-profit Boards, most recently serving as Board President of Lambda Archives of San Diego--a non-profit whose mission is to collect, preserve, and share the history of LGBTQ+ people in San Diego, Northern Bala California and Imperial Valley Region. Her interests include inclusion and intersectionality in the arts, and how art can be used to mobilize and empower the most vulnerable members of society. She has a Master's Degree in Sociological Practice from Cal State San Marcos and will be pursuing a certificate in Museum Studies from Mesa College in the Fall of 2020.

Wallinger, Sasha; Nest; Davis, Yolo

Sasha led global marketing and communications efforts at start-ups, growth stage companies, arts organizations and multi-billion-dollar organizations including H&M, Nike, SOREL and HAVAS. Sasha received her master's degree from Reed College, where she studied sustainability across the business of fashion and interior design.

Sasha's writing has appeared in various publications including National Geographic, the Routledge Handbook of Sustainability and The Journal of Cloth and Culture.

Whitmore, Danielle; Creative Projects, Inc; Sacramento, Sacramento

Danielle Whitmore has fifteen years of managing, implementing, and coordinating arts education, community-based art programs and public art while working to strengthen the region's voice on the value of the creative economy in our lives. With a professional background in marketing and public relations, she has honed her skills to include nonprofit fluency, diverse fund development strategies, creative marketing and the ability to partner with both the for profit, nonprofit and government arenas, along with joy, humor and fearlessness in advancing the cause. During her tenure at YoloArts (Yolo County Arts Council), she identified and propelled the regional "Art & Ag Project" to national recognition, including hosting a visit from the Chairman of the National Endowment for the Arts, implemented high caliber Arts Education programs, with an emphasis on serving underserved students, including incarcerated youth and was the lead public art consultant for Yolo County, overseeing the installation 75+ public art projects. She has presented at ArtPlace America and the Farm to Fork Conventions along with various economic development groups on the topic of the creative economy and placemaking strategies through an artistic lens.

Woodberry, Angelina; Woodberry Writes; Sacramento, Sacramento

I have a degree in Mass Media Arts with an emphasis in Screenwriting and Theatrical Directing. I am a published author of several poems, short stories, and creative nonfiction essays. As a cultural broker, I have facilitated soul searching therapeutic journal writing workshops for mothers of young children as well as teen girls through a women's empowerment program. I am also a certified Kitchen Table Talk facilitator in the African American community. That program allows for people of a shared cultural experience to share a meal and support one another to heal from related trauma.

Worley, Ashleigh; Luther Burbank Center for the Arts; Santa Rosa, Sonoma

Ashleigh Worley provides strategic vision, oversight, and tactical strategies for LBC's Education Through the Arts programs. She began her career in North Carolina teaching Theatre and English for students grades 6-12. She served as a mentor to first year teachers, served on curriculum review panels at the county and state level, and was commissioned by the state's Department of Public Instruction to design a series of lessons to serve as best practice to be published for teachers. Prior to joining LBC, she served as Director of Education at Marin Theatre Company in Mill Valley. Ashleigh's expertise in arts education has been highlighted in national publications such as TYA Today magazine and she has led trainings for teachers and teaching artists for the California Educational Theatre Association, Marin County Office of Education, the North Carolina Theatre Arts Educators, and Creative Sonoma. She holds dual teaching credentials from North Carolina as well as California. During her tenure, the Education Through the Arts programming has expanded from serving 40,000 children and adults each year to well over 50,000. Ashleigh's passion, above all else, is spreading awareness of the benefits and importance of arts in education.

Wright, Miranda; Los Angeles Performance Practice; Los Angeles, Los Angeles

Miranda Wright founded Los Angeles Performance Practice in 2010, and the LAX Festival in 2013. Miranda comes from a theater background, and works as an independent producer and performance curator. She has worked with Center Theatre Group, Center for the Art of Performance (CAP) UCLA, and CalArts Center for New Performance, among others, on special projects and initiatives, including a research initiative with neuroscientists and cognitive psychologists led by Kristy Edmunds and Sam Miller. She is the 2014 recipient of Center Theatre Group's Richard E. Sherwood Award, and in 2015, was awarded a Cultural Exchange International Fellowship through the City of Los Angeles and the British Council to work with ArtsAdmin in London, and in 2016 she was the Curatorial Artist in Residence at CAP UCLA. Miranda holds a certificate from the Institute for Curatorial Practice In Performance at Wesleyan University, and an MFA in Producing from California Institute of the Arts.

Yamato, Gloria; Restorative Practices Alliance, DreamCatcher; Oakland, Alameda

BA/graphic design; MA/Interdisciplinary Arts (focus creativity and arts education). I understand the arts as one of humankind's first technologies, universally used as much for healing and social change, as for pointing to beauty in our lives. Through the arts lense we call attention to the world around us, micro to macro much like the lense of science, exploring form and function, challenging convention, illuminating and uplifting the mundane, connecting and repairing through the senses, reflecting and organizing through shared values. I've worked for over 30 years as a community organizer and arts educator/mentor and performance artist (WritersCorp, PetitLaCroix, Aguas Da Bahia, freelance)

Yanes, Jacob; Los Angeles, Los Angeles

I am a sculptor, born in Yonkers, NY and raised in Cambridge, MA. I attended St. John's College in Santa Fe NM, earned a BA in Fine Arts at Brandeis University in Waltham MA, and I earned my MFA in Sculpture from the University of California, Los Angeles. I have participated in residencies at the Skowhegan School of Painting and Sculpture and the Provincetown Fine Arts Work Center. My work is in private and public collections including the Hammer Museum in Los Angeles CA. I have recently completed a permanent public artwork for the Los Angeles Police Academy, commissioned by the City of Los Angeles Department of Cultural Affairs. I live and work in Los Angeles.

Yanez, Karina; Greetings from South Central; Los Angeles, Los Angeles

I am an artist + teaching artist from south central Los Angeles, CA. As a teaching artist my goal is to provide students with the necessary tools to not only become creative in their own right as young artists, but to also positively engage with their community.

I am currently pursuing a master's degree in art administration from Claremont Graduate University, I hold a graduate degree in community arts education from the Rhode Island School of Deaign (RISD) and a Bachelor's degree in fine arts from the California Instiute of the Arts (CalArts).

Yang, Angela; Museum of Contemporary Art; Arcadia, Los Angeles

Angela Yang is an arts advocate, external relations expert, and museum professional who is dedicated to advancing the role of arts and nonprofits to cultivate stronger communities in Los Angeles. Born and raised in Los Angeles, Angela has had a lifelong passion for the visual and performing arts. She received a BA in Art History, Theory, and Criticism from the University of California, San Diego and has been active in the

contemporary art landscape ever since. She currently serves as the Associate Director of Institutional Giving at the Museum of Contemporary Art (MOCA) where she manages grants and contributions from corporate, foundation, and government funders. Prior to this, she worked at the Los Angeles County Museum of Art (LACMA), also as a fundraiser. She recently completed a Master's of Public Administration at the USC Sol Price School of Public Policy, where she was a Dean's Merit Scholar.

Zaiden, Emily; Craft in America; Glendale, Los Angeles

Since 2010, Emily Zaiden has overseen the growth and development of the Craft in America Center in Los Angeles, led public and educational programming, and curated over sixty exhibitions for the Center and partner venues including the Fuller Museum, LAX, Craft Contemporary and El Pueblo de Los Angeles. Zaiden has initiated activities including; piloting Craft in America's K-12 education program with underserved Los Angeles public schools, organizing symposia, scholarly lectures, and artist talks, and managing the filming and online archiving of these programs. Zaiden publishes exhibition catalogues, articles, and essays for journals including Archives of American Art Journal, American Tapestry Alliance, and Metalsmith with a focus on contemporary and traditional craft, art, design, and the decorative arts. Prior to joining Craft in America, Zaiden was a Research Associate to the Decorative Arts department at LACMA and research editor for Architectural Digest. She earned an M.A. from the Winterthur Program in American Material Culture and a B.A in American Studies from UC Berkeley.

Zamora, Patricia; Boys & Girls Clubs of San Francisco; San Francisco, CA, San Francisco

I am an activist, creative game changer in community, art-based solutions and initiatives that incorporate a healthy focus on trauma/healing, artistic and restorative practices. I am a Board Member of the Arts Education Alliance of the Bay Area and SF Human Rights Commission Racial Equity in the Arts Working Group. As a visual artist, I am an Alum and volunteer in A Place of Her Own. I directed the Citywide Creative Arts Program for Boys & Girls Clubs of San Francisco for nine years. I am involved in the intersection of arts, education, youth and community engagement in marginalized and displaced communities in San Francisco and Central Valley. As an arts administrator, I have experience in: grant writing, program development, community, youth and volunteer engagement, coordinating exhibitions and performances, working with diverse partners in the funding, arts, government, school and academic communities. I am currently sheltering in place in the Central Valley and have been active most recently in connecting rural and urban artists in the project: Artists Against an #Infodemic in my hometown as a site in this international project to improve public communication around COVID-19.

Zooi, Walter; Young Musicians Foundation; Los Angeles, Los Angeles

Walter Zooi has over 24 years of experience in program development and management for nonprofit institutions. As executive director of the Young Musicians Foundation (YMF) Walter led an organizational and programmatic restructuring in order to exclusively serve economically disadvantaged and marginalized populations. Over the past four years YMF's programs have grown from serving approximately 1,000 students at 11 partner schools to serving over 5,000 students at 27 partner schools across greater Los Angeles.

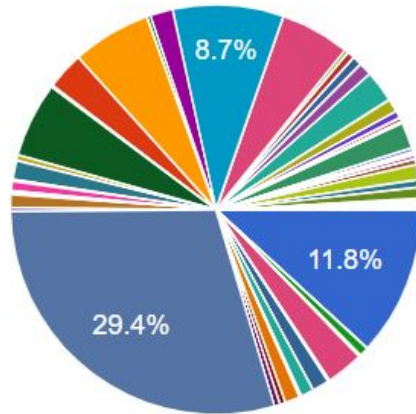
Prior to YMF, Walter founded the South Pasadena Music Center & Conservatory, which he led through 12 years of dynamic growth. He also created and curated the South Pasadena Eclectic Music Festival, an annual, multi-stage event showcasing artists from a wide variety of cultures and genres. As director of communications at the California Institute of the Arts he oversaw the communications program for the Institute and the REDCAT venue in the Walt Disney Concert Hall. He held a similar position with USC's Thornton School of Music. Walter is a native of Philadelphia, where he attended Temple University. He is currently completing an M.S. in Philanthropic Leadership through the University of Denver.

Panelist Response Data

NOTE: This data is a cumulative total from 2019 and 2020 application deadlines.

County

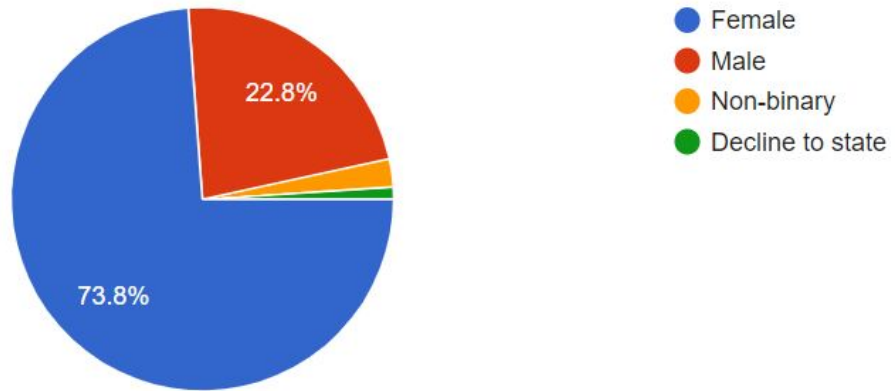
676 responses



- | | | | | | |
|----------------|-------------------------|----------------------|------------|-------------------|-----------------|
| ● Alameda | ● El Dorado | ● Lake | ● Modoc | ● Riverside | ● San Mateo |
| ● Alpine | ● Fresno | ● Lassen | ● Mono | ● Sacramento | ● Santa Barbara |
| ● Amador | ● Glenn | ● Los Angeles | ● Monterey | ● San Benito | ● Santa Clara |
| ● Butte | ● Humboldt | ● Madera | ● Napa | ● San Bernardino | ● Santa Cruz |
| ● Calaveras | ● Imperial | ● Marin | ● Nevada | ● San Diego | ● Shasta |
| ● Colusa | ● Inyo | ● Mariposa | ● Orange | ● San Francisco | ● Sierra |
| ● Contra Costa | ● Kern | ● Mendocino | ● Placer | ● San Joaquin | ● Siskiyou |
| ● Del Norte | ● Kings | ● Merced | ● Plumas | ● San Luis Obispo | ● Solano |
| ● Sonoma | ● Yolo | ● Los Angeles County | | | |
| ● Stanislaus | ● Yuba | | | | |
| ● Sutter | ● CA | | | | |
| ● Tehama | ● California | | | | |
| ● Trinity | ● San Bernardino County | | | | |
| ● Tulare | ● Merced | | | | |
| ● Tuolumne | ● Sacramento | | | | |
| ● Ventura | ● USA | | | | |

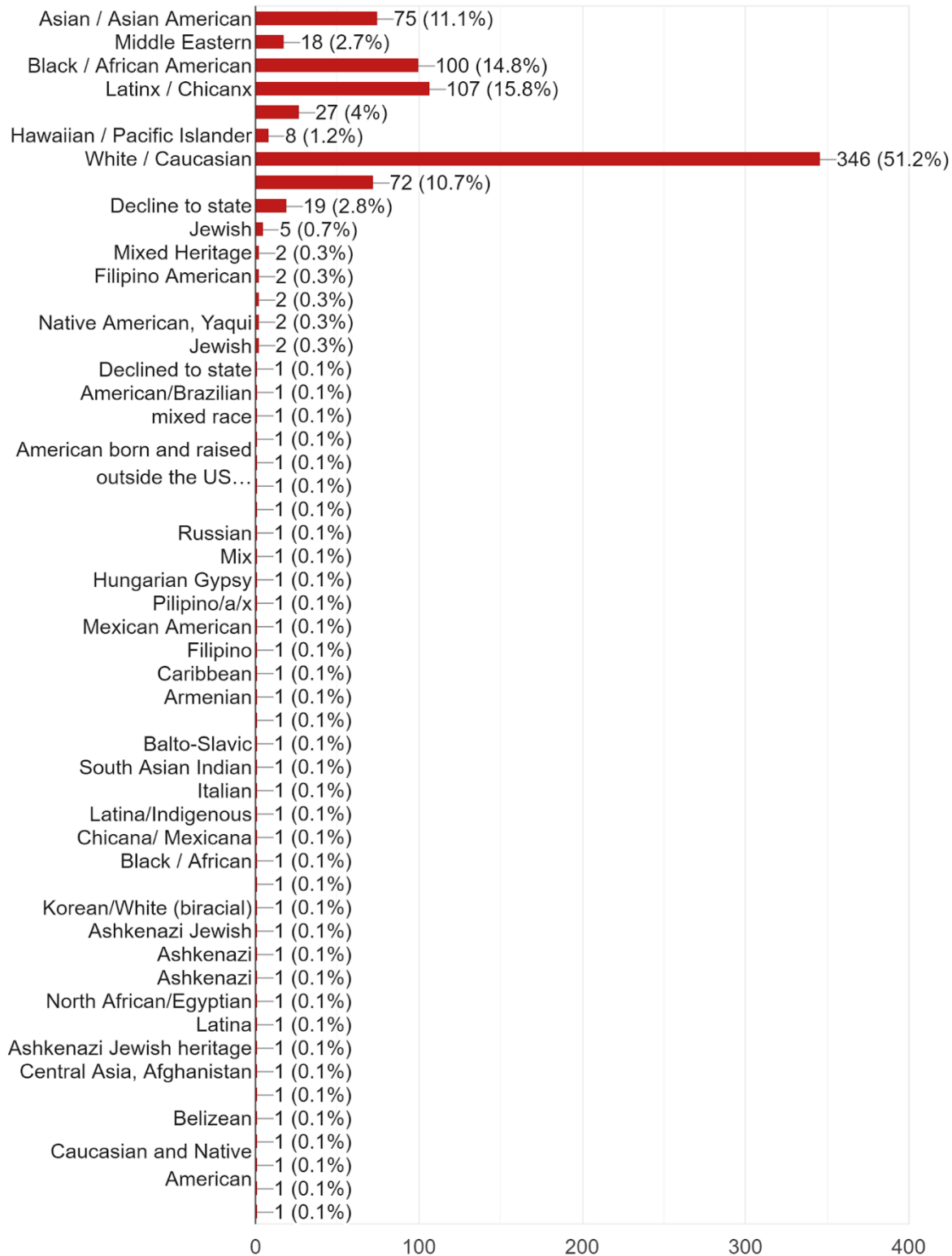
Gender Identity

676 responses



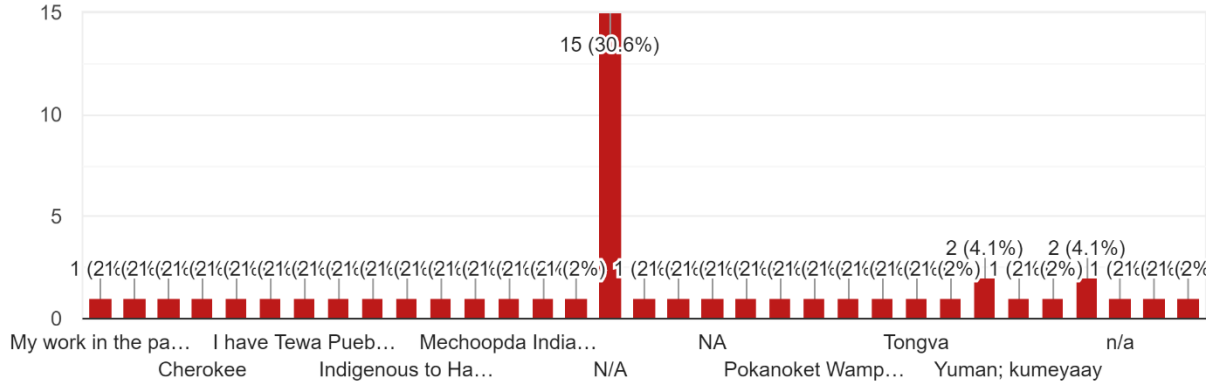
Race/Ethnicity: Choose how you most strongly identify; select all that apply.

676 responses

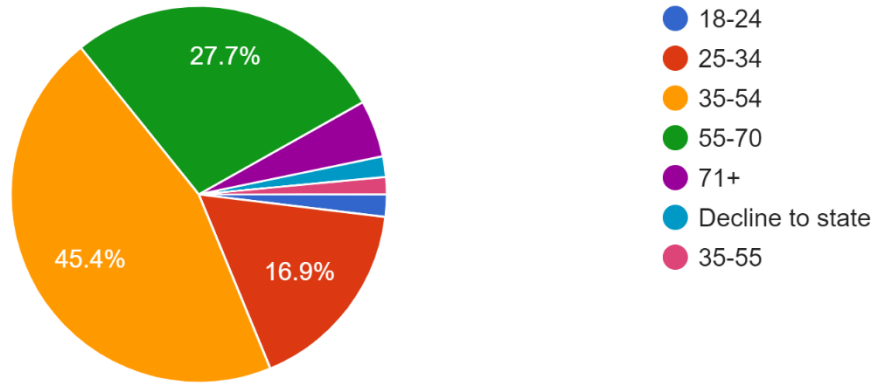


If you identify in the above question as Native American/Indigenous, you may list your tribal affiliation(s) here.

49 responses



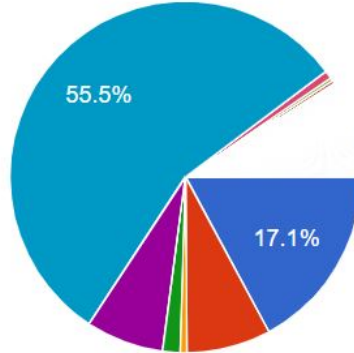
Age Range
676 responses



Other Identifiers: Select all that apply.

683 responses

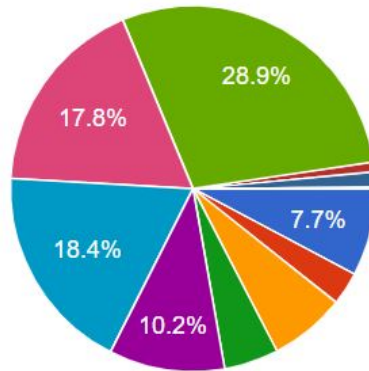
Note: A high volume of responses are in the 0.01% range. These comprise the section of the pie chart that appears blank.



- LGBTQ+
- Person with disability
- Returned citizen
- Veteran
- Decline to state
- None
- Immigrant
- LGBTQ
- Elder
- I was an adopted child.
- PhD, Music, UC Berkeley 1996
- cancer survivor
- Citizen
- LGBTQ/Person with disability
- First Generation, Millennial
- Disability
- Jewish
- Speak Spanish; Widow of a Navy Veteran; Elder
- Black, female, immigrant artist.
- Retired
- Cis-female
- Person with a chronic illness
- Type 1 Diabetic
- I didn't understand this category
- LGBTQ & disability
- Immigrant: naturalized citizen and wo...
- Diverse citizenship household
- Parent / primary caregiver of disabled...
- parent of LGBTQ+
- Seniors.
- First generation immigrant
- Person with Disability
- none
- Person of Color/ Multiracial
- Retired State Worker
- None
- German Immigrant with American Citi...
- Immigrant (this should be checkbox q...
- parent to children with disabilities who...
- 1st generation immigrant
- Senior Artist
- Mother :)
- Passionate ally
- Healthy working artist
- Immigrant, single mother
- I grew up in Canada. I became a US c...
- Immigrant (got US citizenship in 2018)
- I am not able to hear from my right ear.
- Veteran's Spouse
- n/a
- Senior
- LGBTQ+, Person with disability
- Jewish, Ashkenazi
- Senior Citizen
- Senior
- Dual citizen, American raised abroad....
- First generation American- both paren...
- activist!
- Grandmother called "Bubbles"
- senior citizen
- LGBTQ+ and Person with disability
- bi-national
- Naturalized US citizen orginating from...
- I tried to click on two (LGBTQ+ and V...
- Immigrant
- Musician
- World Citizen
- Renaissance Man
- LGBTQ+, Returned Citizen? - I've had...
- Formerly undocumented

Primary Artistic Area of Experience: Choose one primary area.

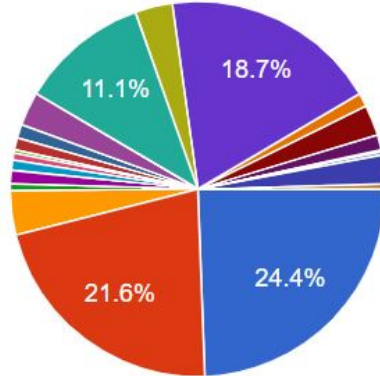
684 responses



- Dance
- Folk/Traditional Arts
- Literary Arts
- Media Arts
- Music
- Multidisciplinary
- Theatre / Performing Arts
- Visual Arts
- Decline to state
- Visual Art
- Theatre

Primary Area of Experience: Choose one primary area.

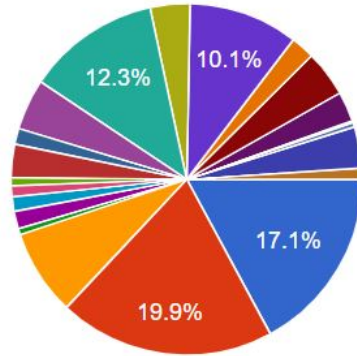
684 responses



- Arts Administration and Management
- Arts Education
- Community Development
- Correctional Services
- Disability Services
- Government Administration
- Health and Aging
- Immigrant / Refugee Services
- Learning and Evaluation
- LGBTQ+ Relations / Services / Advoc...
- Marketing
- Nonprofit Administrations and Manage...
- Philanthropy
- Practicing Artist
- Race-Equity Services / Advocacy
- Social Justice
- Social Practice
- Tribal Relations / Services / Advocacy
- Veterans Services
- Youth Services
- Decline to state

Secondary Area of Experience: Choose one primary area.

684 responses



- Arts Administration and Management
- Arts Education
- Community Development
- Correctional Services
- Disability Services
- Government Administration
- Health and Aging
- Immigrant / Refugee Services
- Learning and Evaluation
- LGBTQ+ Relations / Services / Advoc...
- Marketing
- Nonprofit Administrations and Manage...
- Philanthropy
- Practicing Artist
- Race-Equity Services / Advocacy
- Social Justice
- Social Practice
- Tribal Relations / Services / Advocacy
- Veterans Services
- Youth Services
- Decline to state

TAB I

California Arts Council | Public Meeting | 12/02/2020



Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Gavin Newsom, **Governor**
 Anne Bown-Crawford, **Executive Director**
 1300 I Street, Suite 930, Sacramento, CA 95814
 (916) 322-6555 | www.arts.ca.gov

2021 Council Meeting Timeline

Month	Planning/Agenda Items
January	- Voting item: Panel pool #2 - Racial Equity training - First meeting with new officers
May	- Evaluation updates - Racial Equity training cont. - Governance updates - Handbook updates - Presentation/updates on current grantees
July (<i>after June 15</i>)	- 2021 Grant awards/allocations, panel results Four grant programs: Projects, JUMP, Gen Ops, AO Relief
August	- 2021 Grant awards/allocations, pane results Two grant programs: SRNs, Individual Fellowships - 2022 GRANTS A* programs discussion
September <i>work session open to all Council members</i>	NEW FORMAT As recommended in strategic framework, open committee(s) work session focused on grant policies and allocations, available to all Council members (public noticed meeting)
October	- 2022 GRANTS A* guidelines approved
December	- Election of officers - Annual calendar

Grant Alignment - Planning*

Planning is underway to align the Council’s grant year with the agency’s fiscal year. The state’s fiscal year is July 1 to June 30 each year. Currently, grants are awarded by Council at the very end of a fiscal year. This results in two situations the CAC would like to remedy:

- Grant activities use one fiscal year’s funds and take place in the following fiscal year

- Grants are awarded so close to the end of a fiscal year that there is not always ample time for unspent funds to be calculated based on final executed grant contracts, and therefore some local assistance grant funds may remain unspent

Aligning the grant year with the fiscal year means that grantees will receive funds and begin activities in the same fiscal year. This will also help ensure there are no remaining funds unspent at the end of a fiscal year. It will take three years to fully accomplish this alignment. During the alignment, there will be one year that will include TWO grant cycles. The chart below contains a simplified outline of the alignment process as it relates to the Council’s decision making timeline.

This is being provided as an informational update to Council. It is supported by the Strategic Framework Aspiration regarding the Council’s grant making timeline.

Grant Year	Fiscal Year	Estimated Public Grant Application Period	Grant Contracting
2021 Grants <i>(current)</i>	July 1, 2020 - June 30, 2021	November 2020 - January 2021	July - September 2021
2022 Grants A	July 1, 2021 - June 30, 2022	November 2021 - January 2022	May - June 2021
2022 Grants B	July 1, 2022 - June 30, 2023	April 2022 - June 2022	October - November 2022
2023 Grants	July 1, 2023 - June 30, 2024	March 2023 - May 2023	September - October 2023

TAB J

California Arts Council | Public Meeting | 12/02/2020



Strengthening arts, culture,
and creative expression as the
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In Memoriam

- Stanley Crouch- jazz critic
- Steve Carter-actor, NEC
- Ann Getty- arts philanthropy
- Sandra Hutchinson-singer, the Emotions
- Toots Hubert of Toots and the Maytal's reggae band
- Dame Diana Riggs, actress from the Avengers and Game of Thrones.
- Ronald Bell, Co-founder of Kool and the Gang
- Galyn Gorgeous-actress, dancer, producer
- Ruth Bader Ginsburg, Supreme Court Justice
- Helen Reddy (1941-2020) Singer, songwriter, actress, activist. "I am Woman"
- Kenzō Takada, Japanese French designer
- Johnny Nash, singer, wrote hit song "I can See Clearly Now"
- Conchata Ferrell, actress
- Mystic Pizza, Two and a Half Men
- Rhonda Fleming, film and tv actress and singer; known as the Queen of Technicolor, starred in "Wagontrain" and "Spellbound"
- Anthony Chisom, Tony-nominated actor who appeared on Broadway in August Wilson's "Jitney" and "Two Trains Running", Film work includes Spike Lee's "Chi-Raq" and worked on TV on HBO's "Oz" and numerous other productions.
- Doreen Montalvo, stage and screen actress, In the Heights, reprisal of West Side Story
- Father Bill Moore, a Catholic priest and prominent abstract expressionist who spent decades spreading spiritualism through his paintings, has died at 71 in LA.
- Viola Smith, one of the first female drummers, age 108
- Jerry Jeff Walker, singer, songwriter of "Mr. Bojangles" age 78
- Marge Champion, dancer, on TV and film, age 101
- Trini Lopez, actor, singer, guitarist, known for his rendition of "If I had a Hammer."
- Nadi Qamar, musician, composer, poet educator
- Sean Connery, actor played James Bond 007
- Rance Allen, gospel singer
- Diane di Prima, Beat Poet
- Baron Wolman, photographer
- Billy Joe Shaver, country singer and songwriter
- Cecilia Chiang, chef
- Alex Trebek, Jeopardy tv host

- Christiane Eda-Pierre, Leading French Soprano
- Ida Haendel, Violin Virtuoso
- Soumitra Chatterjee, actor
- Doug Superman, country music singer
- King Von, rapper, hip hop artist
- Elsa Raven actress in film, Titanic