

NOTICE OF PUBLIC MEETING**February 2, 2017****9 a.m. to 3 p.m.****Warehouse Artist Lofts****Community Room****1108 R St.****Sacramento, CA 95811****(916) 498-9033**

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| 1. | 9:00 | Call to Order | D. Harris |
| | | Welcome by Warehouse Artist Lofts | J. Kinloch |
| 2. | 9:10 | Roll Call and Establishment of a Quorum | M. Moscoso |
| 3. | 9:15 | Approval of Minutes from September 21 & 22 and December 15, 2016
(TAB P) | D. Harris |
| 4. | 9:20 | Chair's Report (TAB Q) | D. Harris |
| 5. | 9:30 | Director's Report (TAB R) | C. Watson |
| 6. | 9:40 | 2016-2017 Programs— <i>Voting Items</i> | S. Gilbride |
| | | a. Professional Development and Consulting Panel Recommendations
(TAB S) | |
| | | b. Spring 2017 Panel Pool (TAB T) | |
| | | c. State-Local Partnership Grant Guidelines (TAB U) | |
| 7. | 10:20 | Legislative Update | K. Margolis |
| | | | C. Watson |
| 8. | 10:40 | Warehouse Artist Lofts Tour | J. Kinloch |
| 9. | 11:10 | Oakland Ghost Ship Fire and Artist Housing (TAB V) | C. Watson |
| 10. | 12:10 | Working Lunch | D. Harris |
| 11. | 12:40 | Create CA Update | P. Wayne |
| 12. | 1:00 | Office of Health Equity Collaboration: Introduction and Status | A. Kiburi |
| 13. | 1:20 | Public Comment (may be limited to 2 minutes each) | D. Harris |
| 14. | 1:50 | Election of 2017 Officers | J. Devis |
| 15. | 2:00 | Council Member Reports | D. Harris |
| 16. | 2:30 | Adjournment: In memory of Howard Bingham (TAB W) | D. Harris |

Notes:

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

TAB P



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

All Minutes are drafts until approved by vote of the Council

MINUTES OF PUBLIC MEETING

Wednesday, September 21, 2016

12 p.m. to 4 p.m.

RRM Design Group

3765 S. Higuera St.

San Luis Obispo, CA 93401

PRESENT:

Council Members

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

Council members absent: Jaime Galli and Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Communications Director
Shelly Gilbride, Programs Officer
Mariana Moscoso, Administrative Analyst

Invited Attendees

Shiree Teng, Facilitator

Other Attendees / Members of the Public

Angela Tahiti, ARTS Obispo

MINUTES

I. Welcome and Introduction

Tahiti welcomed Council and staff. Teng introduced herself and the retreat activities for the day. She encouraged the group to bond and build community.

II. Community Building

Teng asked the Council and staff to sit with someone they do not know well and share. The Council and staff participated in a series of activities to build trust and community. Everyone was asked to bring an item that symbolized why they are part of the CAC.

III. History and Culture of the CAC

In this activity Teng led the Council and staff in an exercise to explore the history and culture of the CAC.

IV. Reflect on the CAC's Current Strategic Plan

Teng led activities to reflect on the CAC's current strategic plan. She asked the Council to think about what is working well and what needs some attention.

V. Vision for the Future

In this activity Teng asked the Council and staff to envision the future. She asked them to expand on future priorities and asked them to share their hopes, desires, passions, and concerns.

VI. Process Reflections

Teng led activities to reflect on the day's discussion on the future of the CAC and the possibility of executing Council ideas and vision.

VII. Summary and Closing Exercise

Teng summarized the day for Council and staff. She also led a closing exercise.

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MINUTES OF PUBLIC MEETING**Thursday, September 22, 2016****9 a.m. to 3 p.m.**

The Monday Club

1815 Monterey St.

San Luis Obispo, CA 93401

(805) 544-2013

PRESENT:Council Members

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

Council members absent: Jaime Galli and Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Communications Director
Shelly Gilbride, Programs Officer
Andrea Porras, Arts Program Specialist
Jaren Bonillo, Arts Program Specialist
Mariana Moscoso, Administrative Analyst

Invited Attendees

Angela Tahiti, ARTS Obispo
Cara Goger, Executive Director at Mariposa County

Other Attendees / Members of the Public

Wendy-Marie Martin, Clark Center for the Performing Arts
Meggie Brummett, Santa Barbara Museum of Art
Lynne Oliverius, Canzona Women's Ensemble
Watson Rosen, Ventura County Arts Council
Hugo Morales, Radio Bilingüe
Benniz House, Arts Council for Monterey County
Hannah Rubalcava, Santa Barbara County Office of Art & Culture
Ron Baca, East L.A. Resident
Taiji Miyagawa, Southern CA Artist
Gayle Rappaport-Weiland, local artist in San Luis Obispo
Kay Gore, Arroy Grande resident & artist supporter
Eliza Tudor, Executive Director from Nevada City Arts Council
Craig Rosen, Ventura Arts Council
Allen Thies, ARTS Obispo
Peggy Sonda, the President of the Board of Directors of ARTS Obispo
Betina Swigger, Executive Director of Festival Mozaic
Allen Horst, Sponsor of the Cow Parade

MINUTES

I. Welcome from Host

Peggy Sonda, the President of the Board of Directors of ARTS Obispo and Angela Tahti, Executive Director of ARTS Obispo, welcomed the Council and public. Tahti introduced two performances from the community: SLO County Poet Laureate Marguerite Costigan read two poems: *War and Whispers* and *Artists Working*. The reading was followed by a contemporary dance performance by Deyo Dances.

II. Call to Order, Roll Call and Establishment of a Quorum

The Chair called the meeting to order at 9:23 a.m. Moscoso took the roll at 9:24 a.m. and a quorum is established. Beasley informed the Council she received a message from Wyman. Wyman asked her absence to be excused because of extensive travel campaigning for the 2016 Presidential Election.

III. ACTION ITEM: Minutes of meeting on June 22, 2016

The Chair requested a motion to approve the minutes. Gallegos moved to approve the minutes, Coppola seconded. Gallegos noted grammatical errors on several pages and Coppola clarified on page 15 Lindo's husband, Delroy Lindo, was not a keynote speaker, the students were. The Chair requested a motion to approve the minutes as amended.

- McGuinness moved to approve the minutes as amended
- Devis seconded
- Beasley, Coppola, Devis, Gallegos, Galli and Oliver voted to approve the minutes as amended. Baza abstained because he was not present for the June 22, 2016 meeting.

- The motion passes and the minutes are approved.

IV. Chair Report

Harris discussed aspects of the written Chair's Report provided to Council at the meeting. He began the discussion with an introduction to his new position as Executive Director for Creativity and the Arts with the San Francisco Unified School District (SFUSD). He provided a background to his position at SFUSD, underscoring his early career as an Art's Principal at San Francisco School of the Arts High School—additionally noting it is nice to return to his roots in San Francisco and to the high school both of his daughters graduated from. Harris proceeded to compare the difference between how the arts were received early in his career and how the arts are better received now compared to the previous decade. Harris added there is a surge of interest for students that do not have access to arts education and he continued to emphasize the importance of arts education.

Harris elaborated on San Francisco's \$300 million investment on renovating a building for the school at 170 Fell Street. He said it is to become a place of creativity, innovation, and arts resource center. He added that the building will be significant not only for students but for the entire city of San Francisco. He stated that as the Council thinks and discusses Cultural Districts today at the meeting, the Center will become a hub of the arts and they expect to have visitors from all over the world by 2021 or 2022.

Harris then introduced the topic of summer teacher institutes related to the arts. He said they are important to get teachers to think about the time they spend with their students in the classroom.

Harris visited the American Conservatory Theatre's Teacher Institute. In the program he observed the teachers who were asked to take a regular classroom lesson and turn it into an artistic form. He explained this opportunity allowed the teachers to explore the arts, guided by the world-class artists at the conservatory, to become as vulnerable as students are in the classroom.

Final portion of the Chair's Report focused on an article written by Harris on the importance of arts integration in California K-12 education. He noted the effort to increase thought leadership and conceive of new ways to integrate arts into education. Some ideas have been for students to learn discrete art forms early in their education and build upon that skill throughout their education. Other ideas include integrating arts into every single subject matter.

V. Director's Report

1) Cultural Districts Update

Following the Chair's Report, Watson gave an overview of the PowerPoint created by consultants Jessica Cusick and Maria Rosario Jackson for the State Cultural Districts public meetings. Watson provided the details about the Redding public meeting he and Fitzwater attended. Fitzwater informed the Council the meeting was well attended with as many as 60 attendants and representatives from art organizations, locally elected officials, national park service, and Caltrans. She highlighted the PowerPoint is introduction to the research that has been completed up to this point. The meeting was in a workshop format where attendees were asked to break into groups of five and discuss the main survey questions, also available online.

Watson provided the future locations and dates of upcoming meetings: Fresno on September 29th, Escondido on October 3rd, Oakland on October 5th, and the final meeting in Los Angeles on October 24th. He noted the Oakland and Los Angeles meetings are expected to be very large—therefore, the format will be a presentation followed by public comment. Watson informed the Council on expected staff attendance: Baza, Harris, Lindo, and McGuiness will attend Fresno and Baza will be at Escondido and Oakland. Fitzwater clarified that other Council members have confirmed they will attend other meetings and provided background assistance to the Cultural District program research.

Addressing the issue of inclusivity, Fitzwater commented on the availability of an online survey for individuals who are not able to attend one of the public input meetings. Additionally, she commented on the scientific method of the public input process and emphasized the importance of the one-to-one interviews, performed by Cusick and Jackson. Large samples of the interviewees were professionals both within California and nationally. The interviewees were stakeholders in existing cultural districts who addressed specific areas of concern. Fitzwater encouraged the Council to look at the PowerPoint which provides the initial research results and concludes with program recommendations. The research portion is expected to conclude in November, 2016 and will be reported on and reviewed at the December meeting, with the program launching in 2017.

Gallegos asked for clarification on the existence of cultural districts in California. Fitzwater provided examples of cultural districts that may be naturally occurring, have been self-designated or acknowledged by local government, also noting that these places are likely to be the prime applicants to the program. She further acknowledged the existence of mid-level and emerging level applicants. McGuiness requested to speak to Fitzwater after the meeting to talk further on the subject.

Devis asked Oliver if he has experience with cultural districts in his profession. Oliver responded that he has but possibly not at the same level. Oliver elaborated on his efforts to stabilize arts districts that have been constrained by the Tech industry in San Francisco. Fitzwater thanked Oliver for his early participation in the one-on-one interviews and how he has gracefully recommended many of his colleagues in development be interviewed to gain insight from their professional perspective.

The Chair asked Fitzwater when the guidelines will become available. Fitzwater hoped that the recommendations will be out soon, and noted they will be the cornerstone to application guidelines. The guidelines and application process will likely include criteria to determine to determine if a Cultural District designation is right for their community. Assistance will be available to applicants, including webinars and technical assistance with their application so applicants can build the best application possible.

The Chair asked if there will be limits to the number of districts that can be designated based on capacity. Fitzwater responded that a smaller group will be better in the beginning of the program. She noted much is being learned from the research, but much will also be learned with the first group of designated cultural districts. A number has not been decided on, but it is expected there will be a recommendation of ideal size for the first cohort based on the research and findings.

Oliver joined the discussion and cautioned that too much money invested too quickly without enough organization or background support may produce unintended consequences. He referred to the Dot Com boom 10-15 years ago in San Francisco that grew too fast without creating a proper support structure. Watson added that there is tremendous interest from communities all over the state that feel they are the right fit for a State Cultural District designation.

Coppola suggested the Council read about a pilot program that is growing at the San Francisco Institute that might provide helpful background information on arts districts. The Dogpatch is a growing community in San Francisco, in a period when Tech companies are pushing many local artists out of the city. The Institute's grad program is under enrolled because of the high cost of living. In an effort to improve enrollment, the Institute has bought a building in Fort Mason. The building will give back 20 studio spaces to the landlord in an effort to save money and/or offer the space at cost to local artists that cannot afford a studio space because of gentrification. Currently, it is being tested out. To move in, artists have to prove they have been in the area and are local, and they must show their work. Coppola has suggested Tech companies' marketing firms to sponsor centers like these. He proposed the idea as a "feel good story" to a marketing firm director and art collector Tom Sebastian, so these firms like his give money back to the communities that feel displaced.

Fitzwater followed Coppola's comment. She said it is still not known what the application will look like. However, she assured two items will be a part of the application process: site visits and cultural asset mapping. Fitzwater added an in-person site experience will be indispensable to gain an understanding of the place and the community. Secondly, cultural asset mapping of the community's local resources will ensure the applicant has deep understanding of the essential nature of maintaining those resources and keeping them available.

Lindo discussed the Oakland Museum of California's Identity Project. This project documents what communities define makes them unique and authentic. She concluded that as long as the State Cultural Districts serves the community that is already there, it could be a wonderful addition to communities.

Devis asked staff if the Council will be doing outlining of the framework of the Cultural Districts so that in two or three years the program will grant funds. Watson responded that the CAC is following the Massachusetts model without promising significant funding because when the State went to the legislature and legislation passed it did not come with funding. At the time of the roll out, the CAC's role will be to provide assistance to these communities. Watson added there might be an opportunity to assist the new cohorts financially depending on future legislative sessions and the program's initial impact. The author of the bill, State Assemblyman Richard Bloom, is interested in exploring a future investment in the program.

Devis asked Watson if the Council could help by sending letters. Watson suggested it is better if the program builds in stages with the intent to build a world-class program. He added there are 13 other states that have a program like this and people are watching California because they believe that California will learn all the lessons of the other states and develop a program that uniquely serves both urban and rural interests. Watson shared with the Council Devis's five part series that

looks at gentrification in California. Watson suggested it is a preview of the potential challenges the CAC could face, particularly in Los Angeles, San Francisco, and Oakland. The cities in question do not tend to perceive a State designated Arts & Cultural Districts positively. The challenge faced by the CAC is how to handle the sensitivities around displacement and gentrification, cultural authenticity, and naturally occurring arts districts. As the program evolves, it will be much easier to show the legislature what the CAC creates.

Oliver introduced the CAST (Community Arts Stabilization Trust) program in San Francisco. He commented on the negative effects the Tech industry is having upon the “toughest” areas, where communities are absorbed in huge quantities overnight. Companies want to buy space that is consolidated into one floor. In an effort to curve tail the effects of Tech, Oliver has bought several small buildings for half the price. Harris asked what CAST is doing with the small buildings and he responded that he fills them up with galleries and finances them with tax credit. McGuinness asked what he is doing this south of Market Street and Dogpatch. Oliver clarified CAST has concentrated his efforts north of Market between 6th and 19th Streets where the arts are being driven out. Now CAST is looking to do something similar in Oakland.

Gallegos suggested the Council should be mindful of all communities that are involved, not just art communities. The effects of gentrification need to be central in the initial efforts and during progress of the program. Harris stated the legislation should be seen positively, adding the CAC is starting the project from scratch with the right values which will move the project in a positive direction. McGuinness revisited Lindo’s comment on the Oakland Museum’s project as a perfect example of a geographically-centered exhibition that demonstrates the effects brought out by gentrification, concluding her comments by recommending all to visit the exhibition. Lindo said she was not talking about the exhibit but a project, however acknowledged it may be connected to the exhibition. Watson acknowledged the length of the present discussion on cultural districts indicates the importance of the program.

2) Additional Director’s Report Items

Watson briefly outlined his gratitude for the State Local Partners’ letter to the Director. The letter was signed by every single SLP. He also acknowledged the presence of a few SLPs in the audience and said that the letter reflects and reminds the CAC that SLPs are the feet on the ground and the CAC takes this relationship seriously.

Watson informed the Council he would represent the CAC at the National Arts Policy roundtable held at the Sundance Institute. The roundtable was organized by Americans for the Arts and could be attended only by invitation—with the participation of 40 leaders—including the Rockefeller Foundation, and several other family art foundations. Watson was invited to talk about Arts-in-Corrections because of the CAC’s nationally recognized work in this area. Watson said he would be on a panel with Vijay Gupta, a violinist with the LA Philharmonic and a grantee, and an Oakland Police Officer and dramatist, who has a one-man show. The officer will talk about law enforcement and reform in incarceration.

Watson briefly mentioned the Confluence Conference on Monday, September 26 and Tuesday, September 27. He informed everyone he will be speaking briefly with the Cultural Pathways

grantees. He said they will also be guided by Amy Kitchner and with Beto Gonzales from Alliance for California Traditional Arts (ACTA).

Watson concluded the Director's Report by honoring Mary Beth Barber's legacy at the CAC. He informed the Council that Barber will move to a new role at the State Library, reuniting with Greg Lucas, a State librarian. Lucas was her boss in local journalism, when he was a senior editor and Barber was a writer at the *Sacramento Bee*. He said she will be missed and that the team is working diligently to get all the work that needs to get done as the CAC expands the Arts-in-Corrections work. Beasley asks whether a position will be lost and Watson responded with the expansion of Arts-in-Corrections there will be two positions to hire in the near future.

VI. Introduction of Grant Allocation Recommendations from Programs Committee and Grant Programs Budget Allocation 2016-17

The Chair proceeded onto the next item on the agenda. Beasley led the discussion on the new monies received by the CAC from the Legislature. She reminded the Council of staff's effort to get the Council book on time to the Council and the Council's responsibility to read, to give thoughtful comments, criticisms, and vote on the agenda items. She reminded the Council that their role is to review and approve the overall budget and grant allocations, and then to review and approve the guidelines and policies.

Kiburi provided an initial introduction to the two budget scenarios developed by staff at the request of the Chair. Harris asked if the vote will be completed program by program. Kiburi provided clarity on the voting process and the budget discussion. Kiburi explained that the Council will vote on the total budget scenario in Tab F, and will be referring to and discussing the detailed information in Tabs D and E to inform that vote.

VII. Grant Programs Budget Allocation 2016-2017

Kiburi directed the Council to Tab F with the 2016-2017 budget allocation scenarios to be reviewed. Kiburi highlighted the budgetary impact on Cultural Pathways as the starting point of the discussion. She notified the Council that following the discussion, Gilbride will provide an overview of the program rationales and guidelines. Kiburi said once the entire budget and rationale have been discussed, the Council will be asked to vote. Harris asked if anything aside the budget was going to be approved. Gilbride responded the guidelines would be approved through a second vote.

Cultural Pathways

Beasley directed the Council's direction to the provided information on Cultural Pathways (Pathways) in Tab F noting the differences between budget Scenario 1 and 2. She asked the Council to consider the two possibilities:

Scenario 1: Provide technical support, professional development, extra CAC staff assistance, and co-learning for two years in keeping with the grants plus strategy set forth in the initial program goals, and provide a \$3,000 augmentation to the 28 current Pathways grantees.

Scenario 2: Develop an overlapping grant process resulting in two cohorts by curtailing the technical support, professional development, extra CAC staff assistance, and co-learning the professional development for the original 28 grantees by allocating the funds to an additional 28 organizations this year.

Harris asked if the \$3,000 augmentation in Scenario 1 would come out of the operations budget. Gilbride answered that it would come from the grants budget and clarified the \$100,000 for professional development and technical assistance in 2015-2016 is allocated from the operations budget.

Gilbride reminded the Council that the first time the Pathways cohort will meet together will be at the Confluence statewide arts conference later in September. She also noted that Jong will be assisted by the Alliance for California Traditional Arts (ACTA) at Confluence. Previously allocated technical assistance money paid for travel and registration. Pathways grantees will be able to determine how they spend the \$3,000 augmentation. The goal is for these organizations to grow their organizational capacity so they are able to successfully apply to other CAC grant programs in the future. Gilbride reminded the Council of the uniqueness of the program's "grants plus" strategy.

Harris asked if a need for technical assistance was already demonstrated in the cohort. Gilbride responded that the need was articulated in the grant application process and in communications with grantees. None of these grantees have ever received a CAC grant. Gilbride emphasized that the extra level of assistance they will receive is new to the CAC and distinct from other CAC grant programs.

Harris and McGuiness expressed some confusion over the allocation of the funds and who the additional grantees would be. Gilbride clarified that by adopting Scenario 1, the current cohort would get technical assistance and professional development by staff and an additional \$3,000 added to their current grant. Whereas, in Scenario 2, there would be a second cohort of grantees, requiring additional staff work, particularly during the application and panel process. Having two cohorts takes away from the attention, professional development, and technical assistance that could be provided to the original 2015-16 cohort. McGuiness inquired what would be the consequences of choosing Scenario 2 over Scenario 1. Gilbride summarized it would be difficult to provide effective and substantial assistance to either cohort in Scenario 2.

Devis reminded the Council that the \$84,000 in Scenario 1 suggests that each grantee receive an additional \$3,000 to the original \$10,000 grant they are entitled to over the course of two years (\$5,000 each year). However, with the addition of a new FY16-17 cohort, the 2015-16 cohort would not receive the additional \$3,000 allotted in Scenario 1. Baza also acknowledged the comments made by Gilbride explained that in Scenario 1, the exclusive two year "grants plus" approach is necessary in order for staff to evaluate how the program works for future iterations. Baza added by bringing another cohort so soon there will not be enough time to evaluate the effectiveness of the program.

Harris asked the Council to consider this program within the larger context of the \$14.5 million in grants. Scenario 1 allocates \$84,000 for Pathways, whereas Scenario 2 allocates \$280,000 from

the same total amount—ultimately taking away funding from another program, Creative California Communities (CCC). He added it is a philosophical question how the Council wishes to allocate these funds. Oliver elaborated on Harris's comment by reminding the Council that in Scenario 2, a second cohort would cost the budget \$100,000 from the reserve (remainder) amount.

Gallegos expressed concern over the budget scenarios. She said that in the previous minutes, there was evidence of panelists who expressed problems with Pathways applications, however, also acknowledged this was not a unique problem to Pathways. Gallegos said she did not understand how or why Pathways can be pulled without evaluation. Gilbride asked Gallegos what she meant by Cultural Pathways being "pulled." Gallegos acknowledged Pathways is an area of high demand and it is only two percent of the budget. She said the additional funding from the legislature was provided to serve low-income and underserved communities but that neither budget scenario offered a significant increase in funds to Pathways.

Watson responded to Gallegos by stating that the intention is to grow Pathways over time. In order to do this, it is important to focus on the current cohort. Watson empathized with Gallegos and said that optically it may not seem that the CAC is not committed to the program but he and staff want the program to succeed. The staff is concerned that overlapping the programs will have a negative impact on grantees. The trade off is whether the Council and staff want to compromise technical assistance and professional development to add-on another cohort. He recognized that the concern is that Pathways is already small, but added that the program is unique because it is a "grants plus program" (grant and technical assistance), something that has not been done before.

Devis made a comparison to the Arts & Media program that was suspended in order to complete evaluations with grantees and other organizations in order to find out what the field needed. He asked if something like this could be done for Pathways. Additionally, he said it is important to take these two years proposed in Scenario 1 to help this group that caters to a population in need. He suggested Scenario 1 would better serve current grantees and future cohorts.

Lindo agreed with Gallegos in terms of the need, however, she also acknowledged that if the CAC spreads itself too thin no one would benefit. She added that taking the two years with the original cohort to learn what they need, providing extra technical assistance is one of the most important aspects of the grant. Devis asked the Council if it could commit to bringing the program back after it has been thoroughly evaluated and knows how to best service this population. Harris said the Council can't commit 100% to bringing back the program because the Council does not have confirmation of the budget beyond FY16-17. However, Harris acknowledged that careful evaluation is certainly how the Council operates and noted the Arts & Media program as an example. Harris asked Gilbride if the intent after this cohort is to bring back the program every year.

Gilbride said that, yes that is the intent. She added that as the program was originally conceived, it was designed to build the evaluation into the program over the first two years. Staff is working in partnership with ACTA, who already offers similar technical assistance and evaluation services. The recommendation at the end of the grant period may be to expand the program investment and grant size for the 2017-19 cohort. Watson added that another possibility could be to increase the size of the grantee cohort. .

Beasley reminded the Council that the organizations in the cohort are small and emerging. She added it is a pilot program, and the organizations cater to immigrant refugees, tribal groups, people of color, and the most disenfranchised. Devis asked Beasley what her recommendation would be, she responded that she recommends Scenario 1 in order to focus on one cohort for two years, to learn as much as possible, and give the current cohort all of the help it needs. McGuinness moved for a vote and Harris requested continued discussion before accepting a motion.

Gallegos added to the discussion that there is a need to grow this program because these organizations need the money. She asked the Council to consider that the current budget includes one-time funds and there may not be the possibility to continue this program in the future. Devis asked for more information on the one-time funding.

Watson outlined the \$10 million increase in the 2016-17 state budget: \$4 million is for Arts-in-Corrections and \$800,000 for re-entry pilot programs, \$6 million is the new, one-time money for CAC grant programs. Watson explained that the pathway for the \$6 million was unusual – normally if CAC funds are to be increased, the increase runs through the Government Affairs Subcommittee of either the Assembly or the Senate. However, this year, the increase came in through the Public Safety Subcommittee where the Department of Corrections and issues of social justice are addressed. As the increase was passed, a general sentiment of the legislature was that everything the CAC does in some way helps with health of community. Watson acknowledged Gallegos concerns are valid and it is important the Council carefully considers all of the CAC's programs. He added that in Scenario 1 the CAC is investing money in communities of need in many grant programs, not just Cultural Pathways. He expressed confidence that the entire grants program is serving and addresses the needs of everyone, including rural communities and communities of color, and he expressed that the CAC is meeting the intentions of the legislature. Harris reiterated that the budget will be voted in its entirety after reviewing all of the rationales and that a vote is not needed at this time.

Devis asked if it was possible to keep the proposed two-year Scenario 2 and continue funding the first 28 grantees with a larger amount of money. He suggested that if it is possible to take the budget proposal in Scenario 2 but instead of giving the \$10,000 to another cohort to give the money to the original 28, investing in them even further. Gilbride said it could be a possibility.

Gallegos added to the discussion and she wanted to make clear, for the record, that the organizations Cultural Pathways assists are the most vulnerable and there is no guarantee there will be funding in the future.

a. Existing Grant Programs Allocation Rationale

Gilbride turns the Council's attention back to the current agenda item, and suggested to take the discussion of CP into account when thinking through the budget rationale for the remaining programs in Tab D and the suggested new programs in Tab E. Gilbride began the discussion with Artists Activating Communities.

Artists Activating Communities

Gilbride summarized the recommendations included in the Council book for the second year of the AAC program. The recommendation o included an increase in the maximum grant amount for 2016-2017 from the previous year's \$12,000 to \$18,000, consistent with other project-based grant programs. She added the Programs Committee's recommendation is to restrict school-site based arts education programs from applying to AAC as these activities will be funded exclusively by the Artists in Schools grant program.

Devis asked for an explanation of the difference between Artists Activating Communities (AAC) and Creative California Communities (CCC). He asked if both programs are dedicated to funding community projects and creative placemaking. Gilbride provided clarification on CCC grants. She added that CCC addresses the needs of the community through placemaking projects, whereas AAC supports artist-driven projects that engage community members, but may not be considered creative placemaking projects. McGuiness added AAC is specifically different from CCC because it is artist-driven but the artist can be part of a nonprofit arts organization or community/social service organization.

Gilbride proceeded with an overview of the rationales and recommendations for the other existing grant programs in Tab. D including: Artists in Schools, Arts and Accessibility, Creative California Communities, JUMP StArts, Local Impact, Professional Development and Consulting, Poetry Out Loud, Statewide and Regional Networks, Veterans Initiative in the Arts, and State-Local Partnership Program. She explains the recommendation to significantly increase the allocation to the Artist in Schools program and expand the program's offerings to reach more students through after-school programs and assemblies and field trip support. She also highlighted the recommended increase in the maximum grant amount for Artists in Schools to \$18,000 consistent with AAC. Arts and Accessibility is recommended to receive a significant funding increase for the partnership with the National Arts and Disabilities Center in Los Angeles. She also summarized the recommended changes to the CCC program in an effort to be equitable to organizations of all sizes, and to make the program more effective. JUMP StArts is currently undergoing a program evaluation and therefore there is no recommended increase in the allocation until that evaluation is complete. Gilbride acknowledged that there were not as many applicants to the program in FY15-16 as expected, and the evaluation will address that. The recommendation is for JUMP StArts allocation to remain the same as FY15-16. Recommendations from the JUMP StArts evaluation will be brought to Council in December. There is a recommendation to increase Local Impact allocation and the maximum grant amount to \$18,000 to be consistent with AAC and Artists in Schools. The recommendation for Professional Development and Consulting is to increase the allocation and move to 2 deadlines a year based on demand. The recommendation for Poetry Out Loud is consistent with the decision made by Council at the June 16th meeting to revise the guidelines and implement that program through participating State Local Partners. The recommendation for Statewide and Regional Networks was to increase the grant amount to be consistent with State-Local Partners. The recommendation for Veterans Initiatives in the Arts is to maintain a consistent allocation since the CAC did not receive as many applications as expected. The programs staff is seeking feedback on the guidelines to the program and is increasing outreach, and expects applications to meet the program allocation in FY16-17. A modest increase to the State-Local Partnership Program is recommended, recognizing the significant increase that the program received in FY16-17.

b. New Pilot Grant Programs Allocation Rationale

Gilbride directed the Council's attention to Tab E. She acknowledged the legislative budgetary increase as an indication of their support and belief in the CAC's existing programs, which is why the majority of the increased funds are allocated to the programs that were just discussed.

However, The Programs Committee has recommended two new pilot grant programs: first, the reinvigoration of the Arts & Public Media program after the current evaluation and second, a new Research in the Arts program. The budget for these programs is small compared to the total budget for existing programs, less than 10%.

Arts and Public Media Grant Program

Gilbride discussed the Arts and Public Media program as a revamped version of the previous Arts on the Air program offered in 2013-14 and 2014-15. She reminded the Council that they voted to suspend the program in order to evaluate the program's effectiveness, to better serve the nonprofit media arts field. The reinstatement of the program comes from the results suggested on the evaluation and the Arts and Public Media Summit in Oakland. Leaders in the field from around the state were involved in a summit and evaluation of the program. Gilbride added that a complete report of the summit is to be published in October and early results of the report informed the Program Committee's recommend the reinstatement. The program will follow a similar structure to Arts on the Air with some distinguishing differences: the criteria will allow for both small and mid-size stations to be more competitive and a broadened eligibility allowing for non-traditional media such as podcasts to apply. The total allocation is recommended for the program is \$200,000 for approximately 15-20 grantees.

Fitzwater added that the new Arts and Media program would be better at serving the community because the previous program had its shortcomings; the community felt we were underserved as a whole. Fitzwater also acknowledged the key role the panelists from the Arts and Public Media played in developing the recommendations and that there is clearly a need for an Arts and Media program.

Gallegos asked how was engagement measured. Fitzwater responded to Gallegos question and added that the new guidelines consider the size of rural and larger communities and the need to be flexible in considering how reach is measured based on community size and needs. She added that the program evaluation even considered the inclusion of language-based communities.

Research in the Arts Grant Program

Gilbride proceeded with the discussion on the proposed Research in the Arts grant program. She provided background of the program's conception and information on the NEA's research funding category. The NEA confirmed there is demand for arts research grants in California. Gilbride added that the program concept was informed by conversations with researchers from the UC system. She also added that research institutions and universities would be able to apply. Gilbride said California would be the first state agency to provide a research grant in general, but particularly one that is open to practice and experimental research.

Devis asked if this grant was for CAC related research. Watson clarified it was not and added that CAC related research is funded through the agency's operating budget as appropriate.

Harris notified the Council that they would vote for guidelines after a break. Gilbride reminded the Council that they will be voting on six sets of guidelines. Kiburi added the vote will be for the budget Scenario 1 or 2 based on the rationale Gilbride presented. Then the Council went to break.

BREAK

c. Proposed Grants Program Budget

Harris calls the meeting back to order for the vote on the two budget scenarios. Harris requested a motion for budget Scenario 1 or 2 before continuing into a short discussion. Coppola moves to vote in support of the budget as presented in Scenario 1.

Gallegos did not agree with the budget scenarios presented because she believes that there is a pattern where funding is being provided to the “top-end” and communities of colors are being taken out. Harris asked the Council if there were any comments on Gallegos’s remarks. Devis responded that he believes that a lot of the communities of need are in fact being funded by the CAC but wondered whether the CAC will invest more in emerging organizations. Devis recognized that CAC grants are distributed equally among different regions and areas and in diverse communities. He suggested the conversation should be focused in a different direction because the list of CAC grantees illustrates that communities of need are being funded across many grant programs. Coppola followed up on Devis’s comment by offering the staff a vote of confidence and said staff demonstrates concern and considers a wide-range of grants to address a wide-range of communities. He concluded his comment by extending his support to the CAC staff. Oliver acknowledged the previous comments on the subject and concluded his remarks supporting Scenario 1 because good results in the Cultural Pathways pilot could result in a much stronger program.

Lindo empathized with Gallegos’s comment. She acknowledged the sense of urgency she felt but agreed with the previous comments. Lindo added that Scenario 1 is the first step to meeting the need of emerging organizations through an effective grants plus program. She supported Gallegos but stated spreading the money without understanding how the program works would be ineffective. Devis pointed out that \$2.2 million dollars are going to Local Impact grants that serve communities of need, specifically.

Gallegos stated the goal of the Equity Subcommittee is to address diversity not only of program participants but also to fund more equitable organizations in terms of structure, organization staff, board members, and artists. Gallegos argued that Cultural Pathways speaks directly to communities of color in ways other programs do not. She added that equity is not about only serving communities in need but also about the leadership of the organizations and suggested that many funded organizations do not have a diverse staff or leadership.

Coppola said he trusts staff’s ability to look at who is on the board and the leadership of the organizations funded. Coppola mentioned that something that has not been discussed enough is the concept of hope. He said it is important for the CAC to convey to the community that there is hope and dedication to the Pathways program. He added it is important to express the desire for positive results of the pilot program.

Lindo responded to Gallegos. She reiterated Gallegos points regarding organizational structures of the grantees and the need to distribute wealth. Lindo agreed with Gallegos's concern over leadership, but added the Council cannot discriminate against organizations based on race. Gallegos stated she has been asked on certain non-CAC grants about her ethnicity.

Kiburi responded to Gallegos's comment by stating that Scenario 1 is designed to find ways to foster diversity in leadership. Kiburi continued the discussion and strongly supported the effort for Scenario 1 with the conviction of the scenario's structure to create strong and sustainable organizations through the technical assistance component of the Pathways program.

Devis followed the discussion with a positive comment about the Local Impact program's proposed budget increase of nearly \$1 million. Devis added that the program increased by nearly fifty percent. McGuinness added it is important to always consider the mission of the CAC. She said it is important to be business-like and practical because the CAC will be accountable to the Legislature. Therefore, with a new program like Cultural Pathways, it is important to have expertise going forward with the program so that the Legislature will grant the money again the following year. Watson acknowledged that the passion of the Council for the Pathways program is shared by the staff.

ACTION ITEM: Coppola moves to vote in support of the budget as presented in Scenario 1 and Oliver seconded. The motion passed with 8-1 with yes votes from Baza, Beasley, Coppola, Devis, Harris, Lindo, McGuinness, and Oliver. Gallegos voted no.

d. Guidelines

Gilbride provided an overview of the Programs Committee's memo for the standard changes to ranking system. Gilbride recommends that the Council vote to give staff the authority to find tune and publish the guidelines included in their Council books in consultation with the Programs Committee. Harris reminded the Council that this vote is in keeping with standard practice. Oliver asked if the Council would be informed of any significant changes made after the vote. Gilbride responded the Council would be notified if significant changes must be made.

Gallegos asked why the section "Clarifying the Definition of In-Kind Contributions" was revised. Gilbride responded in order to clarify that only in-kind contributions from a 3rd party can be used for the match.

Devis asked if board and staff composition could be a determining factor in the guidelines. Gilbride said demographic information collected at the time of an application would be considered exclusionary. Kiburi added demographics cannot be used to determine eligibility because it could be considered discrimination. Watson added that if applicants are asked to provide demographic information, concerns could arise around how this information would be used as a factor for the panel's consideration. He added that in grantee final reports organizations can submit demographic information.

Baza recounted a story about his experience on asking demographics with the City of San Diego. He said they used to ask directly on the application about the ethnicity of the board and

committees. He said they were told by their legal department that it needed to be removed. He added there are different ways of asking for the same information. Devis asked about Data Arts and its function. Gilbride clarified that the demographic information is collected but the information provided to the CAC is improving but is still not very good. Beasley added many individuals do not like to disclose their demographic information or simply choose to declare “other.” Coppola said profiling is not useful, it is better to fund and support organizations that help the most people. Harris reminded Council that the panelists ultimately recommend which organizations will be funded based on the specific program goals and on the many factors outlined in the grant guidelines.

Gallegos had a question regarding the language in the guidelines for Arts Activating Communities (AAC). Gilbride provided an explanation for the change. Harris suggested Gallegos provide fine-tune corrections regarding language to Gilbride directly.

ACTION ITEM: Oliver moves to give staff and the Programs Committee the authority to fine-tune and make public the guidelines for the programs outlined in Tab G. McGuinness seconded. The motion passed with 9-0 with yes votes from Baza, Beasley, Coppola, Devis, Gallegos, Harris, Lindo, McGuinness, and Oliver.

The Council enters a closed personnel session and working lunch. Oliver leaves the meeting due to travel needs.

VIII. Grant Programs 2016-2017: Voting Items

Harris began the discussion notifying the Council that State-Local Partnership Program (SLP), Art & Accessibility Technical Assistance, and Poetry Out Loud items would be voted on separately. Kiburi asked if anyone needed to declare a Conflict of Interest. Baza declared a conflict for the SLP, City of San Diego.

Gilbride introduced Jaren Bonillo, the Arts Program Specialist for State-Local Partnership Program (SLP). Gilbride acknowledged SLP was her first panel experience and congratulated Bonillo on running an excellent panel. Bonillo introduced Cara Goger, SLP Panelist and Executive Director for Mariposa County Arts Council, serving as the SLP Panel representative at the Council Meeting.

Bonillo outlined the requested to provide funding for SLP general operation support for 2016-2017. The recommendation was for \$1,473,000 million including a \$5,000 augmentation to each grantee after their panel ranking. Under the revised budget allocation voted on earlier in the meeting, the average grant size is \$32,000 per grantee with a maximum grant size of \$35,000. Grantees will only be asked to match \$30,000 (the maximum request amount as initially outlined in the guidelines). Bonillo provided background on the SLP program.

Bonillo said the SLP organizations are local representations to communities across the state, the “boots on the ground.” She remarked on the changes made to the grant application, primarily focused on equity and inclusion, accessibility and community engagement Bonillo asked Goger to speak about her panel experience.

Goger thanked the Council for their support of the SLP program. She said she felt honored for the opportunity to serve on the SLP panel. Goger spoke about the panel's desire to build an understanding of each community with a focus on access and equity. Goger said equity is defined differently in different regions across the state. She added the panel also considered access and how programs could be improved in a community. Goger said the panel also discussed the ranking system. After Goger's discussion, Harris asked if the Council had any questions.

Devis asked where counties usually get their funding. Goger replied that funds received by SLPs vary by location, and that some SLPs are nonprofit organizations and some are units of county government. Watson continued the discussion; he said in rural counties the SLP grant is a great part of their overall funding. He explained that SLPs are designated by their board of supervisors as a state partner to the CAC. Watson also explained that sometimes counties do not receive any funding from the county and he acknowledged sources of funding vary greatly from county to county.

Devis followed the discussion by asking if it is possible to provide funding depending on the size of the SLP grantee's county or community served. Devis clarified his question was more about the size of the county budget. Watson followed with a clarification question if Devis is proposing counties with smaller budgets should get more funding. Devis answered affirmatively. Watson said the SLP funding model follows the National Endowment for the Arts model for state funding. Harris added to the discussion noting that large organizations may feel penalized with a system that benefits organizations with small budgets. Harris requests a motion.

ACTION ITEM: McGuiness moves to approve the State-Local Partnership funding as recommended except for the City of San Diego. Lindo seconded. The motion passed with 8-0 with yes votes from Beasley, Coppola, Devis, Gallegos, Harris, and McGuiness.

Harris asked for Baza to leave the room for the second vote.

ACTION ITEM: Beasley moves to approve the State-Local Partnership funding for the City of San Diego as recommended. Coppola seconded. The motion passed with 7-0 with yes votes from Devis, Gallegos, Harris, Lindo, and McGuiness. Baza was not present for the vote because of a conflict of interest with the City of San Diego.

Harris asked for Baza to return and thanked Bonillo and Goger. Coppola suggested SLPs in rural areas receive technical assistance funds. Harris said other ideas for assistance could be considered. Gilbride added each county has a different operating model. SLPs who offer direct programming apply successfully in many other CAC grant categories. McGuiness asked if webinars on how to apply for a grant are available, Gilbride answered affirmatively. Watson added after every panel organization receives extensive notes to help improve their future grant applications.

Harris directed the Council's attention to Tab I, Arts and Accessibility Technical Assistance Overview, Enhancements and Opportunities. Gilbride provided a quick overview based on the memo provided in the Council book. Harris called for a motion.

ACTION ITEM: Baza moves to approve a \$150,000 joint CAC and National Arts and Disability Center (NADC) Arts and Accessibility. Lindo seconded. The motion passed with 8-0 with yes votes from Baza, Beasley, Coppola, Devis, Gallegos, Harris, and McGuiness.

Harris directed the Council's attention to Tab J, Poetry Out Loud budget recommendations. Gilbride briefly reviewed the memo provided in the Council book. Harris remarked positively on the program. Coppola asked if the east coast spends more on the program than California because they always win. Fitzwater said California's investment in the program is one of the highest in the nation.

ACTION ITEM: Coppola moves to approve a \$150,000 allocation for Poetry Out Loud: \$25,000 for teachers, \$95,000 to support county partners, and \$30,000 for travel and event costs. Lindo seconded. The motion passed with 8-0 with yes votes from Baza, Beasley, Devis, Gallegos, Harris, and McGuiness.

IX. Grant Programs 2016-2017: Informational Update

Programs Calendar Draft

Gilbride provided an overview of the Programs Calendar Draft provided in Tab K of the Council book. She noted the calendar was provided in two formats for readability purposes. Fitzwater added that as program guidelines become available, Council would be notified. McGuiness asked how far in advance would be notified. Gilbride said the Council can begin promoting the programs immediately because guidelines will begin becoming available in November. Devis asked if Council members can observe panel discussions. Gilbride answered affirmatively and adds that it is indeed encouraged, and that several Council members observed panels this year.

Call for Panelists

Gilbride directed the Council's attention to Tab L, Call for Panelists. In the tab a copy of the call was provided to the Council. Gilbride said a recent goal has been to continue developing panels with new and diverse voices. Diversity related to artistic genre, gender, age, ethnicity, etc. She said the call is being sent earlier than usual and it is available online. Gilbride reminded that once approved by a vote of the Council, panelists are on the list for two years.

Devis asked what happens after panelists apply. Gilbride said an expertise check is done with a ranking system. In January, a panel pool will be brought to the Council for approval. Staff then chooses panels based on availability and areas of expertise of the pool, and considerations of diversity and scheduling availability. Harris asked if there are any groups that are challenging to get onto the panel. Gilbride said that last year, military veterans were underrepresented and difficult to find.

Lindo asked a question regarding a specific panelist she recommended. She also asked if a panelist served one year, but was not asked to participate the second year, needs to reapply to be a panelist. Gilbride answered affirmatively since two years have passed and the panelist would no longer be active on the list. Gilbride asked the Council to reach out to their networks to promote the open call.

Coppola asked if there is an honorarium for panelists. Gilbride said that an honorarium cannot currently be offered. She added that here is an effort to learn more about how this could be offered in the future, and if legislation may be necessary. Watson added that Scott Heckes, the previous Deputy Director, expected it would require a change in legislation. The Council acknowledged that being a panelist is a lot of work. Watson agreed. Gilbride reminded the Council the CAC does cover travel, lodging, and a per diem for food.

PERFORMANCE: Tahiti introduced Sylvia Ke'alalaua'eokalani Hambly's school of Hawaiian dance performers. She teaches dance, Hawaiian custom and tradition locally in San Luis Obispo. The dancers and musicians performed Kumu Hula, Hālau Hula Nā Mele o ke Kai.

X. Public Comment

Harris calls for Public Comment. The following individuals gave public comment:

- Hugo Morales, Radio Bilingüe

Informed the Council of the expansions made available for Radio Bilingüe because of the Arts in the Air program. He provided a background of Radio Bilingüe's outreach and programming. Morales said it gives a voice to local communities with Latino arts groups and fosters traditional arts. He thanked the Council for their support. He congratulated staff for the budget increase in budget. Morales also supported fostering Cultural Pathways and take the time to reconsider a multicultural advancement program, previously offered by the CAC.

- Benniz House, Community Engagement Coordinator for Arts Council for Monterey County

House thanked the CAC and Council for their support. She added that CAC funds have helped Arts Council for Monterey County increase revenues, maximize programs and impact, expanded arts education, expanded professional artists, increased music classes' teachers, increases artists's support, and increased mentorship in Monterey County.

- Craig Rosen, Ventura Arts Council and Hannah Rubalcava, Santa Barbara County Office of Art & Culture

Rosen brought a photograph by a young man that works in the fields in Oxnard. The frame is made of the same material the workers use during their day. Ventura County's Arts Council collaborated with Santa Barbara County's Arts Council to hold an exhibition. Rubalcava also thanked the Council and she mentioned their Arts Council new name. She said they have new staff, a new Executive Director, and new curator. She reminds the Council that there are underserved rural communities in Santa Barbara County. Rubalcava talked about the collaboration with Ventura Arts Council.

- Eliza Tudor, Executive Director from Nevada City Arts Council

Thanked the Council and the CAC staff for their support.

- Allen Thies, Arts Obispo

Thies discussed concerns about bureaucratic issues artists face at the local level in order to complete public art projects. He asked for a simplified process for artists so that they may focus on their work.

- Gayle Rappaport-Weiland, local artist in San Luis Obispo

Rappaport-Weiland painted *Harmony of Love*, the painted cow displayed during the Arts Council for the local "Cow Parade." She thanked the Council for their support of the arts.

■ Ron Baca, East L.A. Resident

Baca appreciated that diversity was discussed during the meeting. He said that it is not enough talk about numbers. He mentioned he is a grassroots activist and believes the budget numbers do not match the need. Baca said accountability needs to be tied to the action and that the programs are reaching the groups that need them the most. Spoke to the experiences of displacement happening in Chinatown (LA).

■ Bettina Swigger, Executive Director of Festival Mozaic

She thanked the Council and the CAC staff for their work. Swigger was a panelist in the spring. She applauded the work towards underserved communities. She asked for more assistance for rural areas. Swigger said San Luis Obispo County does contain a lot of rural surrounding areas. She also wanted to highlight age-inclusion because aging communities are often neglected in arts conversations.

■ Allen Horst, Sponsor of the Cow Parade

Provided an informational background about the Cow Parade. He was inspired by iterations of the program nationally and internationally. Horst is a dairy farmer inspired by the event and brought it to San Luis Obispo. Cow statues are painted and viewed on a tour.

■ Angela Tahiti, ARTS Obispo

Tahiti expressed deep and sincere thoughts of her team and all SLPs. She thanked the Council and staff for their support and spoke of her own long and personal journey as an SLP first in northern CA and now in San Luis Obispo. Tahiti asked for SLPs to be given information about who are the applicants of their own counties so they can provide as much local assistance and encouragement as possible.

Harris concludes public comment.

XI. Council Member Updates and Reports

Watson excused himself because he had to leave for the Sundance Institute where he was invited to participate in a panel on Arts in Corrections. Harris asked Council to provide updates of art related projects and thought leadership.

Coppola said that he would like the CAC to spotlight ideas and projects of artists. He said that in the 1970s the Council was made of artists and there was a focus on ideas. Gilbride said that the CAC is a grantmaking agency and so the agency depends on funding the ideas of organizations. Harris acknowledged that the early years of the CAC were very interesting and it would be great to bring back the spontaneity but that times have changed and so has bureaucracy.

Lindo remarked on recent experiences visiting SOMA Arts and met with the director and Jaime Galli. She spoke to the experience of the Social Justice Theater in Berkeley. Lindo also visited Oakland Museum for a symposium on public art. She discussed a specific project along the US-Mexican border. Lindo also added her experiences visiting the Holocaust Museum and preview of the African-American Museum in Washington, DC. She said she would be attending the museum's opening the following weekend.

Baza spoke on a San Diego Cultural Pathways grantee and again reiterated his support of the Council's earlier vote on budget Scenario 1 provided technical assistance and an augmentation to current grantees. He is familiar with a Pathways grantee, a small multicultural LBGT group of color. Baza spoke of inequality within the LGBT community and the importance of the group's experience in the Pathways program.

Beasley shared on two site visits in Los Angeles. One is a walking tour that explores the "marriage" of the Japanese and Black community in "Walking with Grace" film. She also visited *Engaged*, a senior arts complex. It is a multigenerational communal space opening in October.

XII. Adjournment

The Council honored the memory of Bobby Hutcherson and Juan Gabriel. Harris adjourns the meeting with closing comments.

All Minutes are drafts until approved by vote of the Council

MINUTES OF PUBLIC MEETING

Thursday, December 15, 2016

10 a.m. to 4 p.m.

California Museum of Photography

3824 Main St.

Riverside, CA 92501

(951) 827-4787

PRESENT:

Council Members

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

Council members absent: Juan Devis, Jaime Galli, and Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Communications Director
Shelly Gilbride, Programs Officer
Mariana Moscoso, Administrative Analyst

Invited Attendees

Patrick Brien, Executive Director at Riverside Arts Council
Tyler Stallings, Interim Executive Director at UCR ARTSblock

Other Attendees / Members of the Public

Burma Lee Manns, Riverside Juneteenth Celebration
Miranda Ynez Botello, Master's student in Arts Administration
Jessica Ceballos, Writ Large Press
Jim Christian, California Desert Arts Council

Brittany Delany, La Quinta Arts Foundation
Robin Wayland, Studio 395
Ginger Griffin, Studio 395
Frances Vasquez, Inlandia Institute
Danielle Wallis, Arts Connection, SB County Arts Council
Cati Porter, Inlandia Institute
Dr. Gerda Govine Ituarte, COFAC
Valerie Found, Riverside Art Museum
Collette Lee, Riverside Arts Academy
Tammie Blackmore, CA PTA Arts Committee/CA Alliance for Arts Education
Douglas Angulo, SFAI Graduate Student
Eliza Trudor, Nevada County Arts Council
Cindi Neisinger, Inlandia
Drew Oberjuerge, Riverside Art Museum
Jacquil Constant, Haiti International Film Festival
Michael Valentine, California Chamber Orchestra and Murrieta Arts Council
Tanya Ko Hong, Korean American Writers Association
Barbara Babcock, San Bernardino City Fine Arts Commission
Scott Doyle, Freelance Writer/Leimert Park Village 20/20 Vision Initiative
Richard Archer, Moreno Valley Cultural Arts Foundation
Margery Haupt, City of Riverside

MINUTES

I. Call to Order, Roll Call and Establishment of a Quorum

Chair called the meeting to order at 10:02 a.m. Moscoso took the roll and a quorum is established.

II. Welcome from Host

Brien from Riverside Arts Council welcomed the Council to Riverside and invited the Council to explore the city. Stallings from UCR ARTSblock introduced the program concept for the ARTSblock off-campus arts facility.

III. ACTION ITEM: Minutes of meeting on September 22, 2016

10:15: The Chair requested a motion to approve the minutes. Gallegos said she did not have time to read the minutes because they were sent two days before the meeting. Oliver asked if the minutes could be voted on at the following meeting. The Council echoed Oliver's request. The Chair approved the request to approve the minutes at the next meeting.

IV. Chair Report

At 10:18, Harris began the Chair's report with a brief history of the city of Riverside. Harris discussed his involvement in creating an arts program for English-learners. He also mentioned his participation at the Oakland Cultural Districts public meeting. Harris shared that he was invited to interview *American Conservatory Theater* artistic director Carey Perloff recently and he spoke proudly of the opportunity to introduce Venezuelan Maestro, Gustavo Dudamel, to an audience at Oakland's Paramount Theater. Harris also spoke about San Francisco's Proposition A, which provides \$100 million to the SFUSD ARTS Center under his charge. He concluded his report by sharing his experience at a conference he attended in Dallas, Texas for the national Arts Schools Network.

Coppola added to Harris's history of Riverside and the *American Conservatory Theater*. Lindo said many important actors come from *American Conservatory Theater*.

V. Director's Report

At 10:26, Watson began the Director's Report. He introduced the origami and brochures passed out before the meeting. Fitzwater added the brochure includes the CAC's year highlights. Fitzwater spoke of the origami ornaments and brochure that will be given to the Legislature in January. Watson described the origami images and hopes for a photo-op with the Legislature. McGuinness commented it is a nice gesture. Fitzwater said there are copies of the origami sheets for the Council to try to make them. Fitzwater honored the quality work of Wendy Moran, the graphic designer at the CAC.

Watson spoke about the recent event held to honor Senator Ben Allen for his sponsorship of TADA (Theatre and Dance Act). Watson had the opportunity of introducing Senator Allen at the event. He mentioned that Senator Allen is a champion of the arts and is ready to take on the next project to support the arts.

Ghost Ship fire in Oakland

Watson said he would like to agendize a deeper conversation about the Ghost Ship fire in Oakland because it deserves a separate conversation. He spoke of the CAC's public statement addressing the tragedy. Watson also discussed the challenges with affordable artist housing and added that the Assembly and Senate agree that artist housing is an issue that needs to be addressed. Additionally, he said the CA Strategic Growth Council has developed housing projects that reduce greenhouse gasses and have funded the development of artist housing in Santa Ana as a part of this project.

Oliver added to the discussion. He said CAST's (Community Arts Stabilization Trust) thought leadership is focused on the issue of arts organization space and artist housing in the Bay Area. Watson said the CAC took calls from artists being evicted in the aftermath of the Oakland fire. Harris shared his experiences as an Oakland native and the importance of spaces like the Ghost Ship. Gallegos asked if HUD could help with situations like this. Lindo spoke of the conflicts created by the art spaces and local businesses in Oakland. She added low-cost and safe housing availability is important.

FOLLOW-UP ITEM: Add a discussion on artist housing to the next meeting's agenda.

VI. Grant Guidelines 2016-2017

At 10:36, Beasley provided an introduction and overview of the guidelines to be voted on. Gilbride said each guideline would be voted on individually and asked for the Council to give permission for staff to fine tune and publish the guidelines as part of their vote.

Veterans Initiative in the Arts

Gilbride explained that as part of the guidelines review process, the programs team is reaching into the community to find experts in the field, or "readers", to review program guidelines and provide feedback. Readers for VIA included staff of veterans service agencies and veteran artists, as noted in the council item. She noted that partnerships with other organizations were removed from the program requirements because they were found to be prohibitive to feasible project timelines and to utilizing the funding within veterans organizations.

Watson said he spoke with the head of Veteran Affairs for the state, Vito Imbasciani, MD. He added that Vito has directed his staff to work with the CAC staff on the grant program. He shared his hopes that the relationship with Veteran Affairs could lead to more interagency collaboration.

Harris asked to honor Keith Jeffreys from the Veterans' Arts Alliance in Culver City and Elizabeth Washburn in San Diego for the work they do with veterans. Gilbride added that both of these individuals were readers of the guidelines.

Gallegos asked about outreach to veteran organizations. Gilbride responded that Jason Jong is doing outreach and that the modifications to the guidelines will hopefully make it easier for veterans organizations to apply. Watson said the application is designed so non-arts organizations may apply. Watson spoke of a recent meeting the CAC held in collaboration with the National Endowment for the Arts "Creative Forces" program, to obtain greater insight on how to better include community arts organizations in San Diego where the national program is expanding to serve Camp Pendleton. Many of the CAC's grantees attended the meeting. Baza added there was input from veteran spouses dealing with health issues and what is being learned through arts and culture.

Harris spoke about the needs of the veteran population. Lindo commented many veterans have used the GI bill to go to art school. Coppola commented on recent veteran arts films and about military stations as art hubs. Gilbride spoke to the isolation of the veteran community and how the program addresses this.

Gilbride returned to Gallegos's initial question and clarified that organizations, whether arts or not, need to have a program that has at least 2 years history of programming. Gilbride concluded with comments that the outreach plan for VIA is still in the process of being developed.

ACTION ITEM: At 10:39, Oliver moves to approve the VIA guidelines and to give the staff authority to fine-tune and publish the guidelines. Lindo seconded. The motion passed at 10:54 with 8-0 yes votes from Baza, Beasley, Coppola, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Research in the Arts

At 10:55, Gilbride began the discussion for Research in the Arts. She said the new program will be the first of its kind in the nation.

Gallegos asked if individuals may apply to the program. Gilbride said researchers must to be associated with an organization. Gallegos proceeded to ask how the funds can be used. Gilbride elaborated on the development of the program and the conversations with the UC system and others. She said funds can be used for salary during the summer months but not for 'academic course buy-out', language vetted by university sources. Gilbride added that the guidelines use the jargon of academia so university institutions may feel the program is accessible to them.

Coppola asked about the possibility of sabbatical professors using the funds for students. Gilbride responded that the grant funds must be used for research; however matching funds could be used for other purposes.

Gilbride said that the program is amenable to experimental research. McGuinness said the guidelines are thoughtful. Gilbride honored Josy Miller's efforts in creating the guidelines.

ACTION ITEM: At 10:55, Oliver moves to approve the Research in the Arts guidelines and to give the staff authority to fine-tune and publish the guidelines. McGuinness seconded. The motion passed at 11:03 with 8-0 yes votes from Baza, Beasley, Coppola, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Arts and Public Media

At 11:04, Fitzwater introduced the guidelines for the Arts and Public Media program. She elaborated on the differences of the current guidelines to the old "Arts on the Air" program and the broadening of the program. Fitzwater said the guidelines also provide a redefined reach of the program to be more equitable. She added the program goals now include live public events and digital media. Projects that include civic engagement and build bridges between cultures are also promoted in this program. She also added the request amounts are different from the previous program in order to have more grantees.

Coppola asked if artists can apply for more than one grant. Fitzwater clarified the funding avenues and conflicts.

Gallegos asked why a Cultural Data Project (CDP), newly named DataArts profile is not required. Gilbride said it was an omission and will be added to the guidelines. She said the arts community needs to be able to use standardized economic data. Gilbride added that panelists are only using the profile for financial data. She acknowledged completing the balances sheets are a challenging task for organizations to tackle but it is an experience that is often ultimately appreciated.

Gallegos and Lindo asked if there is training on DataArts. Gilbride said that training information is available in the body of the application and extensively on the DataArts website. Watson said it could be possible to create a blog or post to promote outreach on DataArts training. Lindo asked for more information on the application.

FOLLOW-UP ITEM: CDP profile needs to be added to the guidelines.

FOLLOW-UP ITEM: Provide the Council with further information on DataArts.

ACTION ITEM: At 11:02, Coppola moves to approve the Arts and Public Media guidelines and to give the staff authority to fine-tune and publish the guidelines. McGuinness seconded. The motion passed at 11:16 with 8-0 yes votes from Baza, Beasley, Coppola, Gallegos, Harris, Lindo, McGuinness, and Oliver.

Jump StArts

At 11:16, Gilbride began the discussion of Jump StArts. She said the grant program is currently undergoing an evaluation. Gilbride added that the language of the guidelines was revised, allowing programs to continue services to students when they leave juvenile justice settings. She also said applicants will be required to have a designated program coordinator in an effort to build positive relationships with the juvenile system. Gilbride also mentioned staff and professional consultants are still evaluating the best methods of assessing the impact of the program. Harris added he has worked with transitional youth groups. He emphasized the importance of these programs, especially in dropout prevention. He also spoke about continuation schools and their art programs.

McGuinness asked if it is an option for staff of grantee organizations to do the assessment. Gilbride said student progress is difficult to assess given the transient nature of these programs. She said that a standard assessment is currently in development. She also added that grantees have marked socio-emotional and cognitive growth as an important program outcome. McGuinness said these programs can be amorphous.

Gallegos had questions about program coordinators and Gilbride responded the program coordinators are selected by the grantees. Baza asked about the number of programs that applied for planning support. Gilbride said possibly six applied for planning grants.

ACTION ITEM: At 11:21, Gallegos moves to approve the JUMP StArts guidelines and to give the staff authority to fine-tune and publish the guidelines. McGuiness seconded. The motion passed at 11:23 with 8-0 yes votes from Baza, Beasley, Coppola, Gallegos, Harris, Lindo, McGuiness, and Oliver.

Open Call for Panelists

At 11:23, Kiburi reminded the Council of the upcoming adjudication of grantee applications in the spring and the open call for panelist application deadline on Dec 31. Kiburi added diverse panelists are needed. She said any questions can be directed to Jaren Bonillo. Gilbride added there is a need for at least 75 panelists and the approved list, known as the panel pool, should be at least double, and could be triple.

Beasley asked if there has been outreach online. Fitzwater responded affirmatively. Kiburi said that research for panelist compensation continues. Gilbride added panelists enjoy the experience. McGuiness asked if there are more applicants compared to the previous year. Gilbride said there are definitely more applicants this year.

11:31 Break

VII. Program Final Report 2014-2015

At 11:40, Gilbride asked the Council to turn to a handout with an overview of the demographic data modeled after the NEA demographic reporting model. She provided an introduction to the Program Final Report for 2014-2015 and shared some general statistics, noting that over a million individuals were reached and 550,000 artists participated in grantee programs. Additionally, she noted that the reach to the Hispanic/Latino community is consistent with the population of the state. However, Gilbride acknowledged that the diversity of staff and board are not yet representative of the general population.

Gilbride proceeded to speak about the Creative California Communities Final Report. She elaborated on the grantee operational size, adding that in 2014-15 smaller organizations were funded as well as larger organizations. Gilbride also made a few comments on culture heritage organizations. Gilbride then asked specific Council members to present on the programs assigned to them.

Beasley introduced the Artists in Schools (AIS) final report. She spoke of her experience as a teacher. She presented the report on the Armory Center for the Arts in Pasadena, granted \$11,400. She shared the program was for Title 1 schools, whose participants were second and third grade English-learners. Beasley provided an overview of the program.

Gilbride had asked Devis to present the Statewide & Regional Network grantee, the National Association of Latino Independent Producers, Inc. (NALIP). Watson noted Devis's absence is due to the flu and reminded everyone Wyman is ill as well.

Lindo introduced the Veterans Initiative in the Arts (VIA) final report and highlighted the Los Angeles County Arts Commission's work with the L.A. County Veteran Association. These two organizations worked with the Craft and Folk Art museum to produce veteran focused exhibitions. The exhibition, *Art and other Tactics*, was the first of its kind that explored craft produced by veteran artists. The exhibition was accompanied by an episode titled "Service" in the PBS program, *Craft in America*. She added the exhibition would travel to San Francisco's Museum of Craft and Design. Lindo also acknowledged her friendships with veteran artists.

McGuiness presented the Lenora Lee Dance group in the Bay Area, a Local Impact grantee. Spoke of a specific dance performance which explored the Asian-American experience of racism and fascism during World War II.

Coppola introduced two grantees: Queer Women of Color Media Arts Project, a Local Impact grantee, and the Bay Area Video Coalition, a Creative California Communities grantee. He said the Queer Women Media Arts program did several films that followed gay Muslims and also produced a film about women who fight against rape. He said the Bay Area Video Coalition helped artists in media. They created a multimedia event to celebrate immigrants.

Gilbride concluded the presentation. She said there were excellent programs from all around the state; she spoke about the Mariposa County Arts Council work with Yosemite, which connects visitors with the residents of the area and Ventura County's program with the Boys & Girls Club to help homeless youth. They created a teen center within a blighted park. She mentioned the most cited benefit from grantees was that CAC funding allowed them to pay artists, and she commented on the critical importance of this success given that the CAC is only able to award grants to organizations.

Gallegos asked if in the future Final Reports could be presented on a regular basis. Gilbride said this type of reporting will be done on an annual basis. Gallegos asked a question about a chart on the handout. Gallegos asked Gilbride if it was possible to create a webinar for budgets. Gilbride said it could be considered, and reminded the Council that assistance is regularly provided to applicants on an individual basis.

VIII. Cultural Districts

At 12:20, Harris introduced the topic of Cultural Districts and asked the Council to consider the program as a whole. Watson continued the discussion and acknowledged that nearly every Council member participated in at least one Cultural Districts public input meeting. Watson expressed gratitude for the work of consultants Jessica Cusick and Maria Rosario Jackson on the project. He stated that the presentation at the Council meeting would be the recommendations for the first steps for a sustainable and long-lived program. He invited Cusick to begin her presentation.

Cusick said she and Jackson were glad to work on this project. She acknowledged Fitzwater's help throughout the research. Cusick presented a PowerPoint overview of their research,

considerations, and recommendations. Cusick expressed excitement for the program and opened the floor to questions.

Harris asked if the program will interfere with naturally occurring cultural districts. Cusick said the program will be beneficial to existing districts at any point in their lifecycle.

Watson continued the discussion. He said the initial cohort will likely be between 12-15 districts and said one initial challenge will be how to create a partnership cohort in urban areas. Cusick recommended that the initial definition of Cultural Districts should be loose. Watson added that Cultural Districts should also be seen not only as geographical areas but also the people in the community.

Coppola asked if cultural centers can ask corporate partners for funds. Fitzwater responded and said the pilot program will be the process for refining recommended local funding models. Watson said there will be co-learning between districts.

Gallegos asked if the letter of intent could have a stipulation to protect individuals living in the communities. Cusick answered that it will be addressed because retention of the existing community is important. She also added that it is important to keep in mind that each community is different and there cannot be an overarching rule because of the state's diversity. She said applicants will need to address the ways to sustain the community and artists and referred to the cultural asset inventory tool that will be provided. Gallegos is concerned about the pilot program and said she wants to ensure the community's voice is heard. Fitzwater explained the recommended application process and the ways in which community members would be a part of the process. Gallegos asked if the letter of intent has a clause to protect artists and low-income individuals, in particular to protect individuals with rent control. Cusick and Fitzwater said such a clause is considered. Harris wanted the minutes to acknowledge the concerns of the Council and the importance of considering these concerns during the implementation of the pilot program.

Watson reminded the Council that potential applicants will have site visits to ensure the district is authentic to a local community, and that the CAC will not be a tool of development. Cusick reminded the Council that the concerns of the entire community voiced through the extensive public input process were considered in the recommendations. Lindo shared Gallegos's concern, she reminded the council about the public meeting in Oakland and the deep concern of the community.

Lindo asked if artist colonies/communities could be considered a Cultural District. Fitzwater answered affirmatively. Lindo concluded her comments with concern for low-income artists and residents. Kiburi contributed to the discussion and said all community and Council comments are heart-felt and will be considered in the process of finalizing the application process, including a stipulation that low-income residents be included in the process.

Oliver said he has worked in the area of cultural districts for over 30 years. Oliver spoke of his positive experiences as a developer in this area. He also commented on a program he helped create which requires developers to dedicate a percentage of building development costs to the arts. He

concluded his comments stating that building communities where artists are in control and integrated into the community is important.

Harris asked how the guidelines will be constructed. Fitzwater proceeded with an overview of the appendix and stated the application process will open in January. The first step of the application process will be the prompt for the letter of intent, which will also outline how applicants will utilize the designation and will be asked to address the areas of concern. Harris asked to continue discussion later and Fitzwater requested that Council complete discussion at the current time because Cusick was available to answer any concerns. Watson agreed that it is best to conclude the conversation on Cultural Districts and that the minutes will record the concerns of the Council to be addressed.

McGuinness acknowledged the administration of the Cultural Districts pilot will be a large endeavor. Watson responded to McGuinness's concern and said that a new program team member will be hired to oversee this program. McGuinness asked if the program person would be hired from internal staff. Watson added that it will be assigned to a new staff person.

Lindo asked Cusick what the \$5,000 stipend in the recommendations would be used for. Cusick said the amount would be a stipend that may be used to compensate a primary coordinator in the district.

Oliver asked what is expected at the end of the pilot process. Cusick responded that the initial cohort would provide a learning experience to improve future iterations of the program. Cusick reminded the Council that the legislature gave the CAC a mandate to certify Cultural Districts. The recommendations provided in the presentation are the beginning of the program and the execution of the pilot program will be an important part of developing the future of the program, emphasizing that the first cohort will provide the learning opportunity for all parties because the program will not be perfect at its inception. Harris endorsed Cusick's comments.

McGuinness asked if the initial \$5000 provided in the pilot program to each Cultural District and the hiring of new staff warrants asking the legislature for additional money. Watson said it is a good question and reminded the Council of his remarks at the last meeting about the Massachusetts Cultural Districts example, where a state program began without funding and later received a state budget line-item. He continued to acknowledge with the help of champions like Assemblymember Bloom and Senator Allen, it is likely in the future there will be state funds considered for this program.

Baza commented on the recommendations calling for an evaluation team. He asked where would the funds come from and when the call for the evaluation team would be available. Fitzwater responded to Baza's questions. She said a budget is currently being developed and the expenses would come out of the agency's administrative operating budget.

Gallegos asked how the districts will be chosen and who will be on the panel. Fitzwater said the initial panel description is in the Appendix, page 7. Cusick said initially the panel will be multi-sector and multi-discipline.

1:07 Harris adjourned for a Personnel-Closed Session.

IX. Grantee Spotlight: Arts for Incarcerated Youth Network and The Unusual Suspects

At 2:02, a performance and talk was given by two grantees who work in juvenile justice settings, The Unusual Suspects and the Arts for Incarcerated Youth Network. The Unusual Suspects is a member organization of the Arts for Incarcerated Youth Network working with Los Angeles probation program for juveniles. The goal of the program is to transform the juvenile justice system and use art as prevention, intervention, reinvention strategy by giving youth a path into the creative economy. The performance was an excerpt of a play written by the youth in the program.

Harris invited the Council to ask questions of the performers.

X. Public Comment

At 2:34, Harris calls for the Public Comment. The following individuals provided public comment:

■ Patrick Brien, Executive Director at Riverside Arts Council

Asked for more operational support grants and for the CAC to reward organizations for what they already do.

■ Jessica Ceballos, Writ Large Press

She suggested Los Angeles not be part of the pilot Cultural Districts program. She added there is a serious housing problem and the program would cause more problems. Inclusivity and diversity in arts organization executive roles need to be in place before creating a Cultural Districts program because of the potential unintended consequences.

■ Douglas Angulo, SFAI Graduate Student and resident of Riverside

Has taught drawing at community colleges. He emphasized the importance of art courses for non-artists because it helps develop confidence. He also elaborated on the importance of art accessibility and visual literacy.

■ Dr. Gerda Govine Ituarte, COFAC

She spoke about a program she helped institute at City Council. She said poetry is read at the beginning of every City Council meeting.

■ Jacquil Constant, Haiti International Film Festival

Constant shared concerns over the Cultural Districts program. He spoke about his emerging nonprofit film festival that shows international Haitian films to bring together the community. He concluded thanking the CAC for their work.

■ Teresa Flores, Artist and educator Armory

Flores spoke about her positive experience at the Cultural Districts public meeting in Fresno. She thanked Council for coming to Central Valley. She said the community is concerned that

rural areas will not be competitive in the program. She also spoke about the mapping mural project found on the website “Creative Fresno.”

■ Scott Doyle, Freelance Writer/Leimert Park Village 20/20 Vision Initiative

He expressed his concerns over Cultural Districts. He also spoke about his concern over the program inadvertently becoming tools for developers to value economic growth over community, especially impacting low-income residents.

■ Michael Valentine, California Chamber Orchestra and Murrieta Arts Council

He asked for the Cultural Districts program not to inadvertently leave out the low-income individuals. Valentine added a letter of intent can ensure this does not become a problem. He mentioned his local community is in the beginning stages of forming arts council.

■ Frances Vasquez, Inlandia Institute

Thanked the Council for going to Riverside. She asked the Council to consider the importance of the literary arts. Vasquez recounted that the Inland region was hit hard during the recession with a high unemployment rate. She said that the arts and culture helped people in the region heal. They had free writing workshops and author events. Thanked Council again for being art advocates.

■ Collette Lee, Riverside Arts Academy

She is the President of Riverside Arts Academy. Lee provided a background of the academy and recounted how their program has helped over five thousand children from underserved communities access arts education.

■ Tanya Ko Hong, Korean American Writers Association

She elaborated on a program she authored that will share immigrant stories in January. She wanted to recognize Korean poets in her L.A. Korean writers group. She spoke about the linguistic gap between first generation Korean poets and writers in the community. She said that it is important to have groups of "inter-language" literacy through the arts. She manages a program that addresses issues in the Asian community and she wants to celebrate Korean-American history.

■ Margery Haupt, City of Riverside

She spoke about Riverside's commitment to the arts and discussions in the community. She acknowledged the city's commitment to the arts and its fiscal impact. Haupt also shared her thoughts on Cultural Districts as a positive opportunity for a community like Riverside.

■ Barbara Babcock, San Bernardino City Fine Arts Commission

She introduced herself as the Vice Chair of the San Bernardino City Fine Arts Commission. She elaborated on the commission's commitment to commercial developments in her city to invest in the arts. She concluded thanking the Council for their work.

■ Tammie Blackmore, CA PTA Arts Committee/CA Alliance for Arts Education

Thanked the Council for being in Riverside. She spoke about her involvement in the legislation for K-12 arts education and the PTA's partnership with the CAC as leadership members of Create CA. She shared her enthusiasm for the VIA program.

■ Richard Archer, Moreno Valley Cultural Arts Foundation

Archer began by thanking Brien for his dedication, the resources he has made available, and the insights he gave Archer to build the nonprofit he currently runs. Archer shared that Moreno Valley had the highest foreclosure and unemployment rates during the recession. Then he elaborated on the social justice and art programs the gallery has, which has made it a key cultural asset in Moreno Valley.

XI. Council Updates

At 3:00, Harris asked the Council to provide updates.

McGuiness began the discussion with her visit to the symphony at the Paramount Theater. She also visited the Richmond Arts Center. She concluded her updates with mention of her participation in Women's Board at the Oakland Museum.

Baza congratulated Cusick and Jackson for their excellent work with Cultural Districts. He acknowledged his participation in multiple public input meetings and the complexity of the issue. He reassured the individuals in the public that the work being done is considering their expressed concern for the low-income individuals in the communities, and that their voices were being heard.

Beasley spoke about the California Armenian Caucus's "Human to Human Interaction" scholarship award deadline March 1st. She acknowledged the work of Assemblymember Adrin Nazarian. Beasley said the first prize will have their work displayed in the Capitol. Assemblyman Kansen Chu, Arts Chair for the Assembly, expressed his admiration to Beasley regarding the CAC's work. Beasley also spoke of the Superintendent of L.A. School District's desire to work with CAC. Beasley concluded her updates with her visit to the Harmony Project. Beasley mentioned Wyman's gift of candy canes and cookies to the Council though she was unable to attend the meeting due to illness.

Lindo acknowledged the public's concerns over gentrification in Oakland and Cultural Districts. Lindo also mentioned a conversation with Maureen Hurley regarding Poetry Out Loud (POL) in Oakland schools. She said that Hurley has had challenges finding a person to supervise the program. Lindo said she contacted individuals in her network to help and Hurley has received responses to help more high schools to pursue POL. Lindo acknowledged the CAC's dedication to the literary arts. Lindo also discussed community concerns after the Ghost Ship fire and spoke of a filmmaker connected to a CAC grantee that died in the fire. She also spoke about the City of Oakland looking at funding to provide housing for artists in the city and the contentious relationship between artists and local businesses.

Coppola mentioned the presence of his son Dexter and his wife. He also spoke of the first film by Rocky Cappella on a juvenile justice hall. He said the funds made by the film will go to juvenile halls. Coppola said that he plays a godfather in the film. During the filming, the crew was affected

by the Oakland fire because the person working on the lights was at Ghost Ship and was injured during the fire. Coppola also spoke about a story he is working on about Eden Ahbez, a Californian Beatnik, who wrote “Nature Boy” performed by Nate King Cole.

Gallegos provided a summary of a financial summit she attended. She said met with Heidi Kershaw, Director of the California State Summer School Arts Foundation and Kershaw sent her greetings to the Council. Gallegos also spoke about a conversation she had with the Department of Transportation about a new initiative called “Speed Kills” to use arts to educate on safety. She also spoke about a study from the Center for Nonprofit Management.

Harris said the reports are wide-ranging and acknowledged the momentum for the arts is growing. He also spoke about the Cultural Districts and the prompt for the letter of intent. Harris said that it is important for the application to make a firm statement on the Council’s stance and concerns to address the unintended consequences.

Watson responded to Harris’s comments. He then went on to state that many individuals at the Capitol are worried about the potential impacts on California given the current national climate. He wanted to remind the Council that the election could have unintended consequences on the overall state budget, and as a result, CAC’s budget. He says the risk is that there may not be room to grow in this period.

XII. Future Agenda Items

Harris opened the floor to future agenda items. Coppola asked to see the minutes from the very first Council meeting. He said that there is a lot that could be learned from the first Council because they were all artists. Watson shared background of the first Council members. Lindo remarked that there are many working artists currently serving on the Council.

Coppola said the president of the San Francisco Art Institute, Gordon Knox, should to come speak to the Council. Coppola spoke of the transformative role of the arts in society and the importance to address how artists can survive while making art. Watson said the issue of housing would be agendaized for the following meeting.

Coppola asked if the SFAI graduate housing at Fort Mason could apply for a grant. Gilbride told Coppola to review the grant guidelines.

Gallegos asked if a grant workshop would be held after the meeting. Gilbride answered affirmatively.

XIII. Adjournment

The Council honored the memory of Gordon Davidson, Leonard Cohen, Pauline Olivera, Ramon “Chunky” Sanchez, Will Sims, and the victims of the Oakland Ghost Ship Fire. Harris adjourns the meeting with closing comments.

TAB Q

No materials received for this tab prior to distribution

TAB R

No materials received for this tab prior to distribution

TAB S

To: Council Members

**From: Shelly Gilbride, Programs Officer
Jaren Bonillo, Program Manager, PDC Program**

Date: January 20, 2017

**Re: Professional Development & Consulting (PDC) Funding
Recommendations, FY 2016-2017 Fall Deadline**

Staff Recommendation

<p>Staff requests approval of panel recommendations to fund 109 PDC applicants for professional development and consulting support for a total of \$374,826.</p>

2016-17 PDC Funding Requests and Panel Recommendations

A staff review panel convened on Thursday, January 12, 2017, to rank PDC applications according to the stated review criteria in the published PDC 2016-17 guidelines. The four-member panel of CAC staff reviewed a total of 163 PDC grant applications requesting a total of \$656,968.

The panel utilized a two-point ranking system, ranking each application as “fund” or “not fund,” consistent with our current planning grant and professional development categories in other CAC grant programs. Consistent with the FY16-17 PDC guidelines the panel evaluated the applications based on the following review criteria:

- *Impact:* Anticipated impact of learning activity or consulting services on individual or arts organization; ability to demonstrate the impact and benefits of the activity.
- *Quality of learning activity:* Bios/resumes from participants and consultants or information about professional development activity and institution.

Applicants ranked “not fund” did not meet the review criteria in a strong way, or they were deemed ineligible based on factors such as activity ineligibility (applying for ineligible activities such as ongoing activities or direct fundraising activities as the primary purpose) or organizational ineligibility (non-arts organizations or organizations without 2-year history).

Based on the panel’s rankings, and in accordance with past practice, staff recommends funding 83 PDC grant applications ranked “fund” at the full request amount, and 26 PDC grant applications ranked “fund” at a reduced amount, removing staff time and web hosting which are ineligible expenses, as they are ongoing organizational costs. The cumulative total recommended allocation for this first of two deadlines for PDC applications is \$374,826.

PDC was the first application available in the FY16-17 grant cycle, and because of that timeline and our strong promotion, demand in this first deadline was high. Staff anticipates that there will be much fewer applications for the Spring PDC deadline because of the high demand seen in the fall and because many other CAC grant opportunities are available in the Spring.

Note: In this third year of the PDC program, the Council's investment increased from a \$100,000 allocation in FY 2014-15; a \$300,000 allocation in FY2015-16 to \$520,000 in FY2016-17. This program is often considered a "gateway" to the CAC, as we tend to see many applicants in this program that have not applied for CAC funding before. Out of 167 applications, slightly over half have not received CAC funding in the last three years or are entirely new applicants.

PDC Staff Panel

The PDC staff panel consisted of Jaren Bonillo, PDC Program Specialist; Caitlin Fitzwater, Communications Director; Shelly Gilbride, Programs Officer; and Ayanna Kiburi, Deputy Director. By conducting a staff panel, the Council utilizes the extensive professional expertise of staff and allows for a streamlined panel process appropriate for a program in which the maximum grant requests are relatively low. As a reminder for Council, the staff panel review model is considered best practice among state arts agencies conducting similar professional development/consulting grant programs.

PDC Grant Program Overview

The PDC program was inaugurated in 2014-15. Its development was inspired by feedback received during the CAC's 2013 statewide listening tour and ongoing feedback from the field, urging more capacity building and technical support for nonprofit arts organizations.

FY16-17 PDC Applicants with an overview of areas of requested support:

- 164 Received, 1 ineligible
 - \$656,968 Total Requested
 - 34 Counties Represented
 - \$626,345 Total Consulting Services' Requested
 - 30,623 Total PD Requested

The Professional Development and Consulting (PDC) program assists arts organizations in building their capacity for success in two areas:

Professional Development: Up to \$1,000 may be requested for opportunities for individual staff, artists, administrators or teaching artists who are employed by the applicant organization. Activities may include: In-state travel expenses, tuition or registration fees for conferences, seminars or workshops OR Funds to work directly with consultants and career coaches.

Consulting Services: Up to \$5,000 may be requested to hire a consultant in order to strengthen the operations of the applicant organization. Consultant activities could include the recommendations for and training related to financial or strategic planning, program evaluation, board or staff development, audience development or marketing, or website development.

Attachments

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

PDC Panelist Bios

Jaren Bonillo joined the California Arts Council as Arts Program Specialist in June 2016. Prior to joining the California Arts Council, she served as the Executive Director of the Imagine Bus Project where she strengthened and developed collaborative partnerships between local artists, community partners, donors, and other stakeholders. During her tenure, she shepherded the organization through a Program Model revision, improved the internal operations and infrastructure of the organization, and grew the organization threefold. She also served as Treasurer for the Arts Providers Alliance's Executive Committee in partnership with the San Francisco Arts Commission. Prior to the Imagine Bus Project, she was the Artists in Education Program Manager at Southern Exposure, where she managed arts education programs that brought together local emerging artists with at-risk youth in a gallery setting. Jaren has also curated and exhibited creative projects at the Headlands Center for the Arts; Memorial Union Art Gallery, University of California, Davis; Root Division, SOMArts, San Francisco; and the University of Cincinnati's Reed Gallery, among others. She received an MFA from the San Francisco Art Institute and a BFA from Mason Gross School of the Arts, Rutgers University.

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

Shelly Gilbride was named Program Officer of the California Arts Council in July 2015. In this position, she oversees all of the agency's grant programs and serves as an executive leader in many of the Arts Council's key activities. From July 2014 to July 2015, Shelly served as an Arts Program Specialist at the California Arts Council, coordinating the agency's arts education programs and initiatives, and serving as the co-coordinator for the Poetry Out Loud program. She serves as a key liaison to the statewide arts education coalition, CREATE CA, of which the California Arts Council is a founding partner. Shelly holds a PhD in Performance Studies from UC Davis. She recently served on the board of the Davis Arts Center and as a lecturer at UC Davis. As a Development professional in Northern California, New York City and Philadelphia, Shelly helped many artists and organizations secure funding and develop their institutional and creative capacity. Shelly began her career as a Haas Acting Fellow at The Walnut Street Theatre in Philadelphia and performed in numerous regional theatre productions as well as in the Philadelphia and Edinburgh Fringe Festivals.

Ayanna L. Kiburi joined the California Arts Council as Deputy Director in February 2016. She was previously at the Office of AIDS at the California Department of Public Health where she served as Branch Chief for the HIV Care Branch for more than six years. In that role she oversaw four statewide health programs and managed multiple funding streams from both State and Federal sources. Prior to her work with the California Department of Public Health, Ayanna held a variety of health care related positions in both the public and nonprofit sectors, including Program Director for the National African American Tobacco Education Network and Every Woman Counts programs of the Health Education Council, and Professional Education Specialist with the Cancer Detection Section (CDS) Professional Education Unit for the University of California, San Francisco. Kiburi holds a master's degree in public health from San Jose State University and bachelor's degrees in Sociology and African-American Studies from UC Davis. Ayanna is a member of Authentic Voices, a Sacramento-based reader's theater designed to stimulate authentic dialogue on inherent equality through personal life experiences and perceptions. Kiburi was a member of the Black Repertoire Dance Troupe of UC Davis, Yemaya Dance Troupe, and Ebo Okokan of Sacramento.

CALIFORNIA ARTS COUNCIL
2016-2017 Professional Development and Consulting
Panel Rankings and Funding Recommendations

Application Number	Legal Name of Applicant Organization	County	Fiscal Sponsor	Rank	PD Grant Request	Consulting Grant Request	Recommended Award
PDC-16-00217	509 Cultural Center	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00075	Abhinaya Dance Company	Santa Clara		Fund		\$5,000	\$5,000
PDC-16-00209	API Cultural Center, Inc., dba Oakland Asian Cultural Center	Alameda		Fund		\$5,000	\$5,000
PDC-16-00052	Arms Wide Open	San Diego		Fund		\$4,840	\$4,840
PDC-16-00055	Art Escape	Sonoma		Fund		\$3,580	\$3,580
PDC-16-00167	Art Without Limits	Santa Barbara		Fund		\$5,000	\$5,000
PDC-16-00176	Arts Benicia, Inc.	Solano		Fund		\$5,000	\$4,000
PDC-16-00079	Arts Collaborative of Nevada County	Nevada		Fund		\$5,000	\$5,000
PDC-16-00014	Arts Council of Mendocino County	Mendocino		Fund	\$1,000		\$1,000
PDC-16-00122	Arts Council Santa Cruz County	Santa Cruz		Fund	\$1,000		\$1,000
PDC-16-00026	Arts Orange County	Orange		Fund	\$1,000		\$1,000
PDC-16-00032	BANDALOOP	Alameda		Fund		\$5,000	\$5,000
PDC-16-00142	Bayview Opera House, Inc.	San Francisco		Fund		\$5,000	\$4,200
PDC-16-00105	Blue Line Arts	Placer		Fund		\$5,000	\$5,000
PDC-16-00216	BODYART Dance Corporation	Los Angeles		Fund		\$5,000	\$4,300
PDC-16-00177	Bring Your Own Queer (BYOQ)	San Francisco	Intersection for the Arts	Fund		\$5,000	\$4,400
PDC-16-00140	Brockus Project Dance Company	Los angeles		Fund		\$4,000	\$2,000
PDC-16-00028	Butterfield Stage Players	Riverside		Fund	\$895		\$895
PDC-16-00128	Calaveras County Arts Council	Calaveras		Fund		\$5,000	\$5,000
PDC-16-00188	Calidanza Dance Company	Sacramento		Fund		\$5,000	\$4,200
PDC-16-00111	California Indian Basketweavers Association	Yolo		Fund		\$3,500	\$3,500
PDC-16-00086	California Lawyers for the Arts	San Francisco, Los Angeles, Sacramento, San Diego, Alameda		Fund		\$5,000	\$4,800
PDC-16-00143	Cashion Cultural Legacy	Santa Clara		Fund	\$1,000		\$1,000
PDC-16-00007	Center Stage Opera	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00115	Cheza Nami Foundation	Alameda		Fund	\$536		\$536
PDC-16-00120	Chinese Culture Foundation of San Francisco	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00157	CONTRA-TIEMPO	California		Fund		\$5,000	\$5,000
PDC-16-00110	CRE Outreach Foundation, Inc.	Los Angeles		Fund		\$5,000	\$4,500
PDC-16-00196	DOOR DOG MUSIC PRODUCTIONS, INC.	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00164	DSTL Arts	Los Angeles		Fund	\$1,000		\$1,000
PDC-16-00019	Eagle Rock Community Cultural Association	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00041	El Sistema USA/Salinas, Inc	Monterey		Fund		\$2,500	\$2,500
PDC-16-00109	Emerging Arts Professionals/SFBA	San Francisco	Intersection for the Arts	Fund		\$5,000	\$5,000
PDC-16-00087	Far West Heritage Association	Butte		Fund	\$733		\$733
PDC-16-00054	Fern Street Community Arts, Inc.	San Diego		Fund		\$5,000	\$5,000
PDC-16-00206	Fresno Arts Council Inc.	Fresno		Fund		\$4,725	\$4,725
PDC-16-00174	Fuse Theatre Inc.	San Mateo		Fund	\$1,000		\$1,000
PDC-16-00061	Girls Rock Santa Barbara	Santa Barbara		Fund		\$5,000	\$4,465
PDC-16-00160	Golden Thread Productions	San Francisco		Fund		\$5,000	\$4,500
PDC-16-00095	Grand Vision Foundation	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00090	Handful Players Inc.	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00082	Higher Gliffs	Alameda		Fund		\$5,000	\$5,000
PDC-16-00134	Ink People, Inc.	Humboldt	Ink People, Inc.	Fund		\$5,000	\$5,000
PDC-16-00199	Intrepid Shakespeare Company	San Diego		Fund		\$5,000	\$5,000
PDC-16-00011	Japanese Friendship Garden Society of San Diego	San Diego		Fund	\$1,000		\$1,000
PDC-16-00210	Kronos Performing Arts Association	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00197	Lamorinda Arts Council	Contra Costa		Fund		\$2,500	\$2,500
PDC-16-00119	Leap	San Francisco		Fund		\$5,000	\$4,000
PDC-16-00063	Living Jazz	Alameda		Fund		\$5,000	\$5,000
PDC-16-00135	Los Angeles Choreographers and Dancers Inc	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00080	Machine Project	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00114	Media Arts Santa Ana	Orange	Community Partners	Fund	\$1,000		\$1,000

Total Requests

\$656,968

Total Recommended Awards

\$374,826

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PDC-16-00035	Mendocino Music Festival Association	Mendocino		Fund	\$1,000		\$1,000
PDC-16-00125	Mission Cultural Center for Latino Arts	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00190	Modesto Sound	Stanislaus		Fund	\$1,000		\$1,000
PDC-16-00101	Muckenthaler Cultural Center	Orange		Fund		\$5,000	\$4,543
PDC-16-00147	Museum of Contemporary Art San Diego	San Diego		Fund		\$4,800	\$3,300
PDC-16-00171	Music in Schools Today	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00118	Musical Traditions, Inc.	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00202	Napa Valley Musuem	Napa		Fund	\$1,000		\$1,000
PDC-16-00043	New Music Works	Santa Cruz		Fund		\$5,000	\$5,000
PDC-16-00152	New Musicals Inc.	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00081	New West Symphony Association	Ventura		Fund		\$5,000	\$5,000
PDC-16-00030	Oakland Youth Chorus	Alameda		Fund	\$1,000		\$1,000
PDC-16-00132	Pacific Chamber Orchestra	Alameda		Fund		\$1,200	\$1,200
PDC-16-00169	Paso Robles Youth Arts Foundation	San Luis Obispo		Fund	\$1,000		\$1,000
PDC-16-00127	Playhouse Arts	Humboldt		Fund		\$4,700	\$4,500
PDC-16-00074	Playwrights Project	San Diego		Fund	\$1,000		\$1,000
PDC-16-00106	Plumas County Arts Commission	Plumas		Fund		\$5,000	\$4,000
PDC-16-00064	Project X Organization for Art and Criticism	Los Angeles		Fund		\$5,000	\$3,750
PDC-16-00166	Public Corporation for the Arts	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00148	Push Dance Company	San Francisco		Fund		\$5,000	\$4,500
PDC-16-00037	Queer Cultural Center	San Francisco		Fund		\$5,000	\$3,000
PDC-16-00034	Queer Women of Color Media Arts Project - QWOCMAP	San Francisco		Fund	\$1,000		\$1,000
PDC-16-00036	Resounding Joy Inc	San Diego		Fund		\$5,000	\$5,000
PDC-16-00059	Richmond Museum Association	Contra Costa		Fund	\$900		\$900
PDC-16-00126	Ryman-Carroll Foundation	Los Angeles		Fund	\$1,000		\$1,000
PDC-16-00159	San Diego Dance Theater	San Diego		Fund		\$3,000	\$3,000
PDC-16-00121	San Francisco Cinematheque	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00154	San Jose Multicultural Artists Guild	Santa Clara		Fund		\$5,000	\$4,500
PDC-16-00203	San Mateo County Arts Commission	San Mateo		Fund		\$5,000	\$5,000
PDC-16-00048	Santa Cruz Art League	Santa Cruz		Fund		\$5,000	\$4,750
PDC-16-00029	School of Arts and Culture at MHP	Santa Clara		Fund		\$5,000	\$5,000
PDC-16-00103	Shipyards Trust for the Arts	San Francisco		Fund		\$5,000	\$4,000
PDC-16-00084	SOC Open Air Theatre Inc.	Orange		Fund		\$4,000	\$4,000
PDC-16-00050	South Pasadena Arts Council SPARC	Los Angeles		Fund		\$5,000	\$4,000
PDC-16-00021	Southland Sings	Los Angeles		Fund	\$762		\$762
PDC-16-00039	SpectorDance	Monterey		Fund		\$5,000	\$4,400
PDC-16-00088	Stanford Jazz Workshop	Santa Clara		Fund	\$830		\$830
PDC-16-00151	TeamWorks Art Mentoring Program	Marin	William James Association	Fund	\$1,000		\$1,000
PDC-16-00057	The Arts Council of Kern	Kern		Fund		\$4,500	\$3,500
PDC-16-00013	The City of Temecula	Riverside		Fund	\$1,000		\$1,000
PDC-16-00161	The Harmony Project	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00158	The Madera County Arts Council	Madera		Fund	\$1,000		\$1,000
PDC-16-00099	The New Children's Museum	San Diego		Fund	\$1,000		\$1,000
PDC-16-00053	The Strindberg Laboratory	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00089	Theater and Arts Foundation of San Diego County dba La J	San Diego		Fund	\$1,000		\$1,000
PDC-16-00186	Theatre Bay Area	San Francisco		Fund		\$5,000	\$5,000
PDC-16-00044	TheatreWorkers Project	Los Angeles	Ensemble Studio Theatre, the LA Projec	Fund	\$1,000		\$1,000
PDC-16-00124	Trajectory	Humboldt		Fund	\$1,000		\$1,000
PDC-16-00168	transcENDANCE Youth Arts Project	San Diego		Fund		\$5,000	\$5,000
PDC-16-00141	Treasure Island Museum Association	San Francisco		Fund		\$3,000	\$3,000
PDC-16-00012	Turtle Bay Exploration Park	Shasta		Fund	\$967		\$967
PDC-16-00198	Vallejo Symphony Association	Solano		Fund		\$4,500	\$3,750
PDC-16-00137	Vietnamese American Arts and Letters Association	Orange		Fund	\$1,000		\$1,000

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PDC-16-00023	Visalia Arts Consortium	Tulare		Fund	\$1,000		\$1,000
PDC-16-00078	Visual Communications Media	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00207	Women's Center for Creative Work	Los Angeles		Fund		\$5,000	\$5,000
PDC-16-00098	Young Audiences of Northern California	San Francisco		Fund		\$5,000	\$4,500
PDC-16-00076	Actors' Gang, Inc.	Los Angeles		Not Fund		\$5,000	
PDC-16-00192	Alkebulan Cultural Center	Los Angeles County		Not Fund		\$5,000	
PDC-16-00138	Art of Elan	San Diego		Not Fund		\$5,000	
PDC-16-00067	Art of the Matter Performance Foundation	San Francisco		Not Fund		\$5,000	
PDC-16-00183	Art Trax	Contra Costa County		Not Fund		\$5,000	
PDC-16-00022	Arts for Incarcerated Youth Network	Los Angeles	Community Partners	Not Fund		\$5,000	
PDC-16-00093	Associates of Brand Cultural Arts Center	Los Angeles		Not Fund		\$3,000	
PDC-16-00195	AuCo Vietnamese Cultural Center	San Francisco		Not Fund		\$5,000	
PDC-16-00038	Balboa Park Online Collaborative, Inc.	San Diego		Not Fund		\$5,000	
PDC-16-00083	Berkeley Society for the Preservation of Traditional Music	Alameda County		Not Fund		\$5,000	
PDC-16-00068	Bisemi Inc.	Alameda		Not Fund		\$5,000	
PDC-16-00211	Breath of Fire Latina Theater Ensemble	Orange		Not Fund		\$5,000	
PDC-16-00015	California Symphony Orchestra Inc.	Contra Costa		Not Fund		\$5,000	
PDC-16-00073	Children's Musical Theater San Jose	Santa Clara		Not Fund		\$5,000	
PDC-16-00069	Choral Club of San Diego	San Diego		Not Fund		\$5,000	
PDC-16-00027	Clairobcur Dance Company	Los Angeles		Not Fund		\$5,000	
PDC-16-00100	Clockshop	Los Angeles		Not Fund		\$5,000	
PDC-16-00187	Coaxial Arts Foundation	Los Angeles County		Not Fund		\$5,000	
PDC-16-00113	Create Peace Project	San Francisco		Not Fund		\$5,000	
PDC-16-00062	CubaCaribe	San Francisco		Not Fund		\$5,000	
PDC-16-00096	EngAGE, Inc.	Los Angeles		Not Fund		\$5,000	
PDC-16-00149	Flyaway Productions	San Francisco		Not Fund		\$5,000	
PDC-16-00060	Foundation for the Performing Arts Center	San Luis Obispo		Not Fund		\$5,000	
PDC-16-00017	Glendale Arts	Los Angeles		Not Fund		\$5,000	
PDC-16-00214	Highways, Inc.	Los Angeles		Not Fund		\$5,000	
PDC-16-00130	Japanese American National Museum	Los Angeles		Not Fund		\$5,000	
PDC-16-00153	Joe Goode Performance Group	San Francisco		Not Fund		\$2,100	
PDC-16-00065	Khmer Arts Academy	Los Angeles		Not Fund		\$5,000	
PDC-16-00175	LA Commons	Los Angeles	Community Partners	Not Fund		\$5,000	
PDC-16-00051	Las Fotos Project	Los Angeles		Not Fund		\$5,000	
PDC-16-00097	Long Beach Chorale and Chamber Orchestra	Los Angeles County		Not Fund		\$5,000	
PDC-16-00185	Long Beach Opera	Los Angeles		Not Fund		\$4,500	
PDC-16-00092	Lower Depth Theatre Ensemble	Los Angeles		Not Fund		\$5,000	
PDC-16-00129	Lula Washington Contemporary Dance Foundation	Los Angeles		Not Fund		\$5,000	
PDC-16-00180	Malashock Dance	San Diego		Not Fund		\$4,500	
PDC-16-00020	Museum of Photographic Arts	San Diego		Not Fund		\$5,000	
PDC-16-00144	Nurturing Independence Through Artistic Development			Not Fund		\$5,000	
PDC-16-00162	Oceanside Museum of Art	San Diego		Not Fund		\$5,000	
PDC-16-00165	Plaza de la Raza	Los Angeles		Not Fund		\$5,000	
PDC-16-00009	Queer Rebel Productions	San Francisco	QCC: The Center for LGBT Art and Culture	Not Fund		\$5,000	
PDC-16-00215	Saddleback College Foundation- Angels for the Arts	Orange		Not Fund		\$5,000	
PDC-16-00178	San Diego North Coast Singers	San Diego		Not Fund		\$5,000	
PDC-16-00091	San Luis Obispo County Office of Education	San Luis Obispo		Not Fund		\$5,000	
PDC-16-00133	Santa Clarita Philharmonic	Los Angeles		Not Fund		\$5,000	
PDC-16-00018	Saturday Night Bath Concert Fund	Los Angeles		Not Fund		\$5,000	
PDC-16-00181	SOMArts Cultural Center	San Francisco		Not Fund		\$5,000	
PDC-16-00146	Still Here	San Francisco	Queer Cultural Center	Not Fund		\$5,000	
PDC-16-00047	Synchromy	Los Angeles		Not Fund		\$5,000	
PDC-16-00056	Tahoe Arts Project	El Dorado		Not Fund		\$3,900	

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PDC-16-00193	The PGK Project	San Diego		Not Fund		\$5,000	
PDC-16-00094	Ventura County Arts Council	Ventura		Not Fund		\$5,000	
PDC-16-00116	Vineyard Touring Opera Co Inc	Los Angeles		Not Fund		\$5,000	
PDC-16-00208	Viver Brasil Dance Company	Los Angeles		Not Fund		\$5,000	
PDC-16-00108	Young Imaginations	Marin		Not Fund		\$3,000	

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PDC Grants - RECOMMENDED FOR FUNDING

PDC-16-00217

509 Cultural Center, San Francisco

With support from the California Arts Council, 509 Cultural Center will contract with strategic planning consultant Krista Smith. During the grant period, Krista Smith and the Co-Directors will assess 509's staffing, governance and fundraising approaches and will then formulate a plan outlining the organization's strategy and implementation from November 2017-October 2019. These planning services will enable 509 Cultural Center's Board and staff to move forward sustainably.

PDC-16-00075

Abhinaya Dance Company, Santa Clara

With support from the California Arts Council, Abhinaya will contract with strategic planning Consultant Jeff Jones who will assist our Board and staff to develop a strategic plan covering fiscal years 2017-18, 18-19 and 19-20. The planning process will incorporate succession planning. Awarded CAC funds will underwrite the planning consultant's fee.

PDC-16-00209

API Cultural Center, Inc., dba Oakland Asian Cultural Center, Alameda

With support from the California Arts Council, OACC will hire Anne Huang to help the board and staff strengthen its fundraising operations and to build board and staff capacity. Anne will guide the board and staff in setting financial goals and in developing an action plan to achieve those goals, as well support the transition of the new executive director in 2017. Additionally, Anne will provide guidance in recruiting up to 5 new board members and in building a fundraising board.

PDC-16-00052

Arms Wide Open, San Diego County

With support from the CAC, Arms Wide Open will spend a year working with a non-profit consultant to develop a 5-year strategic plan that will include program, marketing, governance, and development goals, objectives, implementation activities, and evaluation strategies. Another important aspect of this planning will be board development. Grant funds will be used to contract with the consultant for monthly planning meetings, conduct strategic planning sessions, and create a strategic plan.

PDC-16-00055

Art Escape, Sonoma

With support from the California Arts Council, Art Escape will redesign its website in order to: make the site more mobile-friendly to reach community members who have smart phones and not computers; improve navigation; and add bilingual content. Most importantly, we need to highlight Art Escape's vision. This will increase awareness of our organization, the number of donations, number of volunteers and number of class registrations.

PDC-16-00167

Art Without Limits, Santa Barbara

With support from the California Arts Council, Art Without Limits will contract a consultant to facilitate the development of a 3 year strategic plan, which will include a leadership succession plan, and offer board training to new and established board members. The strategic plan will build the framework for

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the lasting presence of the organization and thus ensure emerging artists have the resources to create a career in the arts and contribute the vibrant art culture of Santa Barbara.

PDC-16-00176

Arts Benicia, Inc., Solano

With support from the California Arts Council, Arts Benicia will implement a new website design. Annually we support broad, collaborative regional arts engagement, provide world class exhibitions, arts programming for adults, teens, children, and opportunities for artists to develop their careers. In 2017 Arts Benicia enters its 30th year. To keep pace with the growing needs of our membership, to ensure our public voice and organizational face remain relevant, a website design is critical.

PDC-16-00079

Arts Collaborative of Nevada County, Nevada

With support from the California Arts Council, Nevada County Arts Council (NCArts) will undergo a complete redesign of its website to better serve and reflect the richness of its arts community. Through driving up traffic we will better share the wealth of our arts, with a deeper and broader reach to more specific audiences. Funds will support functionality, site mapping, e-commerce, ease of maintenance, and - together with a content upgrade and new branding - achieve a much needed new look.

PDC-16-00014

Arts Council of Mendocino County, Mendocino

With support from the California Arts Council, the Arts Council of Mendocino County will send its executive director to the 2017 Annual Conference of Americans for the Arts.

PDC-16-00122

Arts Council Santa Cruz County, Santa Cruz

With support from the California Arts Council, the Executive Director and the Arts Education Manager of the Arts Council will use the funds to cover registration fees and travel costs to attend the Americans for the Arts 2017 Annual Convention in San Francisco, held Friday, June 16 – Sunday, June 18.

PDC-16-00026

Arts Orange County, Orange

With support from the California Arts Council, Arts Orange County will improve its knowledge base of best practices in the field through attendance at the 2017 Americans for the Arts Convention in San Francisco.

PDC-16-00032

BANDALOOP, Alameda

With support from the California Arts Council, Bandaloop will hire Sheri Nemeth of Blue Springs Associates to assist with creating the fiscal management part of the strategic plan for the period 2018-2022. Work will begin in the Spring of 2017.

PDC-16-00142

Bayview Opera House, Inc., San Francisco

With support from the California Arts Council, Bayview Opera House will hire a software consultant to migrate our archaic email system to Google for Non-Profits, set up a collaborative work environment for our rapidly growing team, utilizing Google and other tools, and set up a Filemaker Pro database to create

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a central location for managing the information associated with our increased activities.

PDC-16-00105

Blue Line Arts, Placer

With support from the California Arts Council, Blue Line Arts will work with an experienced consultant to develop strategic priorities to guide the work and direction of the organization for the next 5 years. This planning process will serve to increase capacity of the organization and put into place initiatives, policies, and practices to ensure organizational sustainability and success.

PDC-16-00216

BODYART Dance Corporation, Los Angeles

With support from the California Arts Council, BODYART will engage Development Consultant, Natalie Marrero to identify and implement long term strategies for financial stability. After working within the dance community for the past decade, BODYART has seen an influx of opportunities and support in 2016. Now armed with their own 501c3, BODYART is excited to have direct guidance on best practices and infrastructure creation that will not only sustain current programs but create room for growth.

PDC-16-00177

Bring Your Own Queer (BYOQ), San Francisco

Intersection for the Arts

This proposal requests \$5,000 to support workshops to inform BYOQ staff, board and artists in how best to build relationships with and create programming for marginalized communities facing racism, sexism, homophobia, transphobia, and other forms of oppression. CAC funding will support the consulting fees of Christopher White, Ph.D. to host a series of 3 diversity workshops that instill BYOQ leadership with the skills necessary to provide a safe platform for queer artists of all backgrounds.

PDC-16-00140

Brockus Project Dance Company, Los angeles

With support from the California Arts Council, Brockus Project Dance Company's financial health will be greatly strengthened. Grant money will be used to transition our bookkeeping from Excel to Quickbooks by hiring the YH Advisors, an accounting firm that specializes in exempt organization accounting. They will format Quickbooks for our organization and train our staff to then manage the bookkeeping. This will greatly enhance our organizational growth.

PDC-16-00028

Butterfield Stage Players, Riverside

With support from the California Arts Council, Temecula Valley Players (TVP) will send one Board member to attend a two-day WordPress Training class in San Diego, California on February 8 and 9, 2017. Although TVP has an established website, the website designer/developer is currently unable to provide the training that the Board requires to be able to maintain and update the website: <http://www.temeculavalleyplayers.com>. This training would allow TVP to maintain and update our own website.

PDC-16-00128

Calaveras County Arts Council, Calaveras

With support from the California Arts Council, the Calaveras County Arts Council will receive consulting services from Penny West to add knowledge and provide expertise to the two new persons at the

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Administrative level of the agency. She will assist Executive Director and Admin Assistant in the transition and empower staff to guide the agency by enhancing their ability to manage day-to-day activities so they may lead with a strong vision of how to advance the organization's future direction

PDC-16-00188

Calidanza Dance Company, Sacramento

With support from the California Arts Council , Calidanza will redevelop our website to make it user friendly, offer marketing benefits for presenters, develop an outline of the organization for our community and communicate our programs to our community. The purpose of this project will be to offer a “one stop shop” for our community to learn about our programs and to offer opportunities to join in. Finally, we will offer professional video on our site to showcase the work of Calidanza.

PDC-16-00111

California Indian Basketweavers Association, Yolo

With support from the California Arts Council, the California Indian Basketweavers Association (CIBA) will work with two consultants to create a Brand Guide to be utilized in future CIBA event outreach materials. This product will help to ensure that future CIBA Board Members have the ability to successfully manage these events.

PDC-16-00086

California Lawyers for the Arts, San Francisco, Los Angeles, Sacramento, San Diego, Alameda

The proposed grant will be used to hire a public relations and media consulting firm to help expand our audience development and marketing by promoting our Arts in Corrections conference and the annual Artistic License Awards, as well as our core educational programs and services in Los Angeles.. Working with our LA staff, the consultant will evaluate our current marketing and media presence, create a detailed strategic marketing plan, and train staff for on-going implementation.

PDC-16-00143

Cashion Cultural Legacy, Santa Clara

With support from the California Arts Council, the Cashion Cultural Legacy will send its Managing Director to the Americans for the Arts 2017 Annual Convention in San Francisco, June 16-18 which will provide him with opportunities to bring back information that will expand our organizations understanding of critical trends amongst arts groups including, but not limited to, diversity, community engagement, measured growth, capacity, arts education, and evaluation.

PDC-16-00007

Center Stage Opera, Los Angeles

With support from the California Arts Council, Center Stage Opera (CSO) will work with Nick Cavarra, CEO of Social Punch Marketing to create a strategic marketing plan to maximize awareness of CSO’s productions and programming in the community. The consultant will also provide in-depth training for CSO personnel in the application of the strategic marketing plan.

PDC-16-00115

Cheza Nami Foundation, Alameda

With support from the California Arts Council, Cheza Nami Foundation will send its Arts Programming Specialist to a two-day Grant Writing for Professionals course through UC Berkeley Extension. Grant funds will be used to cover the course and textbook fee, as well as public transportation and parking

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costs to and from the San Francisco campus from Dublin/Pleasanton BART Station.

PDC-16-00120

Chinese Culture Foundation of San Francisco, San Francisco

With support from the CAC, CCC will engage Judy Yang to review our current usage of Salesforce for donor and contact management, update our needs assessment for our Salesforce platform, upgrade our version and customization of the software, create new reporting templates per need assessment, and train our staff in the use of the upgraded package. In so doing, CCC will build its capabilities to better manage contacts, develop donor relationships, and, ultimately, increase donations.

PDC-16-00157

CONTRA-TIEMPO, California

With support from the California Arts Council, CONTRA-TIEMPO will bring The People's Institute for Survival and Beyond to train our staff and Board to ensure equitable operations. This includes helping us better understand structural and internalized racism, and apply anti-racist frameworks to our work. This is integral to the external programmatic work we are doing, as well as our internal work of ensuring our organization is operating from a true equity lens.

PDC-16-00110

CRE Outreach Foundation, Inc., Los Angeles

With support from the California Arts Council, CRE Outreach will overhaul its website in order to improve its functionality such as the ability to buy tickets on our site; to boost our visibility, marketing, and branding; and to better highlight our programming and show off the excellent artistry of the communities we serve.

PDC-16-00196

DOOR DOG MUSIC PRODUCTIONS, INC., San Francisco

With support from the California Arts Council, SF World Music will work with brand design consultant Martina Ng of TM Design to engage in a website re-branding project using Wix.com. The rebranding project is a critical component of our 2 years organizational transformation process that began in 2015, which will include the launching of a new organizational name and a new cohesive image for our 21 year old arts organization. This re-launch will enable us to scale our reach and social impact.

PDC-16-00164

DSTL Arts, Los Angeles

With support from the California Arts Council, DSTL Arts will send 2 programming staff to Craftcation, a 4-day business and makers conference being held in late-April in Ventura, California, featuring creative industry professionals leading attendees in hands-on workshops, lectures, and panels on creative business practices. These funds will cover full registration fees for our staff to attend.

PDC-16-00019

Eagle Rock Community Cultural Association, Los Angeles

With support from the California Arts Council, Center for the Arts Eagle Rock will hire a web development consultant to work with staff to plan for and execute a major strategic overhaul of its website.

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PDC-16-00041

El Sistema USA/Salinas, Inc, Monterey

be able to hire a consultant to support our need for an updated Strategic Plan as we move beyond the initial phase of our organization to more permanency. We will be concerned with Marketing and Development (finances and budgeting) , revitalizing Committee Work, good communication between staff and board, programs and governance. We would like to finish the process with a plan of action which all board members endorse and are engaged.

PDC-16-00109

Emerging Arts Professionals/SFBA, San Francisco

Intersection for the Arts

With support from the California Arts Council, Emerging Arts Professionals SF/BA will provide staff development for the Co-Directors and key volunteers by working with Liberatory Consultant, ChE Ware; through which ChE will guide EAP leadership through trainings of Afro-Indigenous Liberatory Practice as a culturally responsive framework for equity organizing and recommend ways to integrate these holistic practices into EAP's public facing programming, Emergence, the Fellowship, and the blog.

PDC-16-00087

Far West Heritage Association, Butte

With the support of the California Arts Council, Far West Heritage Association will be able to attend the California Association of Museums' 2017 Annual Conference in Sacramento, "Influence and Action." Financial assistance will ensure that our participant reaches Sacramento, can stay in a hotel for the duration of the conference, and will cover the registration fees. The participant will disseminate learned information to the Board of Far West Heritage Association and the Chico Museum.

PDC-16-00054

Fern Street Community Arts, Inc., San Diego

With support from the California Arts Council Fern Street Community Arts will develop a marketing plan focusing on outdoor productions in public spaces in San Diego starting with the annual Neighborhood Tour in October 2017, and return to an extended run in Balboa Park in May 2018. Work will include a scan of marketing materials, capacity, and a database and implementable calendar and timeline to reach a wide range of contributed publicity

PDC-16-00206

Fresno Arts Council Inc., Fresno

With support from the California Arts Council FAC will rebuild our current website and obtain a WordPress training platform to support staff development for our Administrative Assistant for continued site management. FAC has built a partnership with Bitwise a local Tech Campus to increase and expand technology in the arts community. They will provide provide training for our Administrative Assistant who will then become an in house webmaster and also rebuild our website.

PDC-16-00174

Fuse Theatre Inc., San Mateo County

With support from the California Arts Council, Fuse Theatre will send our artistic director, Stacey Ardelean, to attend Cornerstone Theatre 2DI (two-day intensive) in February. Cornerstone Theatre has a 20 year history of working with communities in the way that Fuse Theatre aspires to do in our community.

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PDC-16-00061

Girls Rock Santa Barbara, Santa Barbara

With support from the California Arts Council, Girls Rock SB will develop a three-year strategic plan to ensure continued growth and sustainability of our music education and mentorship programming for underserved youth.

PDC-16-00160

Golden Thread Productions, San Francisco

With support from the California Arts Council, Golden Thread Productions will hire BuildingBlox Consulting (BBC) to conduct "Ambassador Training" for our Board of Trustees and staff in February 2017, and help increase the efficiency of our prospect tracking system. This project builds on our successful Board Development project with BBC in 2016. It will extend that knowledge and methodology to 2 new board members and 1 new staff member, and reinforce lessons for those who participated last year.

PDC-16-00095

Grand Vision Foundation, Los Angeles

With support from the California Arts Council, Grand Vision Foundation will engage with high-level technology consultants who will facilitate our transition to a modern cloud-based CRM platform. This implementation project from our recently developed strategic plan will integrate donor cultivation and stewardship, box office, marketing, and grant and project management. This streamlining of administrative and development activities will transform Grand Vision's organizational capacity.

PDC-16-00090

Handful Players Inc., San Francisco

With support from the California Arts Council, Handful Players will hire a multi-talented website designer and developer to redesign our 10-year old site and update the platform to Wordpress, to create an engaging, user-friendly site to reach our multiple audiences across a variety of technology devices, including mobile devices. Our consultants will provide training for us to be self-sufficient to update the site as needed to promote our programs and performances to a broader community.

PDC-16-00082

Higher Gliffs, Alameda

With support from the California Arts Council, the Community Rejuvenation Project will build out its public art policy platform, educational curriculum, and multimedia web platforms, with more prominent positioning on its organizational website. CRP will add the capacity to download position papers, policy recommendations, and arts and education curricula. CRP will update content offerings on its online platforms for increased engagement and enhanced user experience.

PDC-16-00134

Ink People, Inc., Humboldt

With support from the California Arts Council, The Ink People will produce a collaborative development plan for the board of directors and key staff. The plan will first identify and reaffirm their programmatic and economic impact on the Humboldt community, and integrate the Ink People's 5-year program and facility needs with the new City of Eureka Strategic Arts Plan. Then a 3-5 year growth and succession plan for board and key staff will be produced based on identified impact and needs.

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PDC-16-00199

Intrepid Shakespeare Company, San Diego

With support from the California Arts Council, Intrepid will employ an audience engagement consultant in order to capitalize on our recent move to a new theatre space in downtown San Diego. Because of recent successes and rapid growth, Intrepid is taking an enterprising step in relocating to a bustling cultural neighborhood and seeks strategies to connect with this new community, deepen audience relationships and solidify our presence as one of San Diego's premiere theatre destinations.

PDC-16-00011

Japanese Friendship Garden Society of San Diego, San Diego

With support from the California Arts Council, the Japanese Friendship Garden will be able to send two staff members to the California Association of Museum annual conference. The funds will be used to pay for the conference registration and workshops.

PDC-16-00210

Kronos Performing Arts Association, San Francisco

With support from the California Arts Council, Kronos Performing Arts Association (KPAA) will work with a consultant to finish the implementation of a new database/CRM, which will enhance the effectiveness of fundraising and marketing efforts. The consultant will conduct a needs assessment, recommend software customization options, and integrate email marketing and online donation tools to interface directly with the database/CRM. The project will include training for relevant staff members.

PDC-16-00197

Lamorinda Arts Council, Contra Costa County

With support from the California Arts Council, the Lamorinda Arts Council will be able to refocus the website to be a primary destination where the appreciating public and the arts community intersect. The website will become a platform for the creation of a unified brand for our family of hosted events, a directory for artists and arts related organizations, and a highly visible user-generated calendar of public arts events across the Lamorinda area, which doesn't currently exist.

PDC-16-00119

Leap, San Francisco

With support from the California Arts Council, Leap will hire Peter Ogilvie, a consultant trained by Jewish Vocational Services (JVS) to implement Phase Two and update Phase One of a new Salesforce customer relations management (CRM) system currently in construction. The completion of the CRM will allow Leap to modernize its development and program activities and database. Leap anticipates the CRM will greatly improve its ability to provide high-quality arts education services.

PDC-16-00063

Living Jazz, Alameda

With support from the California Arts Council, Living Jazz will engage Consultant Morrie Warshawski to work with the board and staff to create and begin to implement a strategic plan aimed specifically at succession planning. The consultancy will include design and oversight of an action plan for both board and staff that provides clarity on the next steps needed to move the organization toward the successful retirement of its founding ED.

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PDC-16-00135

Los Angeles Choreographers and Dancers Inc, Los Angeles

With support from the California Arts Council, Los Angeles Choreographers & Dancers will:

Hire a consultant to develop a clear branding strategy incorporating our three areas: innovative and edgy dance works for general audiences, family works and arts education, with a small segment towards the annual San Pedro Festival of the Arts. This will enable us to create a plan to implement this rebranding in our communication by imagery, voice, writing, on our web pages and social media.

PDC-16-00080

Machine Project, Los Angeles

With Support from the California Arts Council, Machine Project will retain strategic public relations consultant Meryl Cooper to work on a long term strategic plan for Machine's institutional marketing efforts.

PDC-16-00114

Media Arts Santa Ana, Orange

Community Partners

With support from the California Arts Council, MASA will send our Director, Victor Payan, to attend the Americans for the Arts Conference in San Francisco, June 16-18, for critical professional development, in order strengthen his capacity to grow MASA's programs and to serve as a community arts leader in Orange County. To maximize this professional development opportunity vis a vis media arts, Victor will also meet with leaders at Zero Divide and the Bay Area Video Coalition during this trip.

PDC-16-00035

Mendocino Music Festival Association, Mendocino

With support from the California Arts Council the Mendocino Music Festival will send Sharry England, our Executive Assistant, to a five-day emerging leader's training program offered by the Center for Volunteer & Nonprofit Leadership. We believe this program will serve Sharry well as she works towards her full capacity within our organization, and will further our effort to transition our board of directors away from often functioning as staff, and towards increased planning and fundraising.

PDC-16-00125

Mission Cultural Center for Latino Arts, San Francisco

With support from the California Arts Council, MCCLA will work with consultant Ted Russell to conduct an organizational assessment and produce a summary document that will assure MCCLA maintains self-sufficiency and meets the changing needs of its community. In light of current events, MCCLA feels it is more important than ever to ensure that Bay Area communities are provided programming that represents the diverse experiences of Latino Americans and celebrates their cultural contributions.

PDC-16-00190

Modesto Sound, Stanislaus County

With support from the California Arts Council Modesto Sound will receive computer training for the Executive Director, Janet Seay. This will increase her knowledge of software programs (namely Adobe InDesign and Microsoft Office), and enable her to carry out efficiently multiple daily administrative functions of our business including mail merge, budget development, graphic design, document management, and board meeting material preparation.

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PDC-16-00101

Muckenthaler Cultural Center, Orange

With support from the California Arts Council, the Muckenthaler Cultural Center will hire Lance Cox as an IT Consultant. We will hire Mr. Cox for a total of 77 hours of IT Consulting Services at \$59/hour. Lance will ensure the security, backup and training on our IT system. Mr. Cox understands the budget constraints of nonprofits as he has had many such clients; therefore, he is able to offer an affordable fee.

PDC-16-00147

Museum of Contemporary Art San Diego, San Diego

With support from the California Arts Council, the Museum of Contemporary Art San Diego (MCASD) will build capacity within in the MCASD education team to think evaluatively and conduct simple but effective assessments of its K-12 tour program. Consulting services will be provided by Patti Saraniero of Moxie Research.

PDC-16-00171

Music in Schools Today, San Francisco

With support from the California Arts Council, Music in Schools Today (MUST) will engage Board Development Consultant Davida Hartman to help identify, solicit and orient potential supporters with deep community roots and expertise in Board stewardship. Ms. Hartman will take Board and staff through a critical transition, helping us to build institutional infrastructure and outreach as we are serving many more California toddlers, children and youth with programs rooted in best practices.

PDC-16-00118

Musical Traditions, Inc., San Francisco

With support from the California Arts Council, Musical Traditions, Inc./Paul Drescher Ensemble proposes to hire consultant Nancy Otto, of Klein and Roth Consulting, to work with our Artistic Director, Executive Director, and 6 current Board Members between March 1 and June 30, 2017 to build a strong and engaged Board of at least 10 committed Directors for the Paul Drescher Ensemble. All CAC funds will be paid to Ms. Otto for her consulting services.

PDC-16-00202

Napa Valley Museum, Napa

The California Association of Museums (CAM) hosts its annual conference and meeting March 29-31, 2017 in Sacramento. The CAM conference is a fantastic networking and professional development. This year's theme is Influence and Action which are important for the growth of Napa Valley Museum. The conference includes workshops, educational sessions and tours of museum's in the state capital. Napa Valley Museum would like to send its curator Meagan Doud, to the conference.

PDC-16-00043

New Music Works, Santa Cruz

With support from the California Arts Council, NMW will hire consultant Nancy Loshkajian to work with the board and staff to create a comprehensive three-year fund development plan, provide training for its implementation including strategies to strengthen and expand the board to more effectively implement the plan, and training in fundraising best practices.

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PDC-16-00152

New Musicals Inc., Los Angeles County

With support from the California Arts Council, New Musicals Inc. will work with a consultant to increase its reach and improve brand awareness in order to provide dramaturgy services, online classes, and in-person core curriculum to currently untapped students interested in writing musical theatre. It will also engage 150 artists (writers and actors) in social media for the purpose of sharing their artistic process with a more diverse audience.

PDC-16-00081

New West Symphony Association, Ventura County

New West Symphony Harmony Project of Ventura County will design and implement the first phase of a marketing campaign in order to raise greater awareness of the program, both locally and county wide. This will include consulting with a professional marketing firm, building our own website and establishing ourselves on social media, and creating print marketing materials that can be easily distributed at community events.

PDC-16-00030

Oakland Youth Chorus, Alameda

With support from the California Arts Council, Oakland Youth Chorus will send staff members to conferences to enhance their professional skills in arts education, program building, and enhancing marketing and board development for expanded capacity.

PDC-16-00132

Pacific Chamber Orchestra, Alameda

With support for the California Arts Council, Pacific Chamber Orchestra will be able to make necessary modifications to the website on both the front end and back end to make navigation user friendly across platforms and mobile devices, especially for the purchasing tickets for concerts and events, to donate to PCO, show brand consistency throughout and increased visibility of the organization.

PDC-16-00169

Paso Robles Youth Arts Foundation, San Luis Obispo County

With support from the California Arts Council, Paso Robles Youth Arts Foundation (PRYAF) will offer Professional Development training to Emily Jagger, Director of Development. PRYAF will purchase an Associated Fundraising Professionals (AFP) Annual Membership, six AFP local workshops and attendance at the Major Gift Challenge Workshop in San Francisco, CA on April 29, 2016. This membership and training will include many development resources to assist PRYAF in its fundraising goals and planning.

PDC-16-00127

Playhouse Arts, Humboldt

With support from the California Arts Council, Playhouse Arts will be able to streamline office procedures and prioritize staff time to better serve our diverse programs.

PDC-16-00074

Playwrights Project, San Diego

With support from the California Arts Council, Playwrights Project Executive Director Cecelia Kouma will attend the California Lawyers for the Arts and William James Association's national Arts in Corrections conference at Loyola Marymount University in Los Angeles, CA June 26-30, 2017. This conference will

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support our expanding work in arts in corrections by providing information on instructional practices, evaluation, advocacy, and funding opportunities.

PDC-16-00106

Plumas County Arts Commission, Plumas

With support from the California Arts Council, Plumas Arts will work in conjunction with a web design consultant to help Plumas Arts staff modernize the existing organizational website. The improvements to the website will allow for straightforward visitor navigation and effortless updating for staff. The website update will also bring a fresh look to the organization, help draw site goer's eyes to important organizational programming and events.

PDC-16-00064

Project X Organization for Art and Criticism, Los Angeles

With support from the California Arts Council, Project X will engage Design Services to develop strategies for expanding online audiences, optimizing website and archives, and growing and engaging social media platforms. Design Services and Project X will: gather and analyze audience data; develop strategies to better serve current audiences while broadening into underserved art communities; implement content-driven strategies for both deepened and broadened engagement; and evaluate impact.

PDC-16-00166

Public Corporation for the Arts, Los Angeles

With support from the California Arts Council, Arts Council for Long Beach will hire Sé Reed Media to redesign our website to improve our Artist Registry, Events Calendar and the site's overall functionality.

PDC-16-00148

Push Dance Company, San Francisco

With the support from the California Arts Council, PUSH Dance Company will launch an organizational development process with Ted Russell Consulting. Together, the pair intend to create a five-year strategic growth and capacity plan in order to seek out transformation to a larger, sustainable organization capable of increased artistic and community impact.

PDC-16-00037

Queer Cultural Center, San Francisco

With support from the California Arts Council, QCC will contract with Financial Management Consultant LaVette Virden to redesign QCC's computerized financial management system. The new categories employed in the redesigned system will mirror those on the recently revised Data Arts report form.

PDC-16-00034

Queer Women of Color Media Arts Project - QWOCMAP, San Francisco

With support from the California Arts Council, Queer Women of Color Media Arts Project – QWOCMAP will send its Managing Director to the 54th annual Association of Fundraising Professionals (AFP) International Conference, April 28-May 2 to equip her with the fundraising and leadership skills to manage the organization's new sustainability and growth campaign.

PDC-16-00036

Resounding Joy Inc, San Diego County

With support from the California Arts Council, Resounding Joy will hire a consulting agency to maximize

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current available Google AdWords Grant dollars and increase attendance at the Music Wellness Center, which will provide a sustainable income for the organization and provide meaningful music wellness services in alignment with Resounding Joy's mission.

PDC-16-00059

Richmond Museum Association, Contra Costa

With support from the California Arts Council, the Richmond Museum of History will have an opportunity to send our executive director to the California Association of Museums Conference (CAM) in Sacramento on March 29-31, 2017. We seek to build a strong network of professional partners who have successfully emerged from challenges similar to what we are facing in Richmond. The CAM conference is an ideal opportunity to gain strong partners and learn innovative solutions to challenges in our field.

PDC-16-00126

Ryman-Carroll Foundation, Los Angeles

With support from the California Arts Council, Ryman Arts will send its Development & Communications Manager to the 2017 Americans for the Arts Annual Convention from June 16-18 in San Francisco, CA. The funds will be used towards the cost of registration for the conference, travel, and accommodations. The Manager's attendance at this conference will be an invaluable professional development opportunity.

PDC-16-00159

San Diego Dance Theater, San Diego

With support from the California Arts Council, San Diego Dance Theater (SDDT) will engage consultant Kathryn Martin to work with Executive Director to create and implement a strategic action plan. SDDT just completed a thorough assessment of its strengths and weaknesses and have identified key areas where the organization can grow and become more efficient. Ms. Martin will take this information and work directly with the Executive Director to create an action plan to keep the momentum going.

PDC-16-00121

San Francisco Cinematheque, San Francisco

With support from the California Arts Council, San Francisco Cinematheque (SFC) will commence a Visual Identity Redesign to grow SFC's audience, enhance operational capacity and articulate cultural value to stakeholders, sponsors and funding sources. This project will assess SFC's organizational goals, create a design strategy and contract designers to create a new website. CAC funds will allow SFC to hire a Creative Consultant to work with staff in designing and leading this process.

PDC-16-00154

San Jose Multicultural Artists Guild, Santa Clara

With support from the California Arts Council, San Jose Multicultural Artists Guild (SJ MAG) will contract with long-range planning consultant Toni Press-Coffman to facilitate the creation of a 3-year strategic plan. Our current strategic plan covers activities through June 30, 2017. Ms. Press-Coffman will lead us through a planning process that will culminate in a plan covering July 1, 2017 through June 30, 2020.

PDC-16-00203

San Mateo County Arts Commission, San Mateo

With support from the California Arts Council, the San Mateo County Arts Commission will engage JKR

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Consulting to assist with and facilitate a County Cultural Planning process that will result in the articulation of a 7 - 10 year long term vision and a two year tactical plan.

PDC-16-00048

Santa Cruz Art League, Santa Cruz

With support from the California Arts Council, the Santa Cruz Art League will hire a web designer to implement the transition to a Word Press-based website that will be updated by our staff in a more efficient and timely manner, saving \$3,360 per year in fees currently paid to a web master. This web professional was part of the team that originally created the website in 2009. He has exclusive privilege to update and change the website, due to their proprietary code.

PDC-16-00029

School of Arts and Culture at MHP, Santa Clara

With support from the California Arts Council, the School of Arts and Culture at MHP (SOAC) seeks to implement a strategic planning process that will establish its priorities for the next three fiscal years (2017-2020). The SOAC will use grant funds for a consultant, Inspiration Quest, whose President, Claire Lachance, has been integral in defining the planning process. Over a one-year period, she will engage the SOAC in four planning phases to complete a three-year strategic plan.

PDC-16-00103

Shipyards Trust for the Arts, San Francisco

With support from the California Arts Council, Shipyards Trust for the Arts (STAR) will improve the aesthetic quality, user experience, and community interactivity of our website, www.shipyardstrust.org. The website will help forge a stronger connection to the Bayview Hunters Point community by offering opportunities for deeper engagement with our arts education programs, as well as artists' participation in STAR-sponsored events.

PDC-16-00084

SOC Open Air Theatre Inc., Orange

With support from the California Arts Council, Shakespeare Orange County will be able to hire two consultants to work with us on developing our organization structure: William Weinberg advising on board development and Andrew Traister advising on administrative structure. As a young organization just completing our third season, we are taking the necessary steps forward to solidify both our organization's infrastructure and the growth and effectiveness of our board.

PDC-16-00050

South Pasadena Arts Council SPARC, Los Angeles

With support from the California Arts Council, South Pasadena Arts Council (SPARC) will engage a planning consultant to work with a community task force to create a strategic action plan for the City of South Pasadena. SPARC, in consultation with City Council has been discussing an expansion of arts and culture in the community and is currently working toward a local resolution declaring the city to be a creative community. With that, we are seeking to develop strategies to achieve this goal.

PDC-16-00021

Southland Sings, Los Angeles

With support from the California Arts Council, Southland Sings will send its President and Managing Director to the Arts in Corrections Conference in Los Angeles.

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PDC-16-00039

SpectorDance, Monterey

With support from the California Arts Council, SpectorDance (SD) will make significant improvements in our individuals fundraising. This proposed project will start with training in how to utilize our donor database to analyze and build relationships with individual donors. Then, we will create a new multi-year development plan. Finally, we will design and implement a year-long program to build Board members' skills and participation in fundraising.

PDC-16-00088

Stanford Jazz Workshop, Santa Clara

With support from the California Arts Council, Stanford Jazz Workshop will pay for our Director of Finance and Administration to attend CompassPoint's Nonprofit Management Institute for Senior Level Nonprofit Managers and Directors in April 2017.

PDC-16-00151

TeamWorks Art Mentoring Program, Marin

William James Association

With support from the California Arts Council, Katya McCulloch, Program Director for TeamWorks Art Mentoring Program, will benefit from professional growth and leadership training opportunities, and from building new peer cohorts at the Arts In Corrections Conference. This conference will be presented by the California Lawyers for the Arts in partnership with the William James Association to take place at Loyola Marymount University in Los Angeles, CA June 26-30, 2017.

PDC-16-00057

The Arts Council of Kern, Kern

With the support from the California Arts Council, and a qualified consultant, the Arts Council of Kern will perform a board assessment of strengths according to the Standards of Organization Effectiveness and Developing-Operational-Advancing in nonprofit management. The consultant will address an eight plus board member expansion, a new strategic plan, County budget cuts and program expansions. Our desired outcome is to better serve the smaller communities in our county at large.

PDC-16-00013

The City of Temecula, Riverside

With support from the California Arts Council, the City of Temecula will send the Museum Services Manager to attend the California Museum Associations Annual Conference in March 29-31, 2017 in Sacramento, California. The funds will pay the registration fee (\$350) and hotel fees at the Embassy Suites Sacramento Riverside conference special rate of \$179.00 per night plus fees and taxes, plus tours and incidentals like cab rides. Total cost approximately \$1,000.00.

PDC-16-00161

The Harmony Project, Los Angeles

With support from the California Arts Council, Harmony Project will hire a consultant to facilitate an extensive Board of Directors and Staff Development series to build the organization's capacity and strengthen its ability to deliver services to benefit youth from under-resourced communities in LA County over the long term.

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PDC-16-00158

The Madera County Arts Council, Madera

With support from the CAC, MCAC will send me to the 2017 AftA Conference. I look forward to networking with other Arts Councils to glean wisdom from their experiences, as well as attend workshops to help with fundraising, board development issues (such as age, professional and ethnic diversity) and increase the variety of visual & performing art events offered. In addition I would like to expand our capacity to provide technical, marketing and business management support to our local artists.

PDC-16-00099

The New Children's Museum, San Diego County

With support from the California Arts Council, The New Children's Museum will send Kara Baltazar to the Association of Children's Museum conference in May 2017 in Pasadena, CA. The conference's theme and programming will provide Kara Baltazar, a newly designated Manager, Community Programs, with important industry knowledge, peer connections, and leadership skills. Kara's professional development will, in turn, augment the substantial contributions she currently makes to her team and to NCM.

PDC-16-00053

The Strindberg Laboratory, Los Angeles

The Strindberg Laboratory will enhance our capacity for audience development and marketing by improving our website optimization for mobile devices, donation and ticketing portals, updating videos of current programming; and contracting with a PR and marketing professional to write press releases and publicity materials.

PDC-16-00089

Theater and Arts Foundation of San Diego County dba La Jolla Playhouse, San Diego

With support from the California Arts Council, La Jolla Playhouse will send Grants Manager Alexandra Kritchevsky to the 2017 Annual Americans for the Arts Convention in San Francisco (June 15 – 18, 2017). At this national event, she will have the opportunity to learn from and network with leaders of the arts and culture scene. She will also attend the emerging leaders-focused pre-conference, enabling her to become a more confident and informed professional and member of the Playhouse team.

PDC-16-00186

Theatre Bay Area, San Francisco

With support from the CAC, TBA will contract with Lisa Salomon to provide a Board Training Consultancy, executed in concert with an Organizational Advancement project underwritten by the Rainin Foundation. The project's goal is to advance TBA's capacity to grow and deepen its relationships with individuals - theatre makers, goers and supporters. Ms. Salomon will train the Board to provide crucial support that will enable TBA to significantly increase its impact on the field and audiences.

PDC-16-00044

TheatreWorkers Project, Los Angeles

Ensemble Studio Theatre, the LA Project

With support from the California Arts Council, TheatreWorkers Project's Founder/Director will attend TYA/USA One Theatre World in San Francisco, Berkeley and Oakland from May 3-6, 2017. By attending this conference, she will see inspiring TYA performances and participate in master classes taught by the Red Ladder Theatre Company and Axis Dance Company, thereby increasing her skills in the area of Arts in Corrections techniques and physical theatre practices.

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PDC-16-00124

Trajectory, Humboldt

Ink People, Inc.

With support from the California Arts Council, Trajectory will send two people to the conference, "Disability as Spectacle," by the UCLA Disability Studies Program. As people with disabilities are in the spotlight, it is important to understand the multi-faceted issues around being the center of attention, from evoking pity to affecting social change. Trajectory staff will use this knowledge to provide the best support possible and to enable artists to control their own artistic representation.

PDC-16-00168

transcenDANCE Youth Arts Project, San Diego

With support from the California Arts Council, transcenDANCE Youth Arts Project, will hire an organizational development consultant to assist the Board and Co-Founder & Executive/Artistic Director with the development and early implementation phase of a strategic Business and Development Plan. The completed plan and the consultant's support will enable the organization to create new infrastructure and business initiatives in support of long-term sustainability.

PDC-16-00141

Treasure Island Museum Association, San Francisco

With support from the California Arts Council, The Treasure Island Museum Association will retain the services of BuildingBlox Consulting (BBC) to provide the Ambassador Training necessary to enhance TIMA's board development and fundraising capacity. This CAC Consulting grant will support TIMA's mission of preserving and conveying the art and architectural history of the island, and inspiring sustainable development practices.

PDC-16-00012

Turtle Bay Exploration Park, Shasta

With support from the California Arts Council, Megan Conn will attend and present at the 2017 California Association of Museums Conference. As a member of the CAM Foresight Committee, she is leading the Dialog Dinner exploring how museum fundraisers can prepare for emerging trends in philanthropy. Megan will also attend sessions wearing her "far northern California" hat, helping ensure this region of the state has the same access to best practices in the museum field as her urban counterparts.

PDC-16-00198

Vallejo Symphony Association, Solano County

With support from the California Arts Council, the Vallejo Symphony will build a new website and rebrand its digital and print identity to reflect a new era of the symphony in the community of Vallejo. The website will be created on a platform allowing for more effective web administration, a better user interface, and a mobile friendly design. The rebranding efforts will encompass the symphony's optimism and excitement to reach new audiences in the inaugural year of its new music director.

PDC-16-00137

Vietnamese American Arts and Letters Association, Orange

With support from the California Arts Council, the Vietnamese American Arts & Letters Association (VAALA) will designate Ms. Yvonne Tran, Board Secretary, to participate in the Americans for the Arts annual conference which will be held in San Francisco from June 17-19, 2017. This would be the very first time that VAALA has a representative at this annual event to network and learn strategies for arts advocacy and infrastructure in community-oriented organizations.

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PDC-16-00023

Visalia Arts Consortium, Tulare

With support from the California Arts Council, the Arts Consortium will be able to pay for McKenna Friend-Hoffman, Program Director, to attend the Americans For The Arts Convention 2017 (to be held in San Francisco, California).

Attending the Americans for the Arts 2017 convention will grant McKenna access to expert opinions and it will allow her the opportunity to network with other community leaders in order to discuss strategies for strengthening our community through the arts.

PDC-16-00078

Visual Communications Media, Los Angeles

With the support of the California Arts Council, Visual Communications Media will use the funds to support the hiring of a consultant to work with VC board and staff to strengthen and assess the operations in areas related to program evaluation, VC board development, and strategic restructuring. We hope to effectively carry out our mission and improve the effectiveness and utilization of our resources and increase organizational efficiency and streamline processes.

PDC-16-00207

Women's Center for Creative Work, Los Angeles

With support from the California Arts Council, Women's Center for Creative Work consult with Masato Nakada, Web Production and Development Consultant for 50 hours. As we redevelop the website and grow our communications team, we will hire him to advise and help us rethink functionality and design with the goal of increasing accessibility and ease of use, train the communications team on backend use and best practices, and developing a protocol for reviewing and considering analytics.

PDC-16-00098

Young Audiences of Northern California, San Francisco

With support from the California Arts Council, Young Audiences of Northern California (YANC) will conduct an extensive evaluation of its teaching artist residencies and assembly performances. Focusing on feedback from its partner school educators and roster of teaching artists, this initial stage of assessment aligns with YANC's strategic goal of leveraging artists and educators as partners. The outcomes of this assessment will guide next steps in a broader strategic plan refresh for FY18.

PDC GRANTS - Not Recommended for Funding

PDC-16-00076

Actors' Gang, Inc., Los Angeles

With support from the California Arts Council, The Actors' Gang will use grant funds provided for audience development AND marketing. The Actors' Gang theater company tours around the world to sold out audiences and yet, we have empty seats for our local performances. We believe that if we learn how to market ourselves better through increased social media prescense and other avenues, we will increase our ticket sales as well as donations.

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PDC-16-00192

Alkebulan Cultural Center, Los Angeles County

With support from the California Arts Council we will fund our organizational alliance with four Los Angeles based organizations to host The People's Institute for Survival and Beyond (PISAB) Understanding and Undoing Racism Training Feb 17-19, 2017 a workshop that will provide timely and essential language, analysis, and skills, necessary for ACC to reach through cultural and socio-economic lines, to dynamically serve and support the diverse and growing community of Northwest Pasadena, CA.

PDC-16-00138

Art of Elan, San Diego

With support from the California Arts Council, Art of Élan will engage an experienced fundraising consultant who is familiar with our work to develop a strategic approach for growth and expansion, specifically in the areas of Donor Identification, Board Participation, and Donor Stewardship. The final product will be a Strategic Plan for Individual Giving, an invaluable tool to help us manage our future sustainable growth and expansion.

PDC-16-00067

Art of the Matter Performance Foundation, San Francisco

With support from the California Arts Council, Deborah Slater Dance Theater will work with consultant Jackie Hasa to create a three-year strategic plan with a strong development focus. Because DSDT is a small organization, it has not always operated with a strategic plan in place. This grant represents a crucial capacity to assess recent victories and the opportunities they present in the context of the current financial climate, therefore setting DSDT on the path to future successes.

PDC-16-00183

Art Trax, Contra Costa County

Pittsburg Arts and Community Foundation

With support from the California Arts Council, Art Trax will hire software development and marketing professionals to design and develop a website, logo, brochures, videos and other marketing materials to advertise the beginning of the monthly family-friendly art walk in Pittsburg. The website, a snappy and appealing logo and other marketing materials, will ensure that Art Trax's first event will draw a sizeable crowd, offering a new venue building valuable momentum for future Art Trax events.

PDC-16-00022

Arts for Incarcerated Youth Network, Los Angeles

Community Partners

With support from the California Arts Council, AIYN will be able to update our website into an interactive hub, and invest in financial and strategic planning to leverage the Network model and build systems for long-term sustainability and success.

PDC-16-00093

Associates of Brand Cultural Arts Center, Los Angeles

With support from the California Arts Council, the Associates of Brand Cultural Arts Center will hire a professional consultant to assist with the strategic planning necessary for a comprehensive resource development program and its implementation. Funds will be used for Board training, financial evaluation and research, a comprehensive implementation plan including grant funding cycles, in-kind donation acquisition, corporate partnering and the need for an annual campaign as a priority.

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PDC-16-00195

AuCo Vietnamese Cultural Center, San Francisco

With support from the California Arts Council, Au Co will engage veteran arts consultant Francis Wong to lead Au Co and its partner coalition the Southeast Asian Art and Culture Coalition (SEAACC) in a long range planning process designed to outline goals, objectives, and activities for SEAACC for the period FY2017-18 through FY2019-20.

PDC-16-00038

Balboa Park Online Collaborative, Inc., San Diego

With support from the California Arts Council, the Balboa Park Online Collaborative (BPOC) will employ consultant Steven Schindler to finalize BPOC's 2016–2020 strategic plan and facilitate a spring 2017 Board retreat that engages members in leadership strategies that aim to bolster BPOC's position as an innovative technology collaborative of the 21st century.

PDC-16-00083

Berkeley Society for the Preservation of Traditional Music, Alameda County

With support from the California Arts Council, the Freight & Salvage will rebuild and redesign its website. Improving marketing and developing audience is a key task in the growth and stabilization of the Freight, as set out in our strategic plan. Our current website is clunky and outdated. It is not mobile-friendly and cannot support the growing interest in our programs. The website is our most visible marketing tool and improving it is an essential task to be undertaken in 2017.

PDC-16-00068

Bisemi Inc., Alameda

With support from the California Arts Council, Bisemi will engage three consultants with expertise in varied areas of Board development and fundraising: Celine Schein Das of Grassroots to Global Consulting in the area of Donor-Base Development; Richard Aldag of Aldag Arts Consultants in the areas of Grantwriting and the Diversification of Funder Base; and Anne Huang in the area of Board Development, as well as in the development of Bisemi's one-on-one coaching sessions for cultural artists.

PDC-16-00211

Breath of Fire Latina Theater Ensemble, Orange

Breath of Fire Latina Theatre Ensemble (BOFLTE) would receive a full year of ongoing consulting services from Arts Orange County (ArtsOC) to help strengthen our organization through strategic planning.

PDC-16-00015

California Symphony Orchestra Inc., Contra Costa

With support from the California Arts Council, the California Symphony will undergo a feasibility study for an endowment campaign to permanently endow the Music Director position as well as principal chairs in the orchestra in conjunction with the Orchestra's 30th anniversary season.

PDC-16-00073

Children's Musical Theater San Jose, Santa Clara

With support from the California Arts Council, Children's Musical Theater will redesign the look, feel and

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functionality of its website as part of its 50th season celebration. A nationally acclaimed theater and the oldest performing arts organization in San Jose, CMT is a key provider of life skills for youth and a leading contributor to San Jose's vibrant arts community. Our new website will not only reflect our successful history, it will effectively communicate our commitment to the future.

PDC-16-00069

Choral Club of San Diego, San Diego

With support from the California Arts Council, Choral Club of San Diego will hire a Development Consultant to increase capacity the area of development. The consultant will analyze current revenue sources and identify potential revenue streams to increase non-project based income, build an assets portfolio and templates, and create long-range plan to diversify and stabilize sources of income.

PDC-16-00027

Clairobcur Dance Company, Los Angeles

With support from the California Arts Council, the Gilbert Foundation, & the Board of Directors, Clairobcur Dance Company will hire consultant Emily Wanserski to assist in the implementation of the Strategic Plan, which will begin with a brand audit. In collaboration with a Brand Strategist/Website Designer, Sefton & Wanserski will review visual materials, develop brand that encompasses the intangible identity of the company, a new logo, expanded website, & new marketing materials.

PDC-16-00100

Clockshop, Los Angeles

With support from the California Arts Council, Clockshop will hire Jennifer Arceneaux as a Consultant. Arceneaux will advise Clockshop on growing its private donor base, and provide guidance on forming strategic partnerships.

PDC-16-00187

Coaxial Arts Foundation, Los Angeles County

With support from the California Arts Council, Coaxial will work with Los Angeles strategic planning and fundraising consultant, Elizabeth Pickens, to create a strategy to increase contributed and earned income as well as grow and better engage our Board in 2017.

PDC-16-00051

Las Fotos Project, Los Angeles

Community Partners

With support from the California Arts Council, Las Fotos Project will work with a consultant to develop both a fee-for-service model and a social enterprise program. Doing so will diversify our revenue stream and help eliminate some of the uncertainty of relying on grant awards and sponsorships. It will also help the organization determine how best to streamline programming for the maximum impact for students, while eliminating some duplication of services in the communities we serve.

PDC-16-00175

LA Commons, Los Angeles

Community Partners

With support from the California Arts Council, LA Commons will hire AWA Consults to support a joint planning and development activity with Watts Village Theater Company to increase the capacity of both organizations to engage potential donors and tap other fundraising opportunities in the South Los Angeles communities in which we work. Funding from California Arts Council will augment funds provided by the California Community Foundation for this project.

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PDC-16-00113

Create Peace Project, San Francisco

Create Peace Project has been operating on a small budget with mostly project to project funding since our inception. Our intention for this consulting grant money is to hire the expert to help our organization create systems and ready us for the growth we are envisioning. We want to expand our reach and deepen our influence and in order to do so, we need to raise more money. To raise money, we need a strategy, a network and the materials to make it happen. We are excited and ready to go.

PDC-16-00062

CubaCaribe, San Francisco

With support from the California Arts Council, CubaCaribe will hire a consultant to design and develop a new website. Funds will be used to pay a web consultant to design and implement a new site, archive video and photos online and train members of the organization to do future updates. Funds will also be used to pay for the time of the Executive Director and producer to support the work of the consultant and learn how to do basic web maintenance.

PDC-16-00096

EngAGE, Inc., Los Angeles

With support from the California Arts Council, EngAGE, Inc. will redesign its website to fully serve 35 communities and 6,000 seniors in Southern California. Seniors regularly use our website/ blog for news, events, education, artistic exploration and engagement in our communities. With an enhanced website, more of the public will discover how EngAGE transforms senior communities into vibrant centers of healthy aging, providing arts, wellness, lifelong learning, and intergenerational programs.

PDC-16-00149

Flyaway Productions, San Francisco

With support from the California Arts Council, Flyaway Productions will engage Tatjana Loh, Development Director for the Women's Building and non-profit fundraising consultant, to work with Flyaway's Development Director on the cultivation of individual donors and business sponsors for the 2017 season.

Our goals are to develop an effective system for securing new donors; to train staff and board on the Art of the Ask; and to refine our current fundraising strategies.

PDC-16-00060

Foundation for the Performing Arts Center, San Luis Obispo

With support from the California Arts Council, the Foundation for the Performing Arts Center will engage the services of a management consultant to draft a strategic plan for the years 2017-2020. Under its prior plan, the Foundation implemented a campaign to double its endowment and increase its advocacy of local artists. The new plan will focus on serving even more students, as many are turned away each year, and securing additional funds to help our resident performing arts groups to thrive.

PDC-16-00017

Glendale Arts, Los Angeles

With support from the California Arts Council, Glendale Arts will use grant funds towards the Glendale Arts Rebrand and Website Development Project. The Project includes branding, identity, logo, and website development with all rights and titles to all intellectual property created on Glendale Arts'

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behalf. All physical material will become and remain the property of Glendale Arts.

PDC-16-00214

Highways, Inc., Los Angeles

With support from the California Arts Council, Highways will contract with Jeff Jones to develop and implement a step-by-step strategy that will transform our current 99-seat theater into a multipurpose performance and screening venue. The proposed planning process will identify the chronological steps Highways must take to become an affordable screening venue that will serve the region's independent filmmakers and provide Highways a second reliable source of annual earned income.

PDC-16-00130

Japanese American National Museum, Los Angeles

With support from the California Arts Council, the Japanese American National Museum (JANM) will develop a new organizational strategic plan. JANM will utilize a professional service with the assistance of JANM Board of Trustees, Board of Governors, select members from the New Leadership Advisory Council (NLAC) and JANM staff. Working together, the Museum will be able to properly identify priority areas to guide staff and leadership in fostering an engaging, evolving museum.

PDC-16-00153

Joe Goode Performance Group, San Francisco

With support from the California Arts Council, Joe Goode Performance Group (JGPG) will provide professional theatrical lighting consultation, training, and mentorship for JGPG's operation manager, Alexander Zendzian. Funds will be used for 20 hours of consultation by Bay Area lighting and scenic designer Jack Carpenter, and to cover travel and fees for a two-day ETC Education Class focused on lighting design and programming in Hollywood, CA.

PDC-16-00065

Khmer Arts Academy, Los Angeles

With support from the California Arts Council, Khmer Arts Academy will hire a consultant in public affairs and public relations to help educate and equip the organization with the knowledge and skill set needed to research, plan, execute and evaluate what it takes to put on community events and for Long Beach to become a destination for Cambodians.

PDC-16-00097

Long Beach Chorale and Chamber Orchestra, Los Angeles County

With support from the California Arts Council, the Long Beach Chorale and Chamber Orchestra (LBCCO) will work with nonprofit consultant Mary C. Langsdorf. She will aid the Chorale in achieving its goals to expand fundraising efforts, better structure board activities, and continue to develop artistic excellence.

PDC-16-00185

Long Beach Opera, Los Angeles

With support from the California Arts Council, LBO will hire a fundraising consultant to help evaluate and advance strategic initiatives. Major donor cultivation and solicitation for Frida; assistance with a challenge for The Perfect American; and help with developing community connections to advance community engagement surrounding the operas of this season. These engagement events are "coincidences" and increasing their number and profile is part of the LBO Board approved Strategic Agenda.

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PDC-16-00092

Lower Depth Theatre Ensemble, Los Angeles

With support from the California Arts Council, Lower Depth Theatre Ensemble will hire non-profit development maven Regina Miller, Co-Founder of the philanthropic advisory firm The Artemis Agency. Regina will help strengthen LDTE's financial and strategic planning platforms during a critical period of growth. With Regina's support, LDTE will produce 2 mainstage productions, introduce a new playwright commission series into season programming, and will be joined by at least 4 new board members.

PDC-16-00129

Lula Washington Contemporary Dance Foundation, Los Angeles

With support from the California Arts Council, Lula Washington Contemporary Dance Foundation (LWCDF) will support the hiring of Charmaine Jefferson to strengthen LWCDF's ability to raise funds needed to host the 30th Annual Conference of the International Association of Blacks in Dance. This 5-day city-wide conference will convene January 22-28, 2018 in Los Angeles. It will include master dance classes; concerts; and workshops to strengthen the skills of dance students, artists, & leaders.

PDC-16-00180

Malashock Dance, San Diego

With support from the California Arts Council, Malashock Dance will garner the public relations consulting resources needed to effectively brand, communicate, and publicize its 30th Anniversary Season. In order to prepare a focused and comprehensive marketing and fundraising campaign in 2017-2018, Malashock Dance will use CAC funds to expand the services of its PR firm to focus on this special campaign.

PDC-16-00020

Museum of Photographic Arts, San Diego

With support from the California Arts Council, the Museum of Photographic Arts will work with digital marketing agency Blue Like Neon to redesign the organization's website to better serve the needs of the community. This includes making the website "mobile-friendly," uploading the permanent collection so all users can view and search for particular images through metadata, and the inclusion of informative and enjoyable video content.

PDC-16-00144

Nurturing Independence Through Artistic Development, Contra Costa

be able to define the outcomes and impact of creativity on the artists participating in the visual arts studio program. This will allow us to monitor and chart success in a meaningful, practical and efficient method to insure that the impact of the program continues to be relevant to the needs of artists with disabilities. We will also be able to share the information with similar programs nationally.

PDC-16-00162

Oceanside Museum of Art, San Diego

With support from the California Arts Council, the Oceanside Museum of Art will hire a consultant to initiate a Board Development strategy focused on redefining roles and responsibilities of current members and recruiting new trustees to double the size of the Board. Providing fundraising training for trustees will be the first step in defining a new development plan focused on major gifts, community partnerships, foundation grants to build short- and long-term capacity and financial stability.

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PDC-16-00165

Plaza de la Raza, Los Angeles

With support from the California Arts Council Plaza de la Raza will conscript professional consulting services to assess and plan the revival of the on-site store and adjacent kitchen areas, in order to stimulate earned income, generate new creative activities, and expand programming, inuring Plazas' role as a community cultural arts resource and destination.

PDC-16-00009

Queer Rebel Productions, San Francisco

QCC: The Center for LGBT Art and Culture

With support from the California Arts Council, Queer Rebel Productions will hire consultant Kevin Seaman to assist in: Strategic Planning. QRP needs a consultant experienced in the development and sustainability of nonprofit arts organizations, specifically rooted in underserved communities. The consultant will conduct an organizational assessment and evaluation, make recommendations, and provide coaching.

PDC-16-00215

Saddleback College Foundation- Angels for the Arts, Orange

With support from the California Arts Council, the Angels for the Arts at Saddleback College will hire consultants to assist us organizationally. This assistance will include Board Development (leadership growth, focus on mission, fundraising strategies), the development of short-term and long-term fundraising strategies to strength our mission and capacity, and assistance to help us improve our marketing through our website and other materials.

PDC-16-00178

San Diego North Coast Singers, San Diego

With support from the California Arts Council, San Diego North Coast Singers will hire a consultant to engage in a process of capacity building in the area of development. The consultant will review current organizational operations, analyze current funding and revenue sources, and identify potential revenue streams to increase non-project based income, and create a long-range plan to diversify and stabilize sources of income.

PDC-16-00091

San Luis Obispo County Office of Education, San Luis Obispo

With the support of the California Arts Council, SLOCOE will complete countywide collaborative plans for (arts, business, government, non-profit, private sector) groups committed to sustaining arts. Support includes regular collaboration, a strong social media presence, a central events calendar, a "center of gravity," matching resources with needs, outreach, mentorship, coordination, and facilitation, creating a high-profile marketing campaign to promote the diversity of our arts community.

PDC-16-00133

Santa Clarita Philharmonic, Los Angeles

With support from the California Arts Council, the Santa Clarita Philharmonic will be able to develop a comprehensive strategic plan that will enable us to identify specific tasks and actions that expand our presence in the community and attract a larger and more diverse audience. We will also be able to find out what actions will provide the greatest return on our marketing expenditures. The plan will identify means to ensure a strong financial footing and create a cadre of volunteers.

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PDC-16-00018

Saturday Night Bath Concert Fund, Los Angeles

We desperately need to update/modernize our web site and make it more easily changeable and interactive.

PDC-16-00181

SOMArts Cultural Center, San Francisco

With support from the California Arts Council, SOMArts Cultural Center will undertake a rebranding process, which will include the development of a new logo and visual identity in addition to an updated website optimized for mobile technologies and fully accessible for people with disabilities. Funding from the California Arts Council will allow SOMArts to work with digital strategy firm iID to conduct stakeholder workshops to inform the development of the new website, strategy and branding.

PDC-16-00146

Still Here, San Francisco

Queer Cultural Center

With support from the California Arts Council, Still Here Productions will contract with strategic planning consultant Krista Smith to assess our current programs, staffing structure, governance and financing approach. The project will generate a written report outlining the actions the staff and our Advisory Board will implement from July 2017 to June 2019 to promote Still Here's artistic vitality and to accelerate its financial growth.

PDC-16-00047

Synchromy, Los Angeles

With support from the California Arts Council, Synchromy will hire the Consultants from Fix Creative to help us grow our publicity and audience development programs to the professional level we need at this stage in our development. Synchromy is good at getting the word out to people who know who we are and what we do but this is no longer sufficient. We need the expertise provided by Fix Creative in order to reach new audiences and keep the audience we have engaged in our work.

PDC-16-00056

Tahoe Arts Project, El Dorado

With support from the California Arts Council, Tahoe Arts Project will hire a website consultant to completely rebuild their website.

PDC-16-00193

The PGK Project, San Diego

With support from the California Arts Council, The PGK Project will hire Financial Planning and Development Consultant Shauna Tyser to work with staff to strengthen our operations in the particular areas related to: Financial planning and development and Donor Relations.

PDC-16-00094

Ventura County Arts Council, Ventura

With support from the California Arts Council, The Ventura County Arts Council will hire professional consultant Kathryn Wertheim to work with the organization's staff members and current board of directors, focusing on board recruitment and development, with an emphasis on fundraising. Our board consistently hovers around 7 people. We have a goal of reaching 12 members. The recruitment process will focus on expanding board membership beyond the arts realm into business and professional

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PDC-16-00116

Vineyard Touring Opera Co Inc, Los Angeles

With support from the California Arts Council, Vineyard Touring Opera Company will utilize professional consulting services to build capacity in three functional infrastructure areas: a) organizational administration, b) financial planning and reporting, and c) strategic planning. Consulting services will work with current leadership to develop detailed recommendations in the areas of Board duties, financial reporting (with particular emphasis on DataArts), and multi-year strategic planning.

PDC-16-00208

Viver Brasil Dance Company, Los Angeles

With support from the California Arts Council, Viver Brasil will hire Annette M. Johnson, Principal, AM Johnson Consulting, to create a Development infrastructure as part of an ongoing, rigorous reorganization of the company's admin/fiscal systems that began in 2014.

PDC-16-00108

Young Imaginations, Marin

With support from the California Arts Council, Young Imaginations will retain and expand our Mill Valley dance consultant, Alan Scofield, to draft curricula and assessment, develop teaching artists and support school staff at existing programs in San Francisco, Novato and Rohnert Park. We believe that more hands-on coordinate between Mr. Scofield and our teaching artists at these schools will allow us to expand the scope of our programs in future years.

TAB T

To: Council Members

From: Shelly Gilbride, Programs Officer

Date: January 20, 2017

Re: 2017 Panel Pool

Tab T contains the 2017 Panel Pool of potential panelists for the peer review panels that will occur in the Spring of 2017. This list includes close to 240 potential panelists culled from two sources:

1. Open call for panelists – the CAC held an online open call for panelists between September and December of 2016. 200 individuals submitted applications this year.
2. Panelists and Panel Pool from the last two years (2015 and 2016). 158 individuals were on that list.

The total panel applicant list included 358 individual applicants. Each program staff member read all of the applications and selected panelists for the panel pool based on the needs of the grant program that they manage, reducing the list to 240 individuals, which is approximately three times the number of panelists that will be needed. A large pool is necessary as staff negotiates availability and other factors to create individual panels. Staff anticipates hosting between 14-20 peer review panels, with between 3 and 5 panelists in each panel. Panelists for each panel will be selected from this pool based on availability, relevant experience and expertise, as well as demographic and geographic diversity.

You will also find aggregate data on the demographic breakdown of the total applicant list and the selected panel pool. In general, the panel pool is demographically reflective of the total applicant pool.

CALIFORNIA ARTS COUNCIL
FY2016-2018 Prospective Panelists

Listed in alphabetical order by last name, this list contains the potential panelists for CAC peer review panels in the Spring and Summer of 2017. By clicking on the name, you will see a brief bio of the applicant.

<u>Michael Alexander, Los Angeles</u>	page 6
<u>Sophie Alpert, Los Angeles</u>	
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<u>David Anderson, Orange</u>	page 7
<u>Erinn Anova, Los Angeles</u>	
<u>Diana Antonopoulos, San Diego</u>	
<u>Glenna Avila, Los Angeles</u>	
<u>Todd Berman, San Francisco</u>	
<u>Daniel Bernardi, San Francisco</u>	
<u>A.Michelle Blakeley, Sacramento</u>	page 8
<u>Jesse Bliss, Los Angeles</u>	
<u>Julia Bourbois, Los Angeles</u>	
<u>Sarah Brin, San Francisco</u>	
<u>Nancy Buchanan, Los Angeles</u>	
<u>Amanda Buzzell, San Diego</u>	
<u>B. Christine Byers, Los Angeles</u>	page 9
<u>Andrew Campbell, Los Angeles</u>	
<u>Linda Cano, Fresno</u>	
<u>Polly Card, San Diego</u>	
<u>Elizabeth Cardenas, Orange</u>	
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<u>Jessica Ceballos, Los Angeles</u>	page 10
<u>Michael Che, Los Angeles</u>	
<u>Kevin Chen, Alameda</u>	
<u>Amanda Chiado, San Benito</u>	
<u>Melissa Cirone, Sacramento</u>	page 11
<u>Joyce Clarke, Riverside</u>	
<u>Khara Cloutier, Los Angeles</u>	
<u>Cara Coger, Mariposa</u>	
<u>Julia Cole, Los Angeles</u>	
<u>Katrina Coltun, Los Angeles</u>	
<u>Barbara Comoe Goldstein, Los Angeles</u>	page 12
<u>Donna Conaty, San Diego</u>	
<u>Jacquil Constant, Los Angeles</u>	
<u>Nayamin Martinez Cossio, Fresno</u>	
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<u>Santhosh Daniel, San Francisco</u>	
<u>Steve Dilley, San Diego</u>	

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<u>Jeanine DiTomasso, Los Angeles</u>	
<u>Gene Dominique, Alameda</u>	
<u>Craig Dresang, Sacramento</u>	
<u>Rebecca Edwards, Los Angeles</u>	page 14
<u>Cornelia Emerson, Los Angeles</u>	
<u>Bob Fass, Los Angeles</u>	
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<u>Ryan Finch, Inyo</u>	
<u>Amber Flores, Los Angeles</u>	
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<u>Cesar E Flores, San Benito</u>	
<u>Leora Fridman, Alameda</u>	
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<u>Erika Gee, Alameda</u>	page 16
<u>Talia Gibas, Los Angeles</u>	
<u>Abigail Goldberger, Marin</u>	
<u>Teresa Goldschmidt, Los Angeles</u>	
<u>Rebecca Maria Goldschmidt, San Diego</u>	
<u>Michael Gomez-Burton, Los Angeles</u>	page 17
<u>Stephen Gong, San Francisco</u>	
<u>Lilia Gonzales Chavez, Fresno</u>	
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<u>Michalle Gould, Los Angeles</u>	
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<u>Rhyena Halpern, Santa Clara</u>	
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<u>Judithe Hernandez, Los Angeles</u>	
<u>Mark Hernandez, San Francisco</u>	
<u>Michele Hillen-Noufer, Sacramento</u>	
<u>Erika Hirugami, Los Angeles</u>	
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<u>Barbara Horiuchi, Santa Clara</u>	
<u>Mildred Howard, Alameda</u>	
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Michael Alexander, Los Angeles

Nearly 50 year career in the arts as a performer, programmer, producer, e.d., public policy wonk and arts community activist. Have worked in both No and So Cal. Worked with big and small producing and presenting non-profits. Was a Council member for 12 years. Have a long history of working on cultural equity issues; working with artists; managing dance companies; presenting traditional, classical, emerging and other arts; and working with immigrant and marginalized communities.

Sophie Alpert, Los Angeles

Sophie Alpert is the Executive Director/Founder, and Board Chair of Piece by Piece, a micro-enterprise arts agency which provides opportunities for the economically disadvantaged population of Los Angeles' Skid Row and South Los Angeles to earn supplemental income. Free mosaic workshops are taught by professional artists with an emphasis on using recycled materials. Her responsibilities included grant writing, marketing, development and managing staff. Prior to that, she owned her own interior designer business for more than 15 years. Sophie received her B.A from UCLA in 1979, and is fluent in Spanish.

Ruben Amavizca, Los Angeles

Rubenn is a survivor of more than 200 theatrical productions and over 4,000 performances, working in such diverse fields as directing, choreography, acting, designing sets, sound, production, publicity, costumes, writing, teaching, etc. He is a graduate of the National School of Theatre Arts in Mexico and

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LACC. He's the author of the plays Frida Kahlo, Che, MacBato, The Night Of Cuauhtemoc, The Women Of Juarez and I Killed Pancho Villa!, Mexican History 101 and Soldaderas. His plays have been produced in Mexico, Spain, Belgium, Puerto Rico and the USA.

David Anderson, Orange

Director of Audience Development, Fine Arts & Media Technology at Saddleback College. Previously, Director of Emeritus Institute, Director of Extended Education, Community Services Supervisor and Asst. News Director at KLON Radio Station. Served on the State Board of the California Park & Recreation Society (CPRS), and Past President of ACCE, District X of CPRS, and Exchange Club of Irvine. Received a Lifetime Achievement Award from CPRS and has had articles printed in several local and national publications.

Erinn Anova, Los Angeles

A northern California native, Erinn has worked as an actress at Sacramento's "B" Street Theatre, The Sacramento Theatre Company, and Celebration Arts (as an actress and director). Los Angeles theatres include The Fountain Theatre, Stages Theatre Center, ArtShare, and theThe Blank Theatre; the Matrix Theatre (as a managing director) and Celebration Theatre (as lead producer). A graduate of Howard University (theatre) and Loyola Marymount (education) she also has worked as an educator mostly with populations of youth who are ESL learners and/or in foster care.

Diana Antonopoulos, San Diego

Interim/Parachute CEO; Creative Consultant in the Arts; 1990 to present. Multi-dimensional platform. Innovative Visionary, Talent Agency, Brand Creation. Change Management, restructure companies. Contract/proposal literary creation and negotiation. Artist Creative Financial Management; Triad Artists, Los Angeles, CA and New York City, NY 1990-1986. Administrative Director Trial Counsel State Bar of California, Los Angeles, CA 1986-1984.

Glenna Avila, Los Angeles

Glenna Avila is an artist, educator, and arts administrator and is dedicated to the arts, young people, and communities. She is currently the Wallis Annenberg Director of Youth Programs and Artistic Director of the CalArts Community Arts Partnership (1991-present). Before coming to CalArts, she worked for 14 years as Director of several community art centers for the City of Los Angeles Department of Cultural Affairs (1977-1991). She is a visual artist and received her MA in Art from the University of New Mexico and her BA in Art from UCLA.

Todd Berman, San Francisco

Todd Berman has worked as an artist and educator since moving to San Francisco in 1998. His crowd-sourced City of Awesome paintings filled 10 public buses as part of the 2015 SF Muni Art program. He uses art to deepen understanding in all subjects as coordinator of the Where Art Lives program for the San Francisco Arts Commission and he organizes efforts of arts education organizations through the region as director of the Arts Education Alliance of the Bay Area.

Daniel Bernardi, San Francisco

Daniel Bernardi is a Professor in the Cinema Department and Interim Dean of the College of Liberal and Creative Arts at San Francisco State University (SFSU). Bernardi's research explores the representation and narration of cultural difference, including race, gender and sexuality, in film, television and popular culture. He is currently extending this work to address culture conflict, transmediation, and the shifting American narrative in the Middle East, Latin American and Pacific. A Naval Reserve officer, he has served

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in Iraq (2009-10), Indonesia (2010), Oceania (2011) and Vietnam (2012), among other areas of the world. He is the author of *Star Trek and History: Race-ing Toward a White Future* (Rutgers University Press, 1998), co-author of *Narrative Landmines: Rumors, Islamist Extremism and the Struggle for Strategic Influence* (Rutgers University Press, 2012), editor of five books on ethnicity and race in American cinema, and the author of numerous articles on early cinema, U.S. television and new media.

A.Michelle Blakeley, Sacramento

Serial entrepreneur, author, art enthusiast and Micro Business Therapist. A.Michelle Blakeley is the founder of Simplicity Mastered, Evolve the Gallery; and Mary Jane Co. A trusted advisor for entrepreneurs and small business owners, she is featured as one of Forbes 30 Women Entrepreneurs to Follow on Twitter. Her 20+ years of helping business owners transform their personal and professional lives invigorates her capacity to distinguish herself as a change agent.

Jesse Bliss, Los Angeles

Jesse Bliss is an international playwright, poet, director, producer, actress and veteran arts educator with roots in New York City women's theatre. Her plays have been produced in world-class venues including the United Nations, Edinburgh Festival, The Rosenthal Theater at Inner-City Arts, California Institute of Integral Studies, Occidental College, SPARC at the Old Jail in Venice, UCLA, UCSC, Lincoln Heights Jail, Theatre of Note, Casa 0101, and The Last Bookstore among others. She has taught/teaches with Center Theatre Group, Geffen Playhouse, Skirball Cultural Center and Inner-City Arts to name a few. Her graphic book and Companion Manuel created for incarcerated girls, *I LOVE MYSELF GOLDEN*, is Core Curriculum in Occidental College's LYRICS ON LOCKDOWN Course. Miss Bliss is the Program Coordinator at STREET POETS. She is Co-Producer of KPFK's THINK OUTSIDE THE CAGE and Founder and Artistic Director of The Roots and Wings Project, a theatre company with a mission to provide stage and space to voices of the unnamed, unspoken and misunderstood. www.therootsandwingsproject.com

Julia Bourbois, Los Angeles

I have an M.A. in Art History and a Ph.D. in History. I have five years experience in teaching at the college level and more than ten years experience in the museum field.

Sarah Brin, San Francisco

Sarah Brin is a writer and curator based in the San Francisco Bay Area. Her research interests include artist-made games, participatory exhibition platforms, new media art and digital fabrication. She has curated and organized projects at SFMOMA, MOCA, the Armand Hammer Museum of Art, the MAK Center for Art and Architecture and elsewhere. She currently works as the Pier 9 Public Programs Manager at the Pier 9 Workshop, a digital fabrication facility that supports an artists in residence program, public art commissions, and an interdisciplinary fellowship program.

Nancy Buchanan, Los Angeles

As a professional artist, I have been exhibiting works on paper, performance art, video and installation since 1972. I have also curated exhibitions. I was a juror for the California Community Foundation and the Rockefeller Foundation. I helped Michael Zinzun produce his cable access show, "Message to the Grassroots," from 1989-1999. At CalArts, I taught in the Art and Film/Video Schools and participated in the Community Arts Partnership, where I taught video to high school students.

Amanda Buzzell, San Diego

Amanda Buzzell has served as the programs administrator for transcenDANCE Youth Arts Project for the past 4 years. She has held positions in various artistic and administrative capacities at the La Jolla

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Playhouse and The Old Globe Theatre in San Diego. In addition, she spent time overseas leading the programs and marketing for USO Japan and served as the Marketing Director for Davenport Theatrical Enterprises in New York City. Amanda holds a B.F.A. in Musical Theatre Performance from The University of Oklahoma and a M.S. in Arts Administration from Drexel University. She served as the Programming Chair for the San Diego Rising Arts Leaders.

B. Christine Byers, Los Angeles

Christine Byers is primary staff for Culver City's Cultural Affairs Division and oversees the City's public art and historic preservation programs. She has worked in local government for over 15 years and has supervised the commission of more than 35 individual permanent artworks and completed a comprehensive update of the public art guidelines. As lead staff and subject expert for historic preservation, Ms. Byers guides developers and design professionals on requirements at the local, state and federal levels. Ms. Byers holds a B.A. from Wellesley College and a Diploma from the Courtauld Institute of Art. She was born in Munich and spent her childhood and teen years in Iran, India, Afghanistan and Europe.

Andrew Campbell, Los Angeles

Andrew Campbell, Arts Manager, started as West Hollywood's first full-time arts staff member in June 2007. During his tenure, he has overseen a tremendous growth in the City's cultural programming, including doubling the size of its arts grant program through the City's general fund. In addition, the City provides general fund dollars for public art maintenance and a variety of cultural programs such as summer and winter concert series, a free theatre in the parks program, One City One Pride" the City's LGBTQ arts festival " and WeHo Reads, a literary program. He currently oversees the City's first cultural planning process in 20 years.

Linda Cano, Fresno

My over 25 years of experience as an art consultant, museum executive director, chief curator and university professor have formed a broad knowledge of art history, advocacy for active public engagement and a deep commitment to equal access for arts education. I have worked tirelessly on behalf of the arts in our region, state and community.

Polly Card, San Diego

Polly Card is lead video producer and media coordinator at SDSU who has worked previously as a, writer, director, editor, trainer among other roles in the field of film, radio and television, much of it with the BBC. She is currently working on a Ph.D in education with an emphasis on video at SDSU/CGU.

Elizabeth Cardenas, Orange

I teach art to children in the public school system, many of which are at risk just like I was. My passion for art coupled with my training and life experience met with the opportunity that I get everyday, to educate our youth and instill in them more confidence, problem solving skills, self esteem, goal setting in a fun way, while they create visual art. I make a difference in the lives of children in the community I grew up in. Even though I'm giving back I feel like I've received the bigger gift, to do what I love everyday!

Jim Carlson, Alameda

Jim Carlson is the Recreation Specialist and Art Instructor at California State Prison-Sacramento (New Folsom Prison), where he transformed his classroom into a space for continued creativity and learning where prisoners teach each other the arts. Jim has over 25 years of experience working as an artist and

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administrator throughout the California State Prisons system, with a previous placement at San Quentin Penitentiary. He has produced some award-winning plays with the inmates. After San Quentin and prior to Folsom State Prison, he worked in administration for the Department of Corrections, coordinating and administering all of the arts programs throughout the entire State system.

Jessica Ceballos, Los Angeles

Jessica Ceballos is a partner at Writ Large Press and in 2017 will launch Moving Places, a press dedicated to making public the works of brilliant womxn [of color]. She curates programming throughout Los Angeles, holds a seat with the her local Neighborhood Council, and is a 2016 Arts for LA ACTIVATE fellow and a 2015 WESTAF ELC fellow alumni. Her work has been published widely, Coiled Serpent (Tia Chucha), Brooklyn & Boyle, Cultural Weekly, and LA Magazine to name a few. She's currently working on her first collection of poetry.

Michael Che, Los Angeles

Michael Che has served as the City of West Hollywood's Economic Development and Cultural Affairs Coordinator for 5 years. He spearheaded the re-naming of the City's arts initiatives under the new name WeHo Arts, and oversaw rebranding and logo development. He also oversees the City's One City One Pride LGBTQ Arts Festival, rotating exhibitions at the West Hollywood Library, WeHo Reads author series, and other performing arts programs.

Kevin Chen, Alameda

Kevin B. Chen has been involved in the San Francisco Bay Area arts community for over two decades as a curator, writer, and visual artist. He was the Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 60 exhibitions and hundreds of public programs. He has also curated projects for Headlands Center for the Arts, de Young Museum, San Jose Institute of Contemporary Art, San Francisco Arts Commission Galleries, and others, garnering national reviews in Art in America, Sculpture Magazine, and the Huffington Post. Kevin has served on numerous arts funding panels, and currently serves as co-chair for the City of Oakland's Public Art Advisory Committee, member of Recology's Artist in Residence Program Advisory Board, and consultant to the de Young Museum's Public Programs Department. His work in drawing, collage, and sculpture has been exhibited nationally, and is represented by Jack Fischer Gallery in San Francisco, CA. Kevin received his BA from Columbia University in Psychology and East Asian Languages & Cultures.

Amanda Chiado, San Benito

Amanda Chiado's poetry has been nominated for the Pushcart, and Best of the Net. She is the author of the chapbook Vilitigod: The Ascension of Michael Jackson (Dancing Girl Press, 2016.) She has twice attended Squaw Valley on scholarship in fiction and poetry and garnered grant support for her writing from the Center for Cultural Innovation. She is a graduate of the University of New Mexico and California College of the Arts where she received her MFA and was the poetry editor for Eleven Eleven. Her poetry appears or is forthcoming in Vine Leaves Literary Journal, Best New Poets, Cheap Pop, Hermeneutic Chaos, Witness, Cimarron Review, Fence, and It Was Written: Poetry Inspired by Hip Hop, and Bearing the Mask: Southwest Persona Poems, among others. She most recently won the Molotov Cocktail Shadow Poetry Award. She is the Program Manager for the San Benito County Arts Council, is an active California Poet in the Schools, and edits for Jersey Devil Press, Cicatrix Publications and Weave. Amanda is a credentialed teacher with experience teaching students from pre-k to adult including incarcerated and at-risk youth, and women in Gemma's reentry program based in Santa Cruz.

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Melissa Cirone, Sacramento

Melissa Cirone is an arts consultant, with years of experience in a variety of artistic disciplines, specializing in organizational development, strategic planning, audience development, communications, and creation of funding initiatives. Clients include the Crocker Art Museum, City of Palo Alto, Sacramento Metropolitan Arts Council, and the Sacramento French Film Festival, among others. She recently served as Director of Advancement at B Street Theatre in Sacramento where she saw the organization through the groundbreaking of its new theatre complex. She has also worked with arts organizations in the San Francisco Bay Area, including positions as Executive Director of Small Press Distribution, one of the nation's largest literary arts organizations and Circuit Network, a nonprofit management organization for performing artists.

Joyce Clarke, Riverside

In 2002 became grant writer for afterschool educational enrichment for at-risk youth and the arts. Was reviewer for United Way LA; CA Dept of Edu, Sacramento; Institute for Youth Dev Compassion Capital Fund; CA. Taught grant writing at UCLA; taught poetry to 3rd graders for 4yrs as part of Artists in Schools pgm. Taught poetry to Continuation High youth for 2 semesters for ArtsCOOL (LAUSD and Cal Arts). Grants Administrator for dance company. B.A. in Communications, Emerson College; Fundraising Certificate UCLA; Certificate in Teacher Dev. CA State Bd of Edu Visual & Performing Arts Content Standards.

Khara Cloutier, Los Angeles

I am an artist and educator residing in Long Beach, California. As an artist, I have exhibited both locally and internationally. As an educator, I have taught art and design at the college level. Currently, I am the Project Manager for the Architecture and Design Museum's upcoming ReveaLALA exhibition, a temporary public art project which is in collaboration with both the Museum of Latin American Art and the Getty's Pacific Standard Time initiative. I hold an MFA in Graphic Design from California State University, Long Beach and a BFA in Communication Design from Texas State University.

Cara Coger, Mariposa

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

Julia Cole, Los Angeles

Julia Cole oversees foundation, corporate foundation, and government fundraising as well as stewardship and development communications for the LA Phil. Before joining the Los Angeles Philharmonic in 2003 as a Grant Writer, Julia worked as a consultant for David Bury & Associates in New York City, advancing the development efforts of small and mid-sized arts organizations. Julia began her fundraising career at Poets & Writers, a national service organization. Julia has a BA in English and Women's Studies from the University of Michigan, Ann Arbor, and a MFA in Creative Writing from Sarah Lawrence College. She has a background in choral singing and has studied oboe and piano.

Katrina Coltun, Los Angeles

Kate is a writer and the Associate Production Manager at the Mark Taper Forum at Center Theatre

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Group. Prior to her many years with CTG, Kate has managed productions nationally and abroad in Vancouver and Taipei. She has created teaching materials and educational tools used in Los Angeles classrooms to teach theater arts. Her essays and short fiction have appeared in *Performances Magazine*, *Nextwords* and *Entropy Mag*, and she is the recipient of the Marianne Murphy Award for Women in Playwriting.

Barbara Comoe Goldstein, Los Angeles

I am a developmental and educational psychologist who has worked in public and private schools including K through 12 and university. I have been a general education teacher in K-12, an English and Spanish teacher in secondary, and an English language development teacher, and special education teacher in elementary and middle/junior high. Whether working as a teacher, professor, or counselor, I have always incorporated the arts in my work as I have seen the power it has to transform students' understanding of their own potential.

Donna Conaty, San Diego

Currently Associate Dean of the College of Professional Studies and Fine Arts at San Diego State she previously served six years as Director of SDSU School of Music and Dance and was professor and Associate Dean at Ohio University. She is principal oboe of ProMusica Chamber Orchestra and performance credits include the Cabrillo Festival of Contemporary Music Orchestra, conducted by Marin Alsop. A Yale graduate, she is an active arts advocate including serving as a panelist with the Ohio Arts Council reviewing Ohio's largest organizations.

Jacquil Constant, Los Angeles

Jacquil Constant is a Haitian American independent filmmaker with a Bachelor of Arts degree in Film Production and a Masters of Arts in Interdisciplinary Studies with an emphasis in Pan African Studies and Cinema Television and Arts from California State University Northridge (CSUN). In 2006, Jacquil established his own production company, Constant Production, which has various music videos, short films, and commercial productions to its credit. He is also the founder of the first ever Haiti International Film Festival in Southern California.

Carla Corona, Los Angeles

Arts manager with extensive program development and coordination experience in multiple settings. Community-oriented and successful working with diverse constituencies and across cultures. Former Education Programs Associate for Center Theatre Group in LA where she coordinated educator conferences, teaching artists and school partnerships for Young Audiences Program serving over 3,000 students. She assisted in creating young audiences educational materials and served as point person for program evaluation and assessment.

Nayamin Martinez Cossio, Fresno

Nayamín Martinez has extensive experience as a community health and cultural worker. For ten years she served as the advocacy and development coordinator for El Centro Binacional Para el Desarrollo Indígena Oaxaqueño (Binational Center for the Development of the Oaxacan Indigenous Communities). Since 2010, Martínez has worked at the Alliance for California Traditional Arts (ACTA) coordinating Spanish outreach efforts, as well as cultural asset mapping projects, capacity building projects targeting small arts organizations and most recently coordinating arts residencies as part of an Arts-In-Corrections pilot project. Martinez has vast experience in working with immigrant and indigenous communities, managing cross-cultural projects, conducting research, providing technical assistance, and coordinating

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fund development efforts. She holds a Master's Degree in both Sociology and Public Health and speaks fluent Spanish.

Yago Cura, Los Angeles

Yago S. Cura is an Adult Services Librarian at the Vernon branch of the Los Angeles Public Library in sunny South Central Los Angeles. He is a former N.Y.C. Teaching Fellow and A.L.A. Spectrum Scholar who also happens to publish the poetry, fiction, and prose of authors.

Santhosh Daniel, San Francisco

Santhosh Daniel is a writer, producer and creative consultant specializing in strategic communications, social enterprise and independent media and arts. He is founder of the creative collective Compound and co-founder of Projector, a social innovation and storytelling media initiative. His professional experience includes work with The Global Film Initiative and partners such as Smithsonian, Medium, Virgin America, Oakland Museum of California and U.S. Department of State, and creation of original series such as Red Violet and Codes--a multi-city media and economic development project.

Steve Dilley, San Diego

As the director of the Veterans Art Project. I conceived, implemented and funded ceramics and bronze casting classes for Veterans, Active duty and spouses. Currently since 2010 we have offered classes in California and Arizona.

Jeanine DiTomasso, Los Angeles

Jeanine DiTomasso began her love of the arts in a small dance studio in inner city West Philadelphia. Eventually she found her way to The University of the Arts and began her formal training in Performing and Fine Arts. Upon graduation she spent several years teaching Shakespeare and dance in Philadelphia schools and was awarded a contract with our nation's first repertory company, The Hedgerow Theater. After moving to LA, she began working with several prestigious arts agencies including East LA Classic Theater, Youth Academy of Dramatic Arts and LAUSD Gate programs.

Gene Dominique, Alameda

Gene Dominique lives in the Bay Area, finding it an inspiring place to practice art after a successful 30 year legal career. Dominique earned a BA in photojournalism from San Jose State University and after a few years free-lancing, he returned to university for a JD from UC Hastings College of the Law. Dominique's explorations in art photography began in earnest a decade ago as one of the founding members of Berkeley Fine Art Photographers. Inspiration and encouragement from the BFAP collective has allowed Dominique to delve deeply into a variety of photographic subjects, including fire art, modern still life studies and most recently an series using re-purposed hardware.

Craig Dresang, Sacramento

I'm currently the CEO of Yolo Hospice and YoloCare an innovative healthcare organization, that provides healing arts programming for patients and families in five California counties. I'm also a resident artist at Kennedy Gallery in Sacramento and at The Leigh Gallery in Chicago where I've been represented for 15 years. Prior to moving to Sacramento, I was appointed by the mayor in the City of Elgin, IL to serve as the Chair of the Cultural Arts Commission for 8 years. I was also appointed by the Governor of Illinois to serve on the Illinois Arts Council. In addition, I served as president of the Board for Elgin Opera. In my role as a commissioner, I hosted and helped facilitate two Town Hall discussions with Randy Cohen from Americans for the Arts in Washington DC., and fostered a project between Artspace and the City of Elgin

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that resulted in the development of 80 live/work spaces for artists.

Rebecca Edwards, Los Angeles

Dynamic education professional with fourteen years of experience leading the implementation of high-quality art education programs for diverse museum audiences. Proven track record of convening collaborative projects and building consensus to advance the mission of the organization. Superior oral and written communication skills. Passionate about fostering youth engagement with art museums. For the past 12 years, Rebecca has served as an Education Specialist for the Getty Museum in Los Angeles where she conceptualizes and oversees all education programs and resources for families and multi-generational audiences based on assessed needs.

Cornelia Emerson, Los Angeles

Cornelia D. Emerson has had a career in arts and higher education, with early stints at Art Center College of Design and Otis College of Art and Design. For 17 years she was Development Officer at UCLA Film; TV Archive, winning grants from NEA, NEH, NFPF and IMLS, plus CAC and the LA Cultural Affairs Dept. She also generated private grants from the Academy, Ford, Getty and Rockefeller Foundations. Cornelia has BA, MA and PhD degrees in English from Yale. She studied organizational development at UCLA Anderson School of Management.

Bob Fass, Los Angeles

I've been retired from professional theatre for ten years. I now serve as Director of Leadership Giving for The Webb Schools. I have an MFA in Arts Administration and a BA in Theatre with an emphasis in Directing. In my career, I served as Managing Director of Georgia Shakespeare (LORT D) and Fort Worth's Shakespeare in the Park (LORT D LOA). I also founded and ran the MFA Arts Administration Program at Southern Utah University in conjunction with the Utah Shakespearean Festival. I now serve the arts and education as a volunteer. Past board positions include Arts Leadership League of Georgia, Atlanta Coalition of Performing Arts, Utah Cultural Alliance, Cedar City Arts Council, and the Live Theatre League of North Texas.

Loren Fenton, Fresno

I am a California-based performer who participates in the creation of contemporary theater, film, dance, and visual art. I enjoy making work that pushes the boundaries of form and illuminates untold stories / unseen lives. I am also expanding my creative universe to include writing for performance, and devising movement-based theatrical events. Recent work: Endless Love/Reusable Parts (art - Hammer Museum); A Beautiful Game (dance); Immaculate Heart (film); and Maria Kizito (theater). Upcoming projects: The Price of Salt (theater). I am a member of SAG-AFTRA. www.lorenfenton.com

Ryan Finch, Inyo

Ryan has been at ICA for over two years assisting in day to day operation of the organization, as well as coordinating publicity and logistics for events throughout the year. After graduating from UC Berkeley, Ryan spent a number of years as a professional musician before returning to his hometown of Bishop. His experience performing, promoting, and supporting music is an asset to ICA's many programs, and his strong organizational skills have become indispensable to ICA's operations.

Amber Flores, Los Angeles

Amber Flores has more than 9 years of arts management experience. After receiving a BA in Theater from CSU Stanislaus, she was accepted into the MFA program at Wayne State University in Detroit, MI.

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While attending WSU, she worked as a Marketing/Development Manager for the Hilberry Theater. After graduation, she was hired as the Managing Director of the Sonoma County Repertory Theater. By mid-2010, she returned to Stanislaus County to begin working for the Gallo Center for the Arts, where she's been ever since. Beginning January 2016, she will be the President of the AFP, Yosemite Chapter.

Quetzal Flores, Los Angeles

Quetzal Flores is Program Manager for the Alliance for California Traditional Arts (ACTA), responsible for expanding and deepening ACTA's work in the Southern California region. He is an accomplished artist, cultural worker and community organizer. Since 1993, Quetzal has worked as the Musical Director for the East Los Angeles-based rock group, Quetzal. Throughout his professional musical career, he has shared the stage and has collaborated with groups and artists such as Los Lobos, Taj Majal, Zack De La Rocha (Rage Against the Machine), Los Van Van, Son De Madera, Susana Baca, Daara J, and Aloe Blacc. The ensemble Quetzal has made considerable impact in the world of Chicano music in the last 19 years, marked by their participation in events such as the Homegrown Music Series at the American Folklife Center of the Library of Congress, the traveling exhibit American Sabor: Latinos in U.S. Popular Music, and the completion of five albums, the latest of which, Imaginaries, was released this year on the Smithsonian Folkways label.

Cesar E Flores, San Benito

Should be on file

Leora Fridman, Alameda

Leora is the author of *My Fault* (Cleveland State University Press, 2016) in addition to five chapbooks, and is currently at work on a book of nonfiction. Her poems, prose and translations appear and are forthcoming in magazines including *Tricycle Magazine*, *Denver Quarterly*, *jubilat* and *jacket2*. Leora holds degrees from the University of Massachusetts Amherst MFA Program for Poets and Writers and from Brown University, and has taught for universities and community organizations across the country. She is a recipient of multiple grants and honors from supporters including the Vermont Studio Center, the Center for Cultural Innovation, and the Dorot Foundation. A frequent collaborator with visual artists, researchers and libraries, Leora is one-fourth of the social practice collective *The Bureau* (<http://www.thebureau.link/>) and founding co-editor of *Spoke Too Soon: A Journal of the Longer* (<http://www.spoke2soonjournal.com/>). Leora has curated performance series in a variety of contexts, including the David Brower Center, the *jubilat*/Jones reading series, and the Juniper Summer Writing Institute.

Mike Funt, Los Angeles

Mike Funt is an actor, clown, director, and teaching artist based in Los Angeles. He teaches and appears regularly around the country in his two person clown show. *Queen Mary the Elephant and Her Clown*, and is active in the Los Angeles Theatre Community as well as Regional Theatre around the country. Mike serves as a member of Arts for LA, the Alliance of Artist Communities, Theatre Communications Group, and other arts supportive organizations. Mike was active in bringing famed French theatre teacher Philippe Gaulier to Los Angeles for the first time.

Joel Garcia, Los Angeles

Joel Garcia is an artist, arts administrator and cultural organizer with 20+ years of experience working transnationally with artists. He has organized workshops, events and festivals in over 20 Latin American cities. Joel is the Director of Programs & Operations at Self Help Graphics & Art and since 2010 has

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produced the Dia de los Muertos Celebration, helping grow attendance and engagement. Additionally, as printmaker, Joel has assisted with revitalizing the Printmaking Program at SHG.

Erika Gee, Alameda

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

Talia Gibas, Los Angeles

Talia currently serves as Professional Development Programs Manager at the Los Angeles County Arts Commission and serves as a contributing associate for Createquity, a research-backed investigation of the most important issues in the arts. Prior to moving into her current position at the Arts Commission in 2015, she spent six years developing and managing a range of grant and professional development programs for the Commission's regional arts education initiative, Arts for All. She is a past Createquity Writing Fellow and from 2011-2014 served on Americans for the Arts' Arts Education Council. Talia earned her A.B. in Interdisciplinary Studies in the Humanities from the University of Chicago, and Ed.M in Arts in Education from the Harvard Graduate School of Education.

Abigail Goldberger, Marin

Abigail Lee Goldberger is a contemporary artist who works out of the ICB Studios in Sausalito, CA. She has taken part in many solo and group exhibitions around New England and in the Bay Area. Her most recent showings include galleries in San Francisco, Sacramento and the North Bay. Abigail is primarily an oil painter but has also studied and continues to practice lithography and intaglio printmaking, animation, metalwork, clay and drawing.

Teresa Goldschmidt, Los Angeles

Teresa Flores is an interregional California artist working in a variety of media including video, drawing and public art in which she focuses on California culture, history, and feminism. She has taught at the Armory Center for the Arts in Pasadena and California State University Fresno. She has served on the board of Arte Americas and Fresno Filmworks. She holds an MFA in Public Practice from Otis College of Art and Design.

Rebecca Maria Goldschmidt, San Diego

Rebecca is an artist and educator from the United States living and working between Tijuana, Mexico and San Diego, California. At the heart of her practice is an emphasis on the infinite creativity of the individual, the visualization of the magical and misunderstood, and decolonial self-education and recovery. In 2008 she received her B.A. in German Studies from Lewis & Clark College in Portland, Oregon. After working as a freelance photographer in the Bay Area, she moved to Mexico to study Spanish independently in Oaxaca and at the UNAM in Mexico City. A proponent of lifelong learning, she has continued her education at various community colleges as well as through workshops and relationships with other artists and mentors. She is currently working on her D.I.Y. M.F.A., a self-directed Master's program with a cohort based in Los Angeles and throughout the United States. In 2014, she co-founded with several artists the Festival Internacional de Fotografia de Tijuana and the first community photography-mentoring group for young women, Las Fotos Project Tijuana. She is also a Gallery

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Educator at the Museum of Photographic Arts in San Diego, focusing on web-based, distance learning culling from the Museum's extensive photographic archives.

Michael Gomez-Burton, Los Angeles

Michael Gomez Burton served an enlistment with the US Army from 1990-1994. Completing a B.F.A. in painting and drawing on the GI Bill, his work has been exhibited at local venues, LA City Hall (2010), and the Pentagon (2013). Actively engaged with Veterans Services Organizations since 2009, Michael and his wife founded Visual Arts for Veterans (VAV) in 2011. Through the Department of Veterans Affairs, VAV provided academic instruction complete with course curriculum and professional level training to veterans at the West LA VA Medical Center. Michael currently serves as project manager and curator for the travelling "SERVICE Exhibit" series which features the work of visual artists who are also military veterans. Michael has previously served as a Program Coordinator under the Veterans Workforce Investment Program grant from 2012-2013, providing oversight of local non-profits in support of local veterans and Department of Labor Veterans Employment Training Services, and in 2014 served as a consultant and business services representative for the Veterans Employment Program for Goodwill, Southern California.

Stephen Gong, San Francisco

Stephen Gong is the Executive Director of the Center for Asian American Media (CAAM), a San Francisco public media and cultural nonprofit organization. His previous positions Deputy Director of the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; Program Officer in the Media Arts program at the National Endowment for the Arts; and Associate Director of the National Center for Film, and Video Preservation at the American Film Institute. He has been a lecturer in the Asian American Studies program at UC Berkeley, where he developed and taught a course on the history of Asian-American media. Stephen also was the Executive Producer for independent narrative and documentary films.

Lilia Gonzales Chavez, Fresno

From Fresno County, Appointed Executive Director of the Fresno Arts Council in August 2011. A performing artist with over twenty years teaching and performing Ballet Folklorico. Degree in Child Development from CSU Fresno and a Master's Degree in Administrative Leadership from Fresno Pacific University, Lilia has been addressing community issues that impact underserved residents. She worked in the education and the arts fields first as a teacher and advancing through management and leadership positions in public and nonprofit organizations.

Beto Gonzalez, Los Angeles

Beto has been involved in the arts for almost 20 years. A multi-instrumentalist, producer, and ethnomusicologist specializing in the traditional music of Brazil and the African Diaspora in Latin America, He earned Master's Degrees in both Latin American Studies and Ethnomusicology from UCLA and is a Fulbright scholar. Beto has been awarded grants from the Alliance for California Traditional Arts and the Center for Cultural Innovation. He is the founder and artistic director of Samba Society, a collective of musicians from the Brazilian community.

Michalle Gould, Los Angeles

Michalle Gould's first full-length collection of poetry, "Resurrection Party," was published by Silver Birch Press and a finalist for the Writers League of Texas Book Award in poetry. Her work has appeared in

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Poetry, Slate, New England Review, The Texas Observer, The Toast, The Nervous Breakdown, The Awl, and others. Her poem "How Not To Need Resurrection" was recently adapted into a short film for the Motionpoems webseries (www.motionpoems.com) and other work has been set to music by the founder of the Washington Women in Jazz festival. She currently lives in Hollywood, where she works as an academic librarian. In her free time she is learning to play the accordion, collaborating on an opera, and writing a novel set in the north of England in the 1930s.

Tara Graviss, San Diego

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

Arabella Grayson, Sacramento

A freelance writer, actor, artist and award-winning photographer, I am a 2014 Awesome Foundation grantee, conducting; Paper Doll Parties in the Park; based on a workshop at the Crocker Art Museum. The collector of Two Hundred Years of Black Paper Dolls; a touring exhibition, I have guest curated at the Smithsonian and the Craft and Folk Art Museum in Los Angeles. I have lectured and conducted workshops at Mills College, the International Paper Doll Convention (2008), and the Santa Fe Art Institute, where I was a writer-in-residence in 2007.

Rhyena Halpern, Santa Clara

As Assistant Director for the Community Services Department for the City of Palo Alto, Rhyena manages the Arts & Sciences 5 million dollar division, which two museums, three theatres, a public art program, an artist studio program and a maker program. Working in a team, she also manages, with the department's personnel and budget of 25 million dollars and, with over 500 employees and contractors. In addition to arts management, cultural programming, economic and partnership development, marketing and fundraising, she has expertise in organizational development.

Adrienne Hamilton, San Diego

I have 10 years of experience as a grant writer for affordable housing, museums, and arts organizations in California and Arizona. In 2013, I served as a grant reviewer for the U.S. Department of Health and Human Services. I have expertise in project management, grants, contracts, and budget development. I am pursuing my M.Sc. in World Heritage Conservation. My research interests include heritage policy, conservation, human migration, and funding strategies at UNESCO World Heritage Sites.

Victoria Hamilton, San Diego

Founding Director of the City of San Diego Commission for Arts and Culture, Hamilton led this nationally recognized multi-million dollar local arts agency for 24 years. With over 30 years in the field of arts administration, she is recognized for her pioneering leadership and work on public policy, cultural tourism, grant making and diversity initiatives.

Jackie Hasa, San Francisco

As part of the leadership team at the David Brower Center, Jackie directs programming, exhibitions,

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development, and communications. She has deep roots in the Bay Area nonprofit community, having worked for YBCA, San Francisco Shakespeare Festival, and American Institute of Architects. More recently, she has served as a panelist for the San Francisco Arts Commission, as a member of the editorial team of the arts policy site Createquity, and as a panelist for Americans for the Arts.

Patrick Hediger, San Bernardino

PATRICK HEDIGER has been the Cultural Arts Coordinator for the City of Rancho Cucamonga since the fall of 2005, one year prior to the completion of the Victoria Gardens Cultural Center. He is primarily responsible for the Award-winning Rancho Cucamonga Community Theatre and the professional (non-union) Broadway at the Gardens Theatre Companies, as well as, the ongoing performing arts classes and performance troupes. He is currently the Board Secretary of Arts Connection: the Arts Council of San Bernardino County and serves on the Chaffey College Theatre Advisory Committee. Prior to joining the Cultural Center staff, Patrick toured the U.S. with national Broadway musicals and plays. He has served the Los Angeles arts community for more than 20 years having worked with Walt Disney Theatrical Productions, the Orange County Performing Arts Center, Center Theatre Group, The Hollywood Bowl, The Los Angeles Opera and the Ford Theatres (for the Los Angeles County Arts Commission).

Judithe Hernandez, Los Angeles

Over her 40-year career, Judithe Hernandez has established a significant record of exhibition and acquisition of her work by such institutions as the Smithsonian American Art Museum, the Pennsylvania Academy of Fine Art, the Museum of Latin American Art, the National Museum of Mexican Art, the Crocker Art Museum, and the Oakland Museum. In 2012, she was the recipient of the City of Los Angeles Individual Art Fellowship (C.O.L.A.) and in June 2016 her most recent large scale public art commission for the L.A. Metro Expo Line will open to the public.

Mark Hernandez, San Francisco

Development Director, Stanford Jazz Workshop. Previous full-time positions at San Francisco Conservatory of Music and San Francisco Opera. Makes funding recommendations for Ann & Gordon Getty Foundation. Reviewed performances for William & Flora Hewlett Foundation. Opera singer for 25 years. Teaching artist for 15 years. Currently volunteers for Pacific Singers and Actors Workshop and Each One Reach One. Previously for San Francisco Court Appointed Special Advocates. blazingstage.com

Michele Hillen-Noufer, Sacramento

Michele has been at Sacramento Theatre Company for eleven seasons and oversees the STC School of the Arts, which includes the Young Professionals Conservatory, the Pre-Professional Ensemble, Camp Programs, a Professional Internship Program, and the School Partnership Program (SPP) which she created 6 years ago. Michele is a member of Actors Equity Association, as well as SAG/AFTRA and has worked as a professional actor for 25 years doing theatre, film, and television across the country and internationally. Michele has directed, taught, and choreographed professional theatre, as well as theatre for young people. She has a passion for helping students achieve their goals in the performing arts and for providing theatre arts education in schools through after school programs and through arts integration during the school day. She has a Masters Degree in Education from the Integrated Teaching Through the Arts M.Ed. program through Lesley University.

Erika Hirugami, Los Angeles

Erika Hirugami is currently Curator of Public Art for the Department of Cultural Affairs, as well as Founder and CEO at CuratorLove. She received her MA in Art Business from the Sotheby's Institute of Art and holds multiple BAs from UCLA. Hirugami is currently an ACTIVATE Fellow for Arts in LA, and has

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worked in curatorial departments at various museums and galleries across the nation.

Heather Hogan, Sacramento

I spent my childhood in San Diego, California, moving to Chico, California for college. I received a Bachelors of Art in Studio Art with an emphasis in New Media from Chico State University. After college I helped develop, draw and animate characters for the popular online learn-to-read program, Starfall. I spent many years practicing and teaching web and graphic design. At present, I am an adjunct Professor at Sacramento City College teaching web design and digital illustration, a freelance web designer, and an emerging mixed media artist. I love living in the Curtis Park neighborhood of Sacramento with my supportive and loving husband and 2 young children.

Barbara Horiuchi, Santa Clara

Barbara Horiuchi is a visual artist who creates pictorial, video and installation work. She was born and raised in the San Francisco Bay Area, where she currently resides. She received her MFA from San Jose State University in pictorial arts. She is the founder and editor of the website Bay Area Art Grind, a resource for artists by artists. She has also been a primary public school educator and art instructor. Her artwork can be found in private and public collections, including the Achenbach Foundation for Graphic Arts at the Legion of Honor, Monterey Museum.

Mildred Howard, Alameda

Should be on file.

Anne Huang, Alameda

Dr. Anne Huang is a strategic consultant for traditional artists and culturally specific arts organizations. She helps her clients create strategies for long term sustainability by strengthening their fundraising, leadership, and financial capabilities. Anne has worked with World Arts West, CubaCaribe, Oakland Interfaith Gospel Choir, Dimensions Dance Theater, LIKHA, Arab Cultural and Community Center, Community Rejuvenation Project, KALW public radio, and many other Bay Area arts organizations.

Brad Huff, Fresno

Brad Huff is an amateur musician and actor. He earned a Ph.D. in physics from the University of Washington, an M.A.T. from the Harvard Graduate School of Education, and an A.B. from Hamilton College. He is an award winning teacher, teacher educator, and professional consultant with extensive administrative and supervisory experience. He serves on the board of the Valley Cultural Coalition and founded Valley Arts & Science Academy, a K-6 charter school. He was the founding Head of School of University High School located on the campus of CSU, Fresno. For six years he was the California State Director of Odyssey of the Mind, the creative, problem-solving competition for children from K-college. He chaired the California Curriculum Correlating Council, a federation of the majority of the state's professional education associations including several arts education associations.

Rachel Hull, Alameda

Rachel Hull is the director of Berkeley Rep School of Theatre, where she oversees a team of talented artists and arts educators working within the greater Bay Area. Previously, she was the director of education at Dallas Theater Center, where she oversaw all education and community programs including Project Discovery, winner of the 2013 National Arts and Humanities Youth Program Award from the President's Committee on the Arts and the Humanities, given by First Lady Michelle Obama. As a contributor within the Dallas Arts District during her tenure at DTC, Rachel lead collaborations with a

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variety of arts and cultural organizations, including the Dallas Museum of Art, Perot Museum of Nature and Science, Big Thought, Dallas's Latino Cultural Center, South Dallas Cultural Center, Dallas Children's Theater, Southern Methodist University, Dallas ISD, and other surrounding districts. Rachel received her MA in Educational Theatre from New York University, BA in Theatre & Dance from the University of Texas at Austin, and she is committed to furthering the field as past chair of the Professional Theatre Network of the American Alliance for Theatre and Education. And during her time in Dallas, Rachel was a City of Learning consultant for Big Thought, a founding member of the Informal Educators of Dallas County, a Theatre Educators of North Texas advisor, and a previous steering committee member of Theatre Forward's education task force.

Eugene Hutchins, Los Angeles

Eugene has forged a career in opera, theatre, and dance working across the country as a professional director, choreographer, stage manager for opera, theatre, and dance, in addition teaching artist for drama and dance. Sample contracts: Opera SLO, Theatre 360, A Noise Within. Recipient NYC Queens Council on the Arts Individual Artist grant. Currently, focused his career as professional arts manager, most recently as the Community Engagement and Institutional Giving Manager for MUSE/IQUE.

Cristina Ibarra, San Francisco

Cristina Ibarra has 7 years experience in arts programming, event production, and community organizing, and has worked as an arts administrator, educator, and performing artist. Before joining Yerba Buena Gardens Festival, she worked at community-based Red Poppy Art House, in arts education and outreach at ArtSpan, and as Event Producer for Oakland-based LATE NITE ART. She is a member of local and statewide emerging leadership networks and is committed to manifesting equity in arts leadership.

Pete Ippel, Los Angeles

I make art and share. My art is conceptual in nature and spans a variety of media from the traditional to the cutting edge. I employ an iterative process honed by experience in research, athletics, and art to present complex ideas in compelling ways.

Louis Jacinto, Los Angeles

I have worked in the social services/non-profit field for more than 30 years. Currently I'm the Contracts Administrator for a social services agency in South Central Los Angeles, with a \$30 million budget and 350 employees. Louis Jacinto began photographing in 1975 and is noted for his iconic images of the Punk Rock scene in Los Angeles. He captured highly influential, yet overlooked musicians Nervous Gender, The Know, and The Bags, among others.

Keith Jeffreys, Los Angeles

Keith Jeffreys is the Founder and Executive Director of the United States Veterans' Artists Alliance (USVAA). USVAA provides opportunities for veterans in the arts by networking with veterans, artists, supportive individuals and organizations within the arts and veterans' communities to find funding and support for individual artistic projects in theater, film, television and the visual/fine arts and a wide variety of crafts. Keith is a Veterans Advisory Committee Member serving Congressman Tony Cardenas, 29th Congressional District, and has served as a consultant to the Cal Humanities project War Comes Home.

Keri Jhaveri, San Diego

Keri Jhaveri is the program department manager at The AjA Project, overseeing participatory

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photography programs with youth and community members, and supervising public art projects. Ms. Jhaveri is an art educator and programmer with more than two decades experience working with kids, teens, adults, and volunteers. She earned an MA in art history from the University of Texas at Austin, as well as a primary teaching certificate from the Association Montessori Internationale, and has worked in various educational capacities in non-profits and art museums including the Frist Center for the Visual Arts in Nashville, TN and the J. Paul Getty Center in Los Angeles, CA. She specializes in collaborating with teaching artists, educators, and community members to design and implement innovative programs ranging from collaborative poetry writing, art activism for community awareness projects, and celebrations of history and culture.

Kathleen Johnson, Los Angeles

After a decade with the Getty Foundation, Kathleen Johnson is a seasoned grantmaker with deep content knowledge in the arts, culture, and humanities sectors, as well as a practicing artist. She's worked with foundations as well as nonprofit organizations, and thus has the skills to effectively engage diverse stakeholders, from board members to grass roots service providers. Clients have included the Mike Kelley Foundation for the Arts, the Getty Foundation, Rose Hills Foundation, California State Summer School for the Arts, and Walden Philanthropy Advisors.

Jean Johnstone, San Francisco

Jean is the director of Teaching Artists Guild, a CA-based, national organization advocating for the vital work of artists who teach. She was the founding director of the Applied Theater Action Institute, offering innovative programs internationally. She sits on the advisory council of TASC. Jean studied at The Moscow Art Theater. She spent several years teaching drama and directing in Hong Kong. She holds a graduate certificate and her BA in Theater Arts from UCSC.

Gai Jones, Ventura

Founder of CA Youth in Theatre, entered educational theatre by way of a small liberal arts college for women in Oklahoma with a specialized Bachelor of Arts degree in Speech and Drama. While teaching eighth grade English/Theatre in Fullerton, she was the first woman to complete a M.A. degree in Theatre at California State University, Fullerton, in 1968. She taught Theatre at El Dorado High School for thirty-four years. Upon her retirement, the Black Box Theater was named The Gai Jones Theater.

Suzanne Joyal, Marin

As Director of Youth in Arts; Artists in Schools Program, Suzanne works with artists and teachers, creating new integrated arts curricula for public school children. A visual artist with extensive teaching experience, Suzanne received her BA from Wellesley College. She is the founder of Purple Crayon, an SF art studio for children. (1997-2008). In 8 trips to Zambia as ED of Give a Jumpstart, Suzanne works closely with youth and adults, using the arts to help them form two new (local) nonprofits in Zambia including a center for the survivors of gender based violence.

Jinny Jung, Los Angeles

While earning my B.A. in Health and Humanity at the University of Southern California, I nurtured a great passion for social impact and change. This passion is reflected in my years of nonprofit experience, which includes working at organizations addressing maternal health, social entrepreneurship, and public policy research. I am proud to bring my passion to Art Share L.A., an organization that is determined to make the arts as accessible as possible for artists and art lovers alike.

Michele Kantor, Ventura

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Michele Kantor is an award-winning community relations and public relations project manager in the civic, for-profit and not-for-profit sectors. Her experience includes long-time tenures with Barnes & Noble Booksellers, CB Richard Ellis Commercial Real Estate, Fred Sands, the Constitutional Rights Foundation, and Harvard Law School. She is currently arts administrator for the City of Oxnard where she is liaison for the citizens' arts commission and oversees the City's arts grantees - more than 40 arts organizations and individual artists.

Thomas Karwin, Santa Cruz

M.A. Theater Arts/Film, UC Los Angeles; PhD Candidate, Education/Curriculum & Instruction; Instructional Media Administrator, UC Santa Cruz; Special Projects Coordinator, UC Santa Cruz (now retired); Chairperson, Santa Cruz County Arts Commission ; Extensive community service in Santa Cruz, Sacramento, Washington ; Currently working with Scotts Valley Arts Commission and Scotts Valley Community Theater Guild; Military Service: U.S. Air Force.

Andrew Kasdin, Los Angeles

Andrew Kasdin is an Arts Manager III for the City of Los Angeles Department of Cultural Affairs (DCA/LA). In this role, Andrew is responsible for program development and administration for all grant-funded and transit-occupancy tax funded programs. Since his appointment to DCA/LA in 2007, he has been instrumental in raising over \$25 million to support arts and arts education programs for the City of Los Angeles. Andrew further directed the development of a new strategic plan for the department, leading DCA/LA to create programs to advance affordable artists housing.

Jennifer Katell, Los Angeles

Jennifer Katell specializes in developing strategic frameworks to support creative individuals, projects and organizations. She offers a rich perspective, earned from a breadth of experience in worlds of art and business, combined with a skill for facilitating discussions geared toward actionable outcomes. Jennifer earned an MA in Art History / Museum Studies and an MBA at the University of Southern California.

Maureen Kellen-Taylor, Los Angeles

Chief Operating Officer, EngAGE: The Art of Active Aging, Burbank (14 years) NEA Best Practices organization. Responsible for services to 4 Arts Colonies (550 residents) and 28 active-aging apartment complexes in 15 cities including forming partnerships with arts organizations and artists, overseeing arts grants implementation, designing & implementing arts intergenerational programs; organizing art shows, performances; teaching visual arts; supervised Teaching Fellows, interns, volunteers. Assessed and evaluated programs. Founding Director, Artworks at Mount Zion, San Francisco, CA. Directed, for 7 years, hospital-based innovative home-delivered arts programs for isolated, homebound frail elders and adults with catastrophic illness (approx 1000 people); also in-hospital arts programs for children and adults. Supervised multi-disciplinary teams of writers, poets, visual artists, actors, musicians as well as clerical staff and volunteers.

Cristine Kelly, Nevada

Cristine Kelly is the principal of Fix Creative, a California-based arts management consultancy focused on bringing creativity to life. By providing practical, targeted assistance in project management, planning, fund development, proposal writing and/or marketing, we act as a catalyst-bringing projects from conception to reality- in performing, media and visual arts. Ms. Kelly is the former executive director of Music in the Mountains (MIM) a unique organization in rural Nevada County providing a range of music

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education opportunities and world-class per

Felicia Kelly, Los Angeles

Felicia Kelley is Senior Program Officer at Cal Humanities. She joined the staff as the Los Angeles Program Officer in February 1997 and became Senior Programs Manager in February 2002. Felicia currently oversees the CA Reads biannual statewide reading project, as well as the Community Stories grants program and Literature & Medicine®, and several projects related to Cal Humanities' current thematic initiative, War Comes Home. She has a BA in Politics from the University of California, Santa Cruz, and an MA and PhD in International Relations from University of Southern California. Before joining Cal Humanities, Felicia held teaching positions in Los Angeles, at USC's School of International Relations and Freshman Writing Program, Immaculate Heart College Center, and the University of Judaism. She has also worked with various nonprofit and educational institutions in the Los Angeles area including CSU Los Angeles, California International Studies Project (Los Angeles site), Pasadena Chapter of the United Nations Association of the USA, and the American Friends Service Committee's Pacific Southwest regional office.

Dawn Kenniston, Placer

14 years experience teaching high school dance. Started dance programs at Oakmont and Del Oro High Schools. Taught students leadership skills needed to choreograph and teach their peers, and organize and teach outreach programs to elementary students. Presently teaching dance to K-5 students in the San Juan district at 2 Title 1 schools, creating arts integration curriculum to use dance to reinforce science, language arts and math lessons. Certificate in Dance from University of the Arts. BA in dance from SJSU. Grad Certificate in School leadership from UCLA. Classes in Arts Management from UMass. Working on Masters in Curriculum and Instruction from WGU.

Lanie Keystone, Solano

I have been a national Arts Educator for the past 40 years. In addition to continually teaching In-School Dance Residencies & Integrated Arts Residencies since 1972 to the present--I have been AIE Coord. NH State Council on the Arts; AIE Coordinator for Santa Barbara County Schools In-School Arts Programs--both positions included auditioning, training & evaluating artists of all disciplines as well as acting as presenting agent for large-scale professional performances for schools; Arts Curriculum Coordinator Georgia State Dept.Ed; Director, Getty Theatre Institute, GA; Executive Dir. of Image Film & VideoCenter, Atlanta; Director, Foster Educational Systems providing Professional Development Arts Retreats/Institutes across the country in over 12 states for 20 years; Visiting Instructor to several universities; guest panelist for NV, GA, SC Arts Councils; Author: 4 books on Arts Integration, Movement, and Focus.

Corby Kilmer, San Luis Obispo

I am a Landscape Architect at the California Department of Transportation. In addition to my 24 years of experience designing highway landscapes, environmental mitigation projects, and award-winning roadside rest areas, I am the District 5 Transportation Art Coordinator. As such I guide municipalities through the encroachment permit process. This includes evaluating and approving project submittals, and working with local arts programs, artists, and students. I have also created numerous interpretive displays for rest areas and vista points. I enjoy painting in my spare time.

Tarabu Kirkland, Los Angeles

Tarabu Kirkland is a writer, musician, producer, and administrator. He currently oversees a diverse

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roster of programs and services as the Director of Programs at A Place Called Home including education, nutrition, music, dance, and teen services. Tarabu has held positions of leadership and service in the non-profit cultural and media sector for the past 30 years including a broad range of management positions as a public broadcaster, cultural executive, development consultant and strategic planner. He is also the author and composer of the musical “Jukebox” which starred Danny Glover. He authored and produced the stage play “Ritual of a Bop Solo” and was musical and co-director for the National Public Radio drama “Quiet Thunder”.

Emily Klion, Alameda

Emily Klion is the Director of San Francisco Youth Theater. She specializes in collaborating with artists from all disciplines, creating and producing new works of theater for youth with an emphasis on social justice. She has a BA and MA from Mills College in music composition, where she studied with Terry Riley and Lou Harrison. Emily composes music for theatre for which she has received awards from Bay Area Critics Circle, Hollywood Dramalogue, and the American Harmony Prize. As former director of the Marsh Youth Theater, she received the Rex Foundation’s Jerry Garcia Award.

Kendra Knight, Mono

Kendra Knight is the Executive Director for Mono Arts Council. She graduated from Brooks Institute of Photography in Santa Barbara. She has a passion for visual and performing arts, the outdoors and photographing nature. Kendra also enjoys commercial photography - weddings and portraiture. Her love of the arts steered her towards Mono Arts Council (MAC) 7 years ago. Kendra was the Arts and Education Director and Gallery Director for MAC prior to becoming the Executive Director. She strives to help all students in Mono County receive access to the arts.

Erika Boardman Kraft, Sacramento

I have worked in the arts for over 40 years as a performer, teacher, and administrator. I have B.M. degrees in piano performance and music therapy from the Univ. of Wisconsin and Univ. of the Pacific, in addition to a Masters in Community & Regional Development through the arts from UC Davis. In New England, I performed and taught music from 1974-2001 including co-founding Indian Hill Music, a Community Music School serving 1500 students in 60 towns, leading its education division. From 2005 to 2016 I served as Arts Education Director for the Sacramento Metropolitan Arts Commission.

Tamara Kubacki, San Francisco

With 16 years of experience as a folklorist, and an MA in Folk Studies, Tamara has put her skills to use at the Illinois Arts Council giving grants and awards to folk, ethnic, and traditional artists; writers and literary organization; and presenting programs. She managed the National Cowboy Poetry Gathering, the largest and longest-running festival of cowboy arts and culture.

Marissa Kuchek, Los Angeles

Marissa Kuchek is an educator and art historian with experience working in a range of cultural institutions across the U.S. She holds a Master’s in Art History from the University of Michigan, Ann Arbor and a Bachelor’s with honors in Art History and a minor in Urban Planning from McGill University in Montreal, Canada. She is currently School Partnerships Manager at the Huntington Library, Art Collections and Botanical Gardens. Some of the institutions she has worked for in the past include: The Bronx Museum of the Arts, the Brooklyn Museum, and the Orange County Museum of Art. She is passionate about making the arts accessible through inquiry based techniques and hands on, project based learning. In her current role at the Huntington, she develops programming in dialogue with

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teachers so that it serves student's needs while extending the reach of the collections beyond the institution's walls.

Willie Kuo, Los Angeles

Willie Kuo is a Senior Associate at M+R, an advocacy firm for progressive nonprofits. Prior to M+R, Willie was the Social Media Specialist at the Colburn School; the Assistant Director of LA Art Association; a Resident in Social Enterprise fellow; and has interned at the Clinton Global Initiative and through the Getty Multicultural Undergraduate Internship Program. Willie volunteers as Emerging Arts Leaders/LA's Executive Co-chair and was selected as a Cultural Policy fellow by Arts For LA.

Mechelle LaChaux, Los Angeles

I am a Arts Educator/Activist, Jazz and Blues Vocalist, currently living in Southern California. I have over forty years in the cultural arts. I have been nominated for the Kennedy Center College Playwrights Festival for my play "What's a Mother to Do". I am also the Bay Area Blues Hall of Fame Jazz Artist of the Year. I love the arts and I am glad the California Arts Council is back on track and supporting our artist and arts programming.

Jennifer Laine, San Benito

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

Lee Lawlor, Los Angeles

Lee Lawlor is a non-profit manager with over 20 years of experience with the Los Angeles arts community. She is currently the Business Manager at Wallis Annenberg Center for the Performing Arts in Beverly Hills and the Board Treasurer at Cornerstone Theater Company. Lee has previously served as the General Manager at Grand Performances, and has held staff positions in finance, fundraising, and communications at Cornerstone Theater Company, University of Southern California Office of Cultural Relations, Center Stage in Baltimore, and LA Stage Alliance. Lee has volunteered as an Ovation Awards Voter; as a peer-review grant panelist for LA County Arts Commission and CA Arts Council; and the Los Angeles Mayor's LGBT Heritage Month planning committee. Lee attended Purchase College in New York.

Marion Le Guellec

Native French, I have been involved in the artistic field since the age of 6, when I first played music. Then dance arrived in my life. I continued on my way studying Art History and successfully completing a Master of Arts in Cultural Project Management and Historical Heritage Preservation. I have worked in museums, historical monuments, and cultural centers both in France and Canada and developed programs for people of various ages, socioeconomic and cultural backgrounds, including those with physical disabilities. After graduation, I embarked on a new journey where I taught art history and gave lectures. Then I accompanied three performing arts companies as a development manager before moving to California.

Miko Lee, Marin

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Miko is ED of Youth in Arts and on the Advisory Committee of Teaching Artists Guild. She was a member of the Advisory Panel for the NEA's Professional Development for Arts Education. As Director of Art and Public Education at East Bay Center for the Performing Arts, she designed Learning Without Borders, a CAC Demo Model and recipient of 3 U.S. DOE awards. Miko has presented at conferences around the country and has written a number of academically linked arts curricula, currently being replicated at sites throughout the Bay Area. Miko has an extensive background in theatre.

Joseph Lewis, Orange

President of the Board of Trustees of the Noah Purifoy Foundation, Mr. Lewis is a visual artist, photographer, musician, and art critic. He was dean of the University of California, Irvine's Claire Trevor School of the Arts from 2010 to 2014, when he stepped down to return to the Art Department faculty. As a visual artist, photographer, conceptual artist and performing artist, Mr. Lewis has been the recipient of awards, commissions and fellowships, including an Award of Excellence from Communication Arts, National Endowment for the Arts grants, a Ford Foundation Fellowship and a Thomas J. Watson Fellowship. He served as chair at the Department of Art at California State University, Northridge from 1995 to 2001. Mr. Lewis currently is on the boards of Chamber Music Orange County, Project Hope Alliance, and California Lawyers for the Arts.

John Lightfoot, Alameda

John Lightfoot is a Senior Program Officer at California Humanities where he manages the California Documentary Project, a competitive grant program for film, audio and interactive media. Previously he produced, directed and taught documentary film in the San Francisco Bay Area and was a staff producer of arts and cultural productions at Twin Cities Public Television in St. Paul, MN. John has an MA in American Studies from Brown University and an MFA in Cinema from San Francisco State.

Madeleine Lim, San Francisco

Madeleine Lim is Founder and Artistic Director of Queer Women of Color Media Arts Project (QWOCMAP), which promotes the creation, exhibition, and promotion of new films and videos to increase the visibility of queer women of color. Originally from Singapore, Madeleine is an award-winning filmmaker with 20+ years of experience as a producer, director, editor, and cinematographer. Her films have screened at sold-out theaters at international film festivals around the world, including the Vancouver International Film Festival, Mill Valley Film Festival and Amsterdam Amnesty International Film Festival. Her work has been featured at museums and universities, and been broadcast on PBS. She holds a B.A. in Cinema from San Francisco State University, where she was awarded Outstanding Cinema Student of the Year. Her films have received awards from the prestigious Paul Robeson Independent Media Fund and Frameline Film Completion Fund. From 2000 to 2003, she was a CAC Artist-in-Residence.

Amirah Limayo, Los Angeles

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

Jeremy Liu, Alameda

Jeremy Liu, Senior Fellow for Arts, Culture and Equitable Development, is an award-winning artist, urban

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planner, and real estate developer who has completed complex public-private projects as the former executive director of two community development corporations. He co-founded Creative Ecology Partners, a design and innovation lab for community development, and Creative Development Partners, a "Community Benefits by Design" real estate company. He also co-founded the National Bitter Melon Council which promotes the literal and poetic potential of Bitter Melon (*Momordica charantia*). For PolicyLink, he is guiding an initiative to integrate arts and culture into the work of community development to accelerate equity. He is a board member of The Center for Neighborhood Technology, the New England Foundation for the Arts, and the Interaction Institute for Social Change.

Janet Lomax, Orange

A skilled Development professional with 17 years in the arts, Janet Lomax is an independent grants consultant with a growing portfolio of nonprofit clients that includes Art Center College of Design, artworxLA, the Hammer Museum, LAXART, Millennial Choirs & Orchestras, Palm Springs Art Museum, Sundance Institute, and Young Eisner Scholars (YES). Prior positions include serving as Grants Manager for South Coast Repertory (2010-2014); Development Writer for MOCA, Los Angeles (2005-10); and Curatorial Associate at Orange County Museum of Art (2000-05).

Debra Lucero, Butte

For more than a decade, Debra Lucero has been at the helm of small nonprofits, active in arts, culture, heritage, economic and agricultural pursuit. Debra's background includes eight years as a newspaper writer and editor in California, experience in product development, marketing, public relations, retail and non-profit management, and public sector service for a Hispanic lobbyist group in Washington, D.C. For the past ten years, Debra has administered and directed Butte County Cultural Tourism for the County of Butte, is an independent contractor under Debra Lucero & Associates, and serves as CEO of Butte County Economic Development Corporation. Debra is the president and founder of the Upstate Community Enhancement Foundation which houses Friends of the Arts, a CAC State-Local Partner. Debra is a past member of the Chico City Arts Commission, past director of the Janet Turner Print Museum Board, and past board member of the Downtown Chico Business Association. Lucero holds a Bachelor's Degree in Communications with a Journalism option and a minor in Latin American studies and Spanish from California State University, Chico.

Judge Luckey, Santa Clara

I have more than 30 years of experience in the arts as a performer, educator and administrator. My professional experience in the arts began as an actor and dancer where I was a member of the Actor's Equity Association, serving two elected terms as a representative to the national committee. As an educator I have taught on the elementary, secondary and collegiate levels including presentations at regional and international conferences. For seven years I served as the performing arts chair for a state agency outside of California. Additionally I have worked in the film industry as a casting associate for several major studio projects and later a producer of independent films. The past 15 years I have been employed as an arts administrator with a public agencies in Georgia and California managing performing arts programs with a strong emphasis on arts education.

Nicole Manker, Sacramento

Nicole Manker began her artistic career as a percussionist, which fueled her passion choreography. Nicole has spent the bulk of her artistic energy collaborating with dance companies, studios, and otherwise in Northern California, as well as working with theatre productions, fashion shows, and artistic endeavors in Western Europe. Nicole has spent that last several years teaching master dance

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classes with the Annual Dance Fundraiser at San Joaquin Delta College and welcomes the opportunities to connect performers and collaborate with the community in Stockton. Nicole is currently Adjunct Faculty at CSUS as well as the Associate Artistic Director and Booking Manager for Sacramento/Black Art of Dance (S/BAD). Since 1992 S/BAD remains deeply rooted in Katherine Dunham's technique with cultural fusions of African and Caribbean styles in an effort to continue the tradition of Black Concert dance in America. Nicole also founded Dynamic EnerG, which is a worldwide collective of more than four-hundred artists that have been creating together since 2007. Nicole started a Sacramento-based chapter of Dynamic EnerG in 2014. Nicole looks forward to continuing to balance choreographic perspectives, become a certified Dunham Instructor and complete a M.Ed. in Curriculum and Instruction with a dual concentration in Methods and Curriculum and Instruction and Science, Technology, Engineering, Arts and Mathematics Education.

Anjanette Maraya-Ramey, San Diego

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

Natalie Marrero, Los Angeles

Natalie is a producer & manager invested in creating community through arts and culture. A graduate of Eugene Lang College The New School for Liberal Arts with a Bachelors of Arts in Dance and Urban Studies & Claremont Graduate University with a Masters of Arts in Arts Management. She has worked across the country with education, government and non-profit organizations to develop community through programming and creating sustainable practices through development and fundraising. For more information check out my website: www.nataliemarrero.com

Bradley Martin, Butte

Dr. Bradley Martin is Professor of Music and Chair of the Department of Music and Theatre at California State University, Chico. Before coming to Chico he was Associate Professor of Music at Western Carolina University where he was Director of the Musical Theatre Program, conducted the Western Carolina Civic Orchestra, served as music director for the opera studio, and taught courses in piano, class piano, music appreciation, history of musical theatre, opera and music theatre scenes, and music theory. He was also music director for numerous productions in both opera and musical theatre. He completed his Bachelor of Music in Piano Performance from the University of Western Australia and Master of Music in Accompanying and Chamber Music from the University of Michigan. His Doctorate in Piano Performance

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is from the University of Colorado at Boulder. In addition, he completed four years of post-graduate work in Russia at the Moscow State Conservatory. Martin has taught and worked at Oklahoma City University, the Anglo-American School of Moscow, Sydney Conservatory and the Western Australia Conservatory of Music. Working as a repetiteur he has collaborated with the Western Australia Ballet and Opera companies, the Australian Ballet, and Sydney Dance Company.

Marcos Martinez, San Diego

Marcos Martinez, Professor of Theatre in the School of the Arts, California State University, San Marcos. Recent projects include directing *Dreams in the Sand*, an original piece about Mexican immigration by Joe Powers and acting in *Remy De Vosá' Alpenstock* presented at the San Diego Fringe Festival in 2013. He is a director and actor whose writings include articles, plays, and monologues. As a teacher of Suzuki Actor Training Method (a physical actor training technique) he initiated and organized a global symposium, "What is Suzuki Method?" under the direction of Tadashi Suzuki* at the Suzuki Company of Toga in Toga Mura, Japan. Recent projects include lecture/workshops in London (October 2014) and Chicago (April 2015). A co-founder and former Artistic Director of La Compana de Teatro de Alburquerque, Martinez is a graduate of the Juilliard School Drama Center (Group 12).

Michael Martinez, Santa Clara

Michael Martin is an artist and teacher who specializes in photography. After serving for six years as Academic Dean, he recently returned to teaching as an Associate Professor of Digital Arts at Cogswell College in Sunnyvale, California. His artwork has been exhibited throughout the United States and Europe. He lives and works in San Jose, California. Michael's community work includes Board President of WORKS/San Jose Gallery, the City of Santa Clara Cultural Advisory Commission, and most recently seven years as a member of the San Jose Arts Commission, where he served one term as Chair, and was a six year member of the nationally recognized Public Art Committee and the San Jose Mineta Airport Art Program Oversight Committee.

Stacie Martinez, Los Angeles

Since 2012 I have been the director of Christopher Grimes Gallery. From 2011-2012 I was the assistant director at Cherry and Martin, and prior to that I was the only curatorial research associate at the Orange County Museum of Art (2008-2011). Before joining the museum I was marketing manager at a top credit union in Southern California and a freelance graphic designer. I hold an MA in Art History, a certificate in museum studies, and bachelor degrees in both Marketing and Graphic Design.

Jo Ann Martinez, Alameda

Jo Ann Martinez is an Air Force veteran and the founder and president of Women Veterans Connect, Inc. (WVC). Since starting WVC, she has received a commendation from the City of San Jose for her ongoing work in the women veterans community and has served on the Military Ministry at Twin Towers United Methodist Church in Alameda. Jo Ann joined VA Palo Alto Health Care System's Veterans and Family Advisory Council in 2013 and serves on the Customer Service Steering Committee advocating for all veterans. She is the Senior Vice Commander of Oakland – Chapter 7, Disabled American Veterans and was the only female veteran selected for the first-ever Veteran Fellowship Program at the World Affairs Council of Northern California. As a visual artist, Jo Ann works in charcoal, oil, acrylic, digital art, and photography, and in 2012 and 2013 was an Exhibiting Artist for the annual *Swords To Plowshares* exhibit "SHOUT! for Women Veterans". Jo Ann is a contributing author of *Paper Dolls*, a collection of stories from military women, featuring paper made from actual uniforms.

Kim Mason, Alameda

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As a Director of Brand Experience drives visual brand design for print, web media, and support collateral for marketing & corporate communications. She leverages extensive experience in cross-media brand design under auspices of the enterprise marketing divisions of NBA, MSG and E*Trade, where she was honored at the 5th Annual WCT Awards Conference, as one of the 50 Women Who Make a Difference in Technology. As a recurring career catalyst in integrated branding, Kim held key roles as creative director and design team management, curation and target marketing for development in the arts.

Roi Matalon,

While a student at UCLA, Roi Matalon founded SLAM! Program Los Angeles in order to connect talented college student musicians with underserved schools that have lost music programs due to budget cuts. Roi now oversees a growing network of passionate college volunteers that deliver weekly music instruction to students across Los Angeles County. As the Executive Director of SLAM!, Roi is responsible for overseeing the strategic and operational growth of the organization as well as supervising and supporting the regional program staff for each SLAM! university chapter.

Donnie Matsuda, San Diego

Donnie received his B.A. in Human Biology from Stanford and his M.D. from the Stanford School of Medicine with a focus on community health and public policy. He has worked in arts administration at TheatreWorks Silicon Valley, as Associate Producer at Mo'olelo Performing Arts Company, and in Audience Engagement at La Jolla Playhouse. In San Diego, Donnie serves as Steering Committee Secretary and Communications Chair of Rising Arts Leaders San Diego and as Cultural Row Director of the Asian Cultural Festival.

Libby Maynard, Humboldt

Libby Maynard is the Executive Director and co-founder of The Ink People Center for the Arts. As well as being a professional artist, she has over 36 years of nonprofit administrative experience. She received her BA, K-12 Teaching Credential, and MA in art from Humboldt State University, Arcata, CA. Maynard is a consultant in nonprofit management and program development. The Ink People's DreamMaker Program has fostered over 250 community-initiated projects in the past 36 years and currently manages over 85 projects.

Thomas McElroy, Sonoma

A time based media artist, specializing in video, installation, and performance. His work has appeared in numerous museums and galleries Including: CREATIVETIME, New York, NY, Museum of Contemporary Art Denver CO., OUT THERE Festival Rotterdam, Maastricht, Netherlands, Plus Gallery Denver CO., OPTICA Festival Gijon Spain, THE LAB @ BELMAR Lakewood. CO., SINK GALLERY Denver CO, Umbrella Art Group, Cardiff, Wales, Colorado Springs Fine Arts Center, Gallery of Contemporary Art (GOCA121) Univ. of CO, Sangre De Cristo Art Center, Pueblo CO, ART IN YOUR FACE- Malmoe Sweden, SIMULTAN- Video Festival Timisoara, Romania. He has collaborated online with, The Huffington Post, Talking Birds - Coventry, UK. The Praxis Group, Post Videoart.com, and VideoArt.net

Maeven McGovern, Alameda

Maeven facilitates Youth Radio's Remix Your Life artistic development program. She also founded and manages the organization's Artist in Residency program and is responsible for building community partnerships. She studied community art and performance theory at UCLA's World Arts and Cultures Department, focusing on best practices in leveraging the arts for trauma recovery and community

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empowerment. Maeven is a certified teacher, currently working towards her integrated learning specialist certification and reviewer for the NEA.

Nanette McGuinness, Alameda

With a repertory ranging from 1600 to the present, soprano, co-director, and E4TT co-founder Nanette McGuinness has performed in ten languages on two continents in over 25 roles including Mimi, Cleopatra, Freia, Desdemona, Musetta, Countess Almaviva, First Lady, and Micaela with the Silesian State (Czech Republic), San Jose (Opera in the Schools), West Bay, Pacific Repertory, Trinity Lyric, and Livermore Valley Operas, among others. Solo concert engagements include Mahler's Fourth Symphony, Chants d'Auvergues (Canteloube), Shéhérazade (Ravel) and Nuits d'été (Berlioz), Stabat Mater (Rossini), Requiem (Faure), Gloria (Vivaldi), Handel's Messiah and Solomon, Lord Nelson Mass (Haydn) and Vesperae Solennes (Mozart). Her CD of music by women composers, Fabulous Femmes (Centauro Rec) is called "perfect for the song recital lover" by Chambermusic Magazine features premiere recordings. McGuinness earned a PhD in Music from UC Berkeley, MM in Vocal Performance from Holy Names, and BA in Music from Cornell University.

Ebony McKinney, San Francisco

Ebony McKinney is the Founding Director of Emerging Arts Professionals/SFBA, a network focused on empowerment, leadership, and growth of next generation arts and culture workers in the San Francisco Bay Area through knowledge sharing, learning opportunities, and partnerships. She was instrumental in helping to establish the statewide California NextGen Arts Leadership Initiative funded by The James Irvine Foundation and The William and Flora Hewlett Foundation. She currently serves on the Citizen's Advisory Committee at Grants for the Arts/San Francisco Hotel Tax Fund, the Funding Advisory Council for Oakland Cultural Affairs and is a member of the Emerging Leader Council of Americans for the Arts. She's also served on selection panel for the Joyce Foundation's Emerging Leaders of Color Fellowship.

Michael McLaughlin, San Luis Obispo

Michael McLaughlin has worked for 23 years as an Artist-in-Residence at Atascadero State Hospital, a maximum security forensic facility, as a Contract Artist with the California Department of Corrections, with California Youth Authority (with incarcerated adults & youth), and as San Luis Obispo County Area Coordinator for California Poets in the Schools. His Artist-in-Residence work has taken place at the California Men's Colony State Prison, Avenal State Prison, and the Paso de Robles School under the auspices of the California Youth Authority. In addition, he has been an English Instructor for Chapman College Academic Center at the California Men's Colony State Prison. A graduate of The University of Southern California's Master of Professional Writing program, Michael has written one novel and three books of poetry.

Mitch Menchaca, Los Angeles

Mitch Menchaca is the executive director of the Association of California Symphony Orchestras, the leading statewide organization for orchestras and classical music presenters in the West. Previous to California, Mitch was in Washington, DC serving as the vice president of services & COO at Chorus America and prior was the head of local arts advancement at Americans for the Arts. Before DC, he was the senior director of programs at the Arizona Commission on the Arts. Mitch is on the boards of The Association of American Cultures, the Gard Foundation, and DataArts (formerly the Cultural Data Project).

Daniel Mendoza, Placer

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I am an artist and educator, currently working as Site Director for the Placer County Office of Education. My art work I do by mixing various mediums to achieve versatility and allow for me to be as creative as possible. I also do live painting in support of various charitable organizations. It is my goal to use my art work not to create financial means, but to give back to the ever growing global community. With that I currently work as a Site Supervisor for Placer County, creating curriculum and a positive learning environment for preschool age children.

Ines Familiar Miller, Los Angeles

I am an arts manager with four years of experience in the nonprofit sector in California. Since 2011, I have worked at the National Autonomous University of Mexico in Los Angeles (UNAM LA) by developing cultural and academic programs highlighting Mexican artists, government sponsored study abroad programs, and education resource fairs. My joint passion for education and the arts led me to pursue a graduate degree in Arts Management at Claremont Graduate University, where I deepened my interest in effecting change in communities by harnessing the transformative power of the arts.

Valerie Miranda, Santa Cruz

Valeria Miranda consults on sustainable growth for arts and educational organizations in the Bay area and is the founder and director of Vida Arts, an upcoming Santa Cruz based social enterprise connecting art with social change. She also teaches graduate art and museum education at the Academy of Art University in San Francisco. Ms. Miranda is passionate about the power of the arts and culture to change individuals, communities, and society. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art, and is a 2013 graduate of the Multicultural Artists Leadership Institute at the School of Arts & Culture at Mexican Heritage Plaza. Since 2012 Ms. Miranda has worked with men and women in the local jail facilities teaching communication and parenting.

Jill Moniz, Los Angeles

Dr. Moniz is a curatorial consultant focusing on projects that merge the art and the environment, creating public and private spaces of growth and opportunity. Clients include the Craft and Folk Art Museum, the Reginald Inghram Gallery, the Dr. and Mrs. Leon O. Banks Collection, the Mayme Clayton Library and Museum, the California African American Museum and the Museum of Latin American Art.

Elizabeth Monsivais, San Joaquin

Elizabeth Monsivais has been working with at-risk and incarcerated youth and adults for the past 20 years. She has received grants through the Sacramento Metropolitan Arts Commission as well as the Sacramento Probation Department, and the Department of Cultural Affairs, incorporating various arts and media platforms that highlight and showcase such topics as AIDS, teen relationship abuse, youth crime, and restorative justice issues. Ms. Monsivais has utilized an array of arts media platforms to rehabilitate youth and help youth understand the consequences of youth crime. Some of the art and media venues have included: Mural Art, Mask-Making, One-Act Plays, Video Production, Positive Rap Lyrics Composition, and Storyboard/Comic Book Art.

Darryl Mori, Los Angeles

Darryl Mori is Senior Director of Foundation and Government Relations for ArtCenter College of Design. He has 20 years of experience in nonprofits, with emphasis in the arts and education. Previously, he was VP of development/communications at the Japanese American National Museum and corporate/foundation relations director at UCLA, where he oversaw grantseeking for 10 major schools and academic areas. Earlier in his career he worked in film/television as a story editor and associate

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producer.

Jonathan Munoz-Proulx, Los Angeles

Jonathan Muntilde-Proulx serves as Vice Chair of the Alliance of Los Angeles Playwrights and is Artistic Director of Arts Bottega. He has served as an application review panelist for the L.A. County Arts Commission Theatre Grant Program and has been selected as a 2015 Los Angeles Emerging Arts Leader; Muntilde-Proulx reads over 500 plays each year and is a script nominator for The Kilroy List. He has worked as a directing consultant at the University of Southern California School of Dramatic Arts.

Lenore Naxon, San Francisco

My 40+ year career in arts administration has seen both large organizations and small, world class and community. I've created the Arts & Ideas program at the Jewish Community Center of San Francisco, worked as a publicist at the San Francisco Opera and serve as president of the board of California Presenters. Now an independent consultant, I am working with a variety of arts organizations in board development, strategic fundraising, arts and disabilities as well as serving as a coach/consultant at Intersection for the Arts.

Catherine Ndungu-Case, Alameda

Catherine Ndungu - Case is the Founder and CEO of Cheza Nami Foundation, Inc., a California based 501(c)3 non-profit organization, with headquarters in Pleasanton, California, whose mission is to promote cultural education and diversity awareness to learning institutions, corporations, and communities that focus on fostering a more congenial relationship among its members. For Ndungu-Case, her childhood in a rural village in Kenya was enriched by an emphasis on family and culture. It was the birth of her twins in 2007, and the lack of accessible educational resources that made her wish to share her African heritage, not only with her children, but also with others. She holds a master's degree in cell and molecular biology and currently works in the clinical research field. Ndungu-Case was recently featured in Diablo Magazine's top 40 under 40 Eastbay for her contributions to the community. She has delivered keynote addresses and participated in panel discussions to share her message on cultural diversity and global citizenship. Her work in creating cultural awareness programs has appeared in TEDxLivermore, the Oakland Magazine, Contra Costa newspapers, and other local newspapers.

Rebecca Nevarez, Los Angeles

I am the Executive Director of the Latino Arts Network and bring over 15 years of experience in non-profit development, fundraising and capacity building to the field. I have worked at several Los Angeles arts institutions including Plaza de la Raza Cultural Center, the Latino Theatre Company, California Institute for the Arts and the Museum of Contemporary Art. I have earned a BA in History and Art History from UCLA and my graduate studies included Public Art Studies at USC.

Terry Nguyen

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

Toban Nichols, Los Angeles

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Toban Nichols, is a visual artist living in Los Angeles. His work has been seen most recently in film festivals and galleries in Los Angeles, Romania, Israel, & the Netherlands. He was also featured in Pop Rally at The Museum of Modern Art in New York City. After earning a Bachelors degree in painting, he studied New Media at the San Francisco Art Institute in California where he received an MFA in New Genres. He has been granted a residency with the Experimental Television Center in New York, and awarded the Juror's Pick at the ArtHouse Film Festival in 2009 for his video entitled "BATTLESTATIONS!!". In the past three years Nichols launched a line of pillows, created a photo app for iDevices worldwide and published his first photo book titled 'MY TWIN'.

Susan Obrow, Los Angeles

Susan Obrow is the Special Events Coordinator for the City of Culver City. She manages Veterans Memorial Building, which is the City's community, recreation and cultural facility. She is currently managing the renovation of the stage in VMB's Auditorium. Also, Susan manages the Culver City Performing Arts Grant Program and co-manages the Cultural Affairs Division for the City. She co-manages the City's annual Fiesta La Ballona weekend. Susan was the Assistant Producer for Center Theatre Group, working directly for Founding Artistic Director Gordon Davidson, for over 15 years. She received her BA in Drama and English Literature from Pitzer College, at the Claremont Colleges, and her MFA in Theatre Management from UCLA.

Mustafa Odcikin, San Francisco

Evren Odcikin is a San Francisco-based new play director and producer, and a high-level non-profit marketing and PR professional. Currently, he serves as Director of Marketing and New Plays at Golden Thread Productions. He helps produce the mainstage season and leads all new play development programs, including the annual New Threads reading series. On the marketing side, he leads strategy and execution of the company's institutional and programmatic marketing and PR campaigns. He also works as an award-winning freelance theater director around the country.

Diana Oliver, Sacramento

Diana Oliver serves as the Membership Manager at the Crocker Art Museum. She has worked for over 17 years as both a grant maker and fundraiser. Her background in reviewing grant proposals and making recommendations for funding comes from her experience as a foundation administrator at The California Wellness Foundation and as a commissioner for the City of Santa Monica. Ms. Oliver wrote hundreds of art education grants for Project GRAD LA and Fairytale Town and is dedicated to art, education, and public service. Ms. Oliver served as the Association of Fundraising Professionals Education Committee Chair in 2012 and served as a board member in 2014. She graduated from Cal Poly Pomona with a B.A. in Psychology and minor in Women Studies and completed graduate level course work in Social Work at USC and Public Administration at California State University Northridge. She currently resides in Folsom, California with her husband David Oliver and their four cats.

Jennifer Olson, Los Angeles

Jennifer Olson is the Arts Education Coordinator for Pasadena Unified School District, a high-poverty district serving roughly 17,000 students. She oversees all arts programs TK-12th grade in visual art, music, dance, and drama and is charged with the implementation of the District's 10-year Arts Plan. Prior, Ms. Olson worked for Pasadena Educational Foundation as Program Director of the award-winning My Masterpieces: Discovering Art in My Community; an arts education collaboration between Pasadena Unified School District and ten community arts partners.

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Emiko Ono, San Mateo

Emiko Ono has served as a program officer in The Hewlett Foundation's Performing Arts Program since 2011. In this role, she manages grants that support more than 80 arts organizations in the San Francisco Bay Area with budgets ranging from \$100,000 to \$80 million. Emiko has more than 14 years of experience developing and leading museum, leadership development, and grantmaking programs. She served as the director of grants and professional development at the LA County Arts Commission and Arts Council for Long Beach, and as an educator at the Natural History Museum of LA County.

Rachel Orlins Bergman, Napa

Rachel Orlins Bergman holds a degree in Studio Art from Sarah Lawrence College and a Master's degree in Museum Management from John F. Kennedy University. She's held positions in education at the Crocker Art Museum, and in development for the Bay Area Discovery Museum as well as serving as Director of the Ag History Center and Gibson House historical museum. Ms. Orlins Bergman has served on numerous boards, including the Woodland Opera House, Napa County Historical Society, and California Association of Museums. Rachel served on the Napa Valley Museum Board with hopes of adding to the cultural landscape of the community and returning to her lifelong love of art. She is an artist and makes her home in Napa.

Rachel Osajima, Alameda

Rachel Osajima is the Executive Director of the Alameda County Arts Commission, a division of the County of Alameda. In this capacity she manages all program service activities including the grants, public art, exhibitions in public spaces, and arts education and community engagement services. Ms. Osajima has over twenty years of experience working in leadership positions for a wide range of S.F. Bay Area civic and community based arts organizations. Ms. Osajima has held the positions of Director of Exhibitions for the Richmond Art Center in Richmond, Curator and Interim Director of the Museum of Craft and Folk Art in San Francisco, and Coordinator for the San Francisco Museum of Modern Art. She is the Founding Chairperson of the Richmond Public Art Advisory Committee. She is a Board Member of Californians for the Arts and California Arts Advocates. She received dual Bachelors of Arts in art history and fine art from the University of California, Santa Cruz, and an M.F.A. from the California College of the Arts, Oakland.

Carolyn Osorio, San Diego

Carolyn holds a Bachelor's Degree in Theory, Criticism, and History of Art, Design, and Architecture from Pratt Institute. In addition to serving as a member of the American Alliance of Museum's 2017 National Program Committee, she has written for Elite Daily, The Artist's Institute, and USA Today. She has worked in public affairs, marketing, and audience engagement for The Metropolitan Museum of Art, New York and Lincoln Center for the Performing Arts. Since moving to San Diego, she has expanded her marketing experience as part of the Balboa Park Cultural Partnership team, a non-profit organization unifying over 28 arts, science, and cultural institutions in San Diego's crown jewel, Balboa Park.

Lew Osteen, Sacramento

Have won awards in Fiction and Poetry. Have had 7 plays produced and one published. Written and published 5 novels. Optioned, produced and multiple award-winning screenwriter.

Liz Ozol, San Francisco

Before joining the SFAC as Arts Education Program Officer, Liz Ozol founded and served for eight years as principal of New Highland Academy, a public elementary school in East Oakland with a vibrant arts

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program. Ms. Ozol's prior history includes working as a Spanish bilingual elementary teacher, teacher coach, dance teaching artist and as an award-winning choreographer and performer in the Bay Area. Ms. Ozol holds an administrative credential through New Leaders for New Schools, a nationally recognized organization that prepares school leaders to transform underperforming students.

Allegra Padilla, Los Angeles

Allegra Padilla, a lifelong Los Angeles resident, has over 10 years experience in collaborating with organizations focused on community organizing, youth development, job development, arts and culture. She received her education in the communities where she worked, Pasadena City College and UC Santa Cruz earning a BA in Community Studies and Art History.

Karen Park, Santa Clara

Karen Park is Arts Program Manager for the San José Office of Cultural Affairs and has worked in various capacities for City's Office of Cultural Affairs since 1994. Initially hired to coordinate the City's capacity-building initiatives for emerging arts organizations including the Multicultural Arts Incubation Program and the Performing Arts Series, she now manages the City's annual peer review grant contract process which guides an annual civic investment of \$2.2 million dollars, and oversees the City's partnership with downtown arts organizations that manage anchor cultural facilities. In 2001, Karen was a contributing writer for *Incubating the Arts*, a comprehensive guidebook for arts incubator development published by the National Business Incubation Association. She has served on several regional grants panels and is currently co-chair of the Arts Loan Fund, a multi-funder collaborative loan program serving the capital needs of arts organizations in the San Francisco Bay Area and neighboring counties. Karen has a Masters Degree in Public Policy from Harvard University and a Bachelors degree in Microbiology from the University of California at Berkeley.

Stephen Perdicaris, Sacramento

Stephen Perdicaris has a multi-faceted career as a professional musician, music educator, and arts administrator. He received his Bachelor of Music degree from the University of North Texas, Master of Nonprofit Administration degree from the University of San Francisco, and was awarded an Associate Certificate with Honors in trombone performance from the Royal College of Music in London. As an educator, he has served in many roles at the University of the Pacific Conservatory of Music (Stockton, CA) since 1993. His current positions include Director of Operations, Director of Pacific Music Camp, Lecturer in Trombone, and Program Director for Brass & Percussion. Mr. Perdicaris has been a member of the Sacramento Philharmonic Orchestra for 18 years and has performed with the Sacramento Symphony (1984-96), the City of Birmingham Symphony Orchestra (England), the Houston Symphony, and many other professional orchestras in northern California orchestras. In 2015, Mr. Perdicaris co-founded "Music Mission San Francisco"; an El Sistema-inspired after-school music program for underprivileged youth in San Francisco's Mission District. This included recruiting students, securing funding and musical instruments, and facilities (located at the Mission Cultural Center for Latino Arts in San Francisco's Mission District). In only one year the program has doubled in size now serving 34 children ages 7-11.

Ampelio Mejia Perez, Tulare

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

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experience in immigration services and deportation defense (family togetherness).

Sarah Peters, Humboldt

Sarah Peters is an artist, administrator, and teacher at Dellá'Arte International and teaches Theatre of the Oppressed at Humboldt State. Previously she worked with Milagro Theatre, Post5, Well Arts, Riverside Performing Arts, and The Musicality Network (Portland OR); Kaiser Permanente's Educational Theatre Program, The Antaeus Company (LA, CA); and Bond Street Theatre (NY, NY). She is a graduate of Dellá'Arte's MFA program, and holds a BFA in acting from the Cincinnati College-Conservatory of Music.

Nancy Petrisko, Yolo

Nancy E. Petrisko joined the Mondavi Center in 2015 as Director of Development. She previously was the executive director of Washington Concert Opera. She has worked as executive director of BlackRock Center for the Arts and the Vocal Arts Society (now Vocal Arts DC). Before that she was director of finance and administration for Washington Performing Arts Society (WPAS). She has held previous positions with the San Francisco Opera and the San Francisco Symphony, as well as serving as an adjunct professor of arts management at American University and as a consultant to a number of arts organizations.

Margaret Pico, Alameda

Margaret R. Pico, Director, Resource and Enterprise Center, is responsible for cultivating a vibrant mix of contributed and earned income at the Oakland Museum of California. A member of OMCA's executive team since 2008, she helped lead the successful \$66 million Museum of California Campaign and OMCA's recent reorganization. She has served as Director of Development at SFJAZZ, Phoebe A. Hearst Museum of Anthropology, San Francisco Performances, Jewish Museum San Francisco, and in various development capacities at SFMOMA. She holds an MBA in Arts Administration.

Holly Piper, San Diego

Professional grant writer for nearly ten years. Currently employed as the Foundation and Government Relations Officer for the Museum of Photographic Arts in San Diego. Additionally, I am the owner of Holly Piper Grant Writing Services. BA and MBA from the University of Redlands.

Manuel Prieto, Los Angeles

Manuel Prieto's design work includes scenic and costume designs for the E! Network, Center Theatre Group, El Teatro Campesino, Cornerstone Theatre Company, Pasadena Playhouse, 24th Street Theatre and the LATC. He is the Executive Director of the Los Angeles Music and Art School (LAMusArt), a non-profit organization providing access to arts education programs to East Los Angeles since 1945. Prieto holds a Bachelor of Fine Arts degree in Theatre Design from the University of Southern California and a Master of Arts degree in Non-profit Management.

Jennifer Procacci, Mendocino

Visual Artist and Arts Advocate living in Covelo, CA. Originally from Philadelphia, PA. BA in Studio Art from Tyler School of Art, Philadelphia PA 2006. Works primarily in the mediums of painting, sculpture, photography, public art, murals, and community based art.

Molly Puryear, San Diego

MOLLY PURYEAR, Managing Director of Malashock Dance, brings seven year's experience in program

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management and administration to her position. She was instrumental in the founding and development of the School in 2007, and as Education Director from 2009- 2014, she was responsible for all aspects of development, facilitation, marketing, employment, partnerships, curriculum development, grant-writing and administration for the School and inreach/outreach programs. She has strategically aligned specific synergies between the artistic and educational pillars in order to create a holistic approach to the relationship between MD's programs, the community it serves, and its funders.

Tina Rath, Contra Costa

California resident for 18+ years. Professional artist exhibition internationally for 25 years with a focus on contemporary studio jewelry, drawing, printmaking and installation with a studio in Oakland. Recipient of grants and residencies University professor and department chair for 12 years. Currently full time artist.

Rachel Reeves, Yolo

I am a young professional in the humanities, arts, and culture world. As the program manager for a new Mellon Public Humanities and Arts program, I work to advance the social value of training in the humanities and arts by placing graduate students in community-based internships. As the administrative director of a new non-profit wind orchestra, I coordinate our educational outreach and build relationships with our local community of artists and arts administrators.

Jennifer Reifsneider, Los Angeles

I earned my MFA from CSU Long Beach in 2011, after 14 years of work in contemporary art museums, including a decade as a Registrar & Curator. Recently, I've exhibited my work at LA's Craft & Folk Art Museum, LA Municipal Art Gallery, High Desert Test Sites, Maloof Foundation, Torrance Art Museum, and Pacific Design Center. I received an Investing in Artist Grant from California's Center for Cultural Innovation and was the first artist-in-residence at Coastline Community College. I have a studio at Keystone Art Space, and work as a Research and Grants Specialist at CSU.

Yolanda Reyes, Placer

Yolanda Reyes was Born on Kessler Air Force Base in Biloxi, Mississippi on December 29th, 1983. Graduated from Stratford High School in Goose Creek, South Carolina in 2002. She attended Trident Technical College in Charleston, South Carolina and majored in Website Design and Computer Animation. In 2006 she transferred to Academy of Art University in San Francisco, California to study fine art photography and cinematography.

Craig Rosen, Los Angeles

I was lead singer, rapper and founder of Static Disruptors a band based in Washington DC. I wrote and produced a rap record in 1982. I produced a documentary for DC public schools about PCP featuring funk music and street theater. MFA from Columbia Univ film school. I produced two shorts, one with Claire Danes in her debut. I taught college after film school. In SF I took part in an acting workshop in the Tenderloin with homeless people participating. I produced another short in LA and an indie feature. I teach poetry to juveniles.

Hannah Rubalcava, Santa Barbara

I have been working in the Arts Education field for approximately six years as the Executive Director for the Orcutt Children's Arts Foundation. In this position I also served as a county Arts Commissioner, on the 17th District PTA, and became involved in the Santa Barbara County Alliance for Arts Education.

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Recently I switched jobs to work for the Santa Barbara County Arts Commission so I could work on a larger scale and to bring more arts to not only schools but the entire county.

Joshua Russell, Santa Clara

VP, Silicon Valley Market Manager, Bank of America. Josh's work is focused on Community Engagement and External Affairs. His job is to coordinate and leverage philanthropic contributions; sponsorship and events; employee volunteerism; and internal and external communications. And, after nearly 12 years working in the nonprofit sector focused on arts, culture and creativity, Josh joined the board of directors of Silicon Valley Creates to continue ensuring that arts opportunities and creative experiences are available for children and adults who live and work in Silicon Valley.

Tony Sauza, Fresno

Tony Sauza is a singer-songwriter, multi-instrumentalist, music educator and producer from Los Angeles, California. He writes, records and performs an eclectic mix of Afro-Caribbean music interpreted through his experience as a Chicano growing up in Northeast Los Angeles. Tony received his undergraduate degree in Ethnomusicology from UCLA and a Masters in Afro-Latin Music from California State University Los Angeles. He served as Director of Music and taught middle school full-time for over 8 years. He has recently stepped out of the classroom to become the Los Angeles Area Regional Program Director for the national non-profit, Little Kids Rock. Tony Sauza has studied voice and guitar with internationally renowned musicians such as Bobby Bradford, Ron Berman, Yalil Guerra, Dr. Paul de Castro, Iris Sandra Cepeda, and Afro-Cuban master drummer, Francisco Aguabella. Tony has performed nationally and internationally for over 20 years in places such as Beijing and Tianjin, China, Mexico, New York, Chicago, and other major cities across the U.S. He is currently touring, recording, and performing with the singer-songwriter collective, Cuicani and also contributes occasionally to the urban Cumbia outfit, Viento Callejero.

Allison Schaub, Los Angeles

Prior to her role as Advancement Associate at P.S. ARTS, Allison Schaub worked for a San Francisco-based organization that focused on building resilient communities through the arts. One of her favorite events to produce was a monthly event for children to meet new friends in their neighborhood by participating in activities led by local Teaching Artists. Allison earned her B.A. in Environmental Studies with a minor in Business from the University of San Francisco. As a LAUSD alumni, Allison is thrilled to return to the creatively-charged community of Los Angeles.

William Schinsky, Riverside

Born Santa Monica, CA; US Army Viet Nam Combat Veteran; BA/MA CSU Fullerton; former Director Visual Art, Southern Arts Federation Atlanta; past panel member Special Exhibitions, NEA, Wash. D.C.; co-founder context contemporary art center, Charlotte, N.C.; founder, Executive Director, CV Art Center, Indio, CA.; board member Dr. Carreon Foundation, Palm Desert, CA. Co-founder, East Valley Arts Foundation, Indio, CA. Primary instructor, More Than Art program, Indio and Murrieta Youth Detention Centers. Art Consultant/Project Coordinator, Art Affaire City of Rancho Mirage, CA.

Joan Schirle, Humboldt

Joan Schirle is Founding Artistic Director of Dellâ'Arte International (DAI), the ensemble known for collaborative creation and global touring since 1977. An actor, playwright, director, deviser, and teacher, her acting work was recognized with a 2006 Fox Foundation/TCG Resident Actor Fellowship. In 2004 she was honored at the 16th Cairo International Experimental Theatre Festival as a leader in the field of

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experimental theatre. She has directed productions at San Diego Rep, the Alley, Bloomsburg Ensemble, A Traveling Jewish Theatre, Touchstone Ensemble, Colorado University, and DAI. She has performed with DAI, Yale Rep, the California Shakespeare Festival, and San Diego Rep. Her solo mask show, *Second Skin*, has been seen in many US and international cities. She has authored/co-authored two dozen plays, including *Elisabethâ's Book* (2014), and *The Big Thirst* (2016) both premiered at Dellâ'Arteâ's Mad River Festival. She plays the title character in the award-winning film, "*Mary Jane: A Musical Potumentary*" (2016). She has over 40 years experience in ensemble, artist-managed governance, community engagement, rural arts, and international exchange. She has served as a grants panelist to the NEA, the CAC and to TCG for many years.

Jennifer Schwartz, Santa Barbara

Jennifer Schwartz has worked for over 15 years as a non-profit arts manager. She currently works as the Managing Director of PCPA - Pacific Conservatory Theatre in Santa Maria, CA. PCPA is a conservatory theatre - aligned with Allan Hancock College -that trains over 100 acting and technical theatre students. This professional regional theatre teaches students in critical classroom work during the day and the students then work with their instructors in our professional shows on the stage. Schwartz 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 Womenâ'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.

Susan Scott, Ventura

Susan Scott has 25 years experience in organizational development, including ten years with artists and arts organizations in California, transforming an abandoned mattress factory into a community-based resource of artist studios and program space; managing a project to increase the sustainability of arts organizations through staff and board training and grants; serving as CEO of a small Equity theatre and, currently, a music festival; serving on City grants panels deciding artist and arts organization awards; leading a campaign to build a performing arts center.

Stacey Shelnut-Hendrick, Sacramento

With more than 20 years of experience in museum education and administration, Stacey Shelnut-Hendrick is focused on making the arts engaging and accessible to broad and diverse audiences. She oversees the Crocker Art Museumâ's Education Department, which serves more than 60,000 people annually through on-site and off-site educational programs, and is instrumental in creating and presenting the Museumâ's visitor experience, touching more than 200,000 annually. Ms. Shelnut-Hendrick oversees a 15-member department that offers are education opportunities for a wide range of audiences both at the Museum and throughout the Sacramento region. During her tenure at the Crocker, Ms. Shelnut-Hendrick has also participated on the For Arts Sake Leadership Team, served on the Any Given Child Steering Committee, the Board of Directors of the California Association of Museums, and the California Department of Educationâ's Arts Education Task Force. She is a 2013

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graduate of the Nehemiah Emerging Leadership Program, a 2011 recipient of the National Coalition of 100 Black Women and was named Arts Educator of the Year by the Arts & Business Council of Sacramento. A native New Yorker, Ms. Shelnut-Hendrick credits her parents for her strong work ethic and love for the arts.

Hannah Sigur, Alameda

Hannah Sigur, Ph.D. teaches arts of Asia at University of California, Davis and San Francisco State University, writes for Khan Academy, and lectures at Bay Area museums. Nearly 4000 people worldwide have viewed her Academia.edu posts on internationalism and contemporary design. Her book examines Japonisme, Arts & Crafts, Art Nouveau, and early modernism. Christian Science Monitor listed her co-authored floral design book in & Year's Best Garden Books, 2010.

Don Simmons, Fresno

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

Kris Sinclair, Sacramento

Kris Sinclair has held the position of Executive Director of the Association of California Symphony Orchestras since 1985. Under her guidance ACSO, which was established in 1969, has grown in size and stature, developing from an organization with a \$4,000 budget to its current budget of \$300,000 and achieving many important milestones on behalf of California's symphony orchestras and choruses. She has been an active partner of the League of American Orchestras, including a frequent presenter at League National Conferences. Sinclair was on the advisory council of the California Lawyers for the Arts and Arbitration Services, a founder and first chair of the California Arts Advocates (CAA), a member of the advisory board for the Midori Center for Community Engagement, and has been a guest speaker at the University of the Pacific's Arts Administration Program. She served as a mentor for the Arts in Crisis program of the Kennedy Center for the Arts and was on Sacramento Mayor Kevin Johnson's committee For Art's Sake. Currently, she is secretary of the Board for the California Association of Nonprofits and serves on its public policy committee. Sinclair attended schools in England and at the College of William and Mary.

Rachel Smith, Los Angeles

Rachel May (Ray) Smith, PhD, is an arts administrator with an academic and practical understanding of the cultural sector. Currently the director of the Corita Art Center in Los Angeles, Ray has held positions with the Skirball Cultural Center, LA County Museum of Art, Dallas Contemporary, and Wexner Center for the Arts. She has been an active volunteer in the communities where she resides including currently serving on the leadership council of Emerging Arts Leaders/Los Angeles.

Krista Smith, Alameda

Krista Smith is a multidisciplinary artist. Since 1999 she has produced, curated, choreographed, and performed in over 100 queer performing arts events and has been featured in several National Queer Arts Festival presentations. Her writing has been published in Femmes of Power, Heels on Wheels Glitter and Grit Anthology, and the Register of Kentucky History. Smith views the arts as vital tool to creating social equity.

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Nurit Smith, Los Angeles

Nurit has two decades involvement in the arts and entertainment social sector as artist and executive. A UC Berkeley grad, her work as a performer and creator has been seen on TV and film and on stages across the country. She has managed positions within varied organizations including Blue Man Group, Highways Performance Space, and for over a decade at the Screen Actors Guild Foundation. Born in Israel and raised in Los Angeles, she currently serves as the Deputy Director of Grand Performances, an internal leader and senior-level thought partner for the 30 year-old free performing arts presenter with one of the most eclectic programs in the country. Nurit is a member of the first cohort of USC/Association of Performing Arts Presenters' Leadership Fellows. She strives to be a collaborator, investigator, student and mentor in all she does.

Kara Smith, Napa

Kara Q. Smith is assistant curator at di Rosa and editor-in-chief of Art Practical. She has worked at numerous arts organization including SFMOMA and the San Francisco Art Institute and has written for several Bay Area publications. She received her MA in Urban Studies from SFAI and her BA in Art History from Birmingham-Southern College.

Kelly Smith-Cassidy, El Dorado

I am a second-generation professional fine artist originally from Scottsdale, AZ. My grandparents and parents have owned several galleries since 1967. I grew up in the arts and have been exposed to many different visual arts disciplines. I studied Marketing and Business Management through Arizona State University and The University of Phoenix. 2017 marks my 20th anniversary as a fine artist. I have served as Secretary and Vice President of the Tahoe Art League. I also write for the Tahoe Mountain News and am working on a book.

Joe Smoke, Los Angeles

Joe Smoke is a Los Angeles based senior executive with more than 20 years of experience putting strategic planning and business ideas into action. He has the magnetism, energy, and leadership skills to support and or develop world-class culture-based agency or department. A superb researcher and critical thinker, Joe maintains a national perspective on current praxes in arts, entertainment, and creative education. Over the past decade he has worked in the private non-profit, public education, and government sectors. Joe is an excellent communicator with diverse stakeholders, as demonstrated by his successful history as an adjunct college professor and lecturer at more than a dozen universities. Young-at-heart and progressive-by-character, Mr. Smoke is interested in innovative tools and cutting-edge practices in culture, design, and social media.

Elisangela Sousa, Santa Cruz

Elisangela "Dandha da Hora" Sousa was born and raised in Salvador, Bahia, and has been a member of one of Brazil's most important musical and cultural institutions since she was six years old. As a lead dancer with Ilê Aiyê, Dandha has shared the stage with Brazilian artists such as Caetano Veloso, Gilberto Gil, and Daniela Mercury. Also with Ilê Aiyê, she has been teaching dance and AfroBrazilian arts for over 20 years, including programs with at-risk youth, and dance workshops all over the world. Based in Santa Cruz, CA since 2003, Dandha teaches dance workshops and lectures on AfroBrazilian culture all over the U.S., and performs as lead singer with the band SambaDãj. She is also on the Board of Directors and an active program coordinator for the 501(c)3 non-profit organization Da African Village.

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John Spiak, Orange

John Spiak is the Director/Chief Curator of California State University, Fullerton's Grand Central Art Center. His curatorial emphasis is on social practice and video. Through an artist in residence initiative, he has hosted artists at GCAC as they work to realize projects with the community. From 1994-2011, he was curator at the Arizona State University Art Museum. In 1997, he founded and was acting director for fifteen years of the annual ASUAM Short Film and Video Festival. He has curated over 100 solo and group exhibitions and currently serves on the editorial board for the journal Museum and Social Issues, the steering committee, Wellness Corridor, Latino Health Access, Santa Ana, CA, and is co-founder of Santa Ana Sites, featuring recent programs with David Harrington (Kronos Quartet) and Backhausdance. His projects have received support from such prestigious organizations as The British Council, Metabolic Studio, Polish Cultural Institute, Efroymsen Family Fund, William Gillespie Foundation, National Endowment for the Arts, and The Andy Warhol Foundation for the Visual Arts.

Mariah Steele, Alameda

Mariah Steele is the founder and Artistic Director of Quicksilver Dance, a modern dance company based in Cambridge, MA from 2010-2015, and now in California's Bay Area. Steele holds a BA in Anthropology and minor in Dance from Princeton University; a Masters from the Fletcher School of Law and Diplomacy at Tufts University, where she concentrated in Non-Profit Management and Conflict Resolution and wrote a thesis about using dance in peacebuilding; and an MFA in Dance from Hollins University. She has performed professionally in the companies of James Martin and Beth Soll in New York City, and with Peter DiMuro's Public Displays of Motion, Sokolow Now!, the Anna Sokolow Archival Company, and Rebecca Rice Dance in Boston. Mariah was on faculty at Endicott College in Beverly, MA for several years and has also taught courses at the Massachusetts Institute of Technology and Santa Clara University. In April 2013, The Boston Globe named Steele a "rising talent" in the arts, and in June 2014 she was nominated for the "Best Choreography" award at the St-Ambroise Festival in Montreal, Quebec. For more information, please see: www.quicksilverdance.com

Richard Stein, Orange

Rick was appointed Executive Director of Arts Orange County in 2008. Previously, he transformed the Laguna Playhouse in Laguna Beach into a major resident professional theatre over the course of 17 years as its Executive Director. Additionally, he has held executive positions with a rural county arts agency, two professional theaters, and two major symphony orchestras. He holds degrees from Columbia and Syracuse Universities. Rick has served on the executive committee of the League of Resident Theatres (LORT) and as a contributing writer to AMERICAN THEATRE magazine.

Terri Steinmann, Santa Cruz

Terri Steinmann is a theatre practitioner and arts educator with over 25 years of experience. She specializes in theatre for youth and community engagement. Currently, Ms. Steinmann is the Artistic Director of WEST Creative Performing Arts, an arts education organization focusing on building literacy through theatre engagement. She has created a mentorship program, training new generation theatre educators. Ms. Steinmann is also a teaching artist in the Montalvo Arts Center summer program.

Victoria Stevens, Los Angeles

Victoria Stevens, Ph.D. is a licensed clinical psychologist, arts education consultant, researcher+educator with a BA with honors in philosophy, cello+ theatre from the University of Kansas. Her research is on the development+ inhibition of creativity in children+adults, with an emphasis on the relationship between

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creative thinking, neurobiology, trauma, emotional development+ affect regulation, the arts+cognitive processes. She develops innovative full+ integrated education curricula, assessments+ training for teachers+ teaching artists for all prek -12 students.

Bettina Swigger, San Luis Obispo

Swigger is currently executive director at Festival Mozaic, a classical music festival in rural San Luis Obispo County. Her prior work includes running a local arts agency, managing a multidisciplinary arts festival at a college, and serving as a peer consultant for the Colorado Arts Council. She served on the Emerging Leaders Council for Americans for the Arts. Trained as a violist, she also has a background as a writer and arts journalist. She has ten+ years board experience and is passionate about all the creative arts. She also hosts a radio show on the local NPR affiliate.

Robynn Takayama, San Francisco

Robynn Takayama has 16 years of grantmaking and community programming under her belt at the San Francisco Arts Commission whose career portfolio includes 12 grant programs in the areas of social justice, capital improvements for art spaces, organization capacity building, special artistic projects, and individual artists with a combined allocation of over \$24M. She is also a Peabody-awarded media maker committed to social justice reporting at KPFA's APEX Express and other public radio outlets.

Suzanne Tan, Contra Costa

Suzanne Tan has over 25 years of experience in museums and cultural organizations in both Northern and Southern California, with past appointments including Executive Director of both Berkeley Art Center and Richmond Art Center; Development Director at Kala Art Institute, Santa Monica Museum of Art, and the Armory Center for the Arts; and Project Manager at the Japanese American National Museum and SFMOMA. She has taught graduate level classes at JFK University's Museum Studies Program, her alma mater, and has served as an American Alliance for Museums Peer Reviewer for the past ten years. Suzanne has also delivered a number of public presentations at national museum conferences and regional venues, and has served on many grant and public art review panels in and around the Bay Area.

Kristin Taylor, Los Angeles

Kristin Vanderlip Taylor, NBCT, M.A. teaches visual art for grades K-8 in the Los Angeles Unified School District, as well as undergraduate students at California State University, Northridge. She is Nationally Board Certified in Early/Middle Childhood Art and was awarded Outstanding Elementary Art Educator of the Year in 2012 by the California Art Education Association. She is a member of the ASCD Emerging Leaders class of 2015 and is currently enrolled in the Educational Leadership, Administration, and Policy (ELAP) doctoral program at Pepperdine University.

Judith Teitelman, Los Angeles

Judith Teitelman brings more than 30 years of experience in helping grassroots and mid-sized organizations and large institutions strengthen their management and resource-generating capacities and effectively plan for the future. Judith is a mentor and professional advisor to artists working in all disciplines. Judith's national consulting practice, established in 1990 and based in Los Angeles, provides a full range of services tailored to meet the unique vision and particular needs of each organization and artist. A member of the International Association of Facilitators since 1997, Ms. Teitelman is a skilled and innovative designer and facilitator of meetings, retreats and focus groups. She regularly works with Boards and staff to institute positive, sustainable change within their organizations. Between 1994 and

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1996 "the last three years of the program" Ms. Teitelman served as a Planning Consultant to the National Endowment for the Arts Advancement Program: assisting organizations in a process of in-depth assessment, financial and statistical data review, and strategic long-range planning, and participating in the development of regional and national seminars and workshops. The Los Angeles County Arts Commission contracted Ms. Teitelman as a Technical Assistance Specialist for more than a decade, and she worked with the Flintridge Foundation's Nonprofit Leadership Program in a similar capacity during the program's four-year history. As planning consultant, trainer and technical assistance specialist, Judith has worked with the California Institute for the Arts' Community Arts Partnership (CAP), East West Players, Redlands Community Music Association/Redlands Bowl, Deaf West Theatre, Riverside Art Museum, Mobile Mural Lab, Bootleg Theater, St. Louis Regional Arts Commission, Detroit's College for Creative Studies, among many others. The services offered by Judith Teitelman Consulting include: long-range strategic planning, needs and program assessments, meeting and retreat facilitation, nonprofit administration training, resource development, board and staff development, and executive leadership coaching.

Molly Terbovich-Ridenhour, San Diego

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

Richard Todd, San Diego

Ric Todd is a professional Arts Administrator and an Arts Educator with more than forty years of experience in advocating for arts education in schools and communities at the local, state and national levels. The bulk of his professional work has been in Michigan and California. Holding offices in the Michigan & National Education Associations and the American Federation of Teachers. Chaired Region 5 of the California Assembly of Local Art Agencies, Coro Fellowship-Coro Foundation & California Arts Council, Panels for the League of California Cities. He was a founding member of the Kalamazoo Public Art committee & program while serving as a Board member of the Kalamazoo Institute of the Arts, City of Kalamazoo, Mi. He serves regularly as a juror and curator for local and regional art exhibitions in Michigan and California. As the first full time Director of Arts & Culture for the City of Chula Vista, he managed and created programs in Public Art, Educational Partnership, Art Festival, Music events, Community Gallery and a Granting Program. He served as staff to the City's Arts Commission and developed a close working relationship with other City Departments. Mr. Todd holds degrees from Mott Community College of Flint, Mi.; 2 degrees from Western Michigan University and has done post graduate work at San Francisco State University.

Eliza Tudor, Nevada

My experience as an arts leader spans the visual, literary & performing arts across 3 continents. From 10 yrs in film and theatre in Australia, to the US to produce opera, Ancient Greek theatre and ballet in the Sierra, I moved to the UK to complete my MA in Cultural Policy and PhD in Creative & Cultural Entrepreneurship. While working as Senior Development Executive at Arts & Humanities at Oxford, I served as Trustee to Magdalen Road Studios (a working studio of 26 professional artists in a regenerating area) and Rosetta Life (working nationally through the Arts with people who live with life limiting illnesses). Returning in early 2015, I have directed Yuba-Sutter Arts and now Nevada County

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Arts.

Holly Unruh, Monterey

Holly Unruh is the Associate Director of the Undergraduate Research Opportunities Center (UROC) at CSU Monterey Bay, where she implements UROC's vision and mission; delivers innovative, high quality, and robust program services; and participates in UROC's engagement in the national undergraduate research dialogue. Prior to coming to CSUMB, she served as the 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, and as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center. During her tenure at the University of California, Holly worked to develop new interdisciplinary arts and humanities courses, coordinated cross-disciplinary residency programs through the IHC's Visiting Artist Program, and built partnerships with numerous off-campus organizations. She has spoken on fundraising for the arts and humanities at local and national conferences, and is currently completing a book, with her colleague Dr. Barbara Walker (UCSB), *A Practical Guide to Funding Your Research: Humanities, Social Sciences and the Arts* (under contract with Routledge).

Alexandra Urbanowski, Santa Clara

Associate Director for SVCcreates, overseeing grant & capacity building programs for local arts ecosystem. Over 2 decades of fundraising, marketing & organizational development experience. Previous leadership positions include COO-American Leadership Forum Silicon Valley, VP-New Hampshire Public Radio & Managing Director-San Jose Repertory Theatre where she directed the project to build the Hammer Theater Center. Boards include School of Arts & Culture at MHP, SJ Convention & Visitors Bureau, 7 Stages Shakes Co. etc. Education: Smith College and Harvard Business School's Executive Education program.

T Valada-Viars, Los Angeles

Over 20 years as an actor/director/teaching artist/professional development/corporate and artists training. She is a SAG eligible actor. She has been a guest director and teaching artist in Croatia, USA, England as well as workshops with Moscow Mime Master; Richman Shepard; Tim Semik; Denithorne-Duriko-WarrenPowell. She has created pilot programs in youth and adult correctional facilities and many underserved population utilizing improvisation, mime, Tango, and devised theatre.

Adrienne Valencia, San Diego

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

Michael Valentine, Riverside

Michael L. Valentine is a Principal of Coffman Valentine Group which specializes in providing commonsense solutions to businesses seeking to improve management processes, employee productivity and customer service. Prior to that, Mr. Valentine spent 20 years with the International

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Business Machines Corp. Over the years, Mr. Valentine advanced into various field and headquarters management positions, earning several awards along the way for outstanding service to the company. He was Music Major at Knoxville College. He served as Managing Director and as a member of its Board of Trustees of the Pro Arte Chorale in NJ. He was also a member of the Theater Advisory Committee at Bergen Community College and has served on the grants panel for the Bergen County Department of Historic and Cultural Affairs in New Jersey. Mr. Valentine was a part of Leadership Knoxville in Tennessee, and was active in the Central Downtown Improvement Project. Since moving to CA, He served on the advisory board of the Center for Public Deliberation, a Kettering Foundation enterprise. Currently he is a member of the Board of the California Chamber Orchestra and of the Murrieta Arts Council. He is also a Voice/Narrator Talent. Widowed and remarried, he has two sons and two grand-daughters.

Jonathan Vaughn, Los Angeles

A native of Nashville and a former resident of New York City, Jonathan is currently Assistant Vice President of Advancement at The Music Center of Los Angeles County. In addition, Jonathan is a writer, actor, director, and photographer. An alumnus of the American Academy of Dramatic Arts (NY), Jonathan is also a co-founder of Lamplighter Productions, based in LA.

Zoot Velasco, Kern

After a 12-year career as a professional dancer, actor, and CAC artist, Zoot ran Arts in Corrections programs for 6 years, built 4 new art centers for the City of Los Angeles, a Boys & Girls Club, and a theatre in Long Beach. He holds a BA in dance from St. Mary's College, and an MBA from Hope International University. He led the Muckenthaler Cultural Center in Fullerton more than quadrupling patrons, programs, members, and budget. Zoot is now CEO of the Kern County Museum. He has authored plays, poems and two books, and teaches Nonprofit Management at CSULB.

Alma Villegas, Los Angeles

Alma Villegas works in Development for artworxLA, based in Los Angeles, where she researches, develops and cultivates support from government, individuals and corporations by creating sponsorship opportunities and events; as well as fundraising, marketing and communication to maximize grant, corporate giving and individual donation revenue. Corporate support Alma has garnered include Sony Pictures Entertainment, WME (William Morris Endeavor), Twentieth Century Fox, Universal Studios, Warner Bros and the W Hotel. Alma is a longtime resident of Hollywood Heights, and is currently serving on the Hollywood Chamber of Commerce Economic Development Committee. Alma's work in other areas includes transportation projects and environmental issues. Highlights include acquiring the City of Los Angeles, Mayor Villaraigosa's signature and support for the implementation of the Marine Life Protection Act and key stakeholder outreach for Metro's Westside Subway Extension. Alma is also the Business Director of chamanvision, a literary/arts studio which she cofounded with her artist/writer husband Gustavo Alberto Garcia Vaca. Alma's career has always been marked with a deep interest in art and music. She began her career in radio, at the pioneering dance music radio station MARS FM in Santa Monica. At Geffen Records, she worked on artwork for now-classic albums by Nirvana and Sonic Youth. At WEA (Warner Elektra Atlantic), she worked in Sales and Marketing for numerous home video and computer gaming titles.

Elizabeth Washburn, San Diego

Visual artist, Elizabeth Washburn, has been working with service members transitioning out of the war zone for the past seven years. In 2010, she founded "Combat Arts San Diego" www.combatartssd.org

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where she provides free art classes, public art opportunities, museum tours, and art exhibitions for active-duty service members and veterans. Elizabeth uses her professional experience as an artist and art teacher to help service members and veterans to access the arts as a means of self-expression and healing. In addition to teaching art for over a decade, Elizabeth has a Master's Degree in Painting from the Laguna College of Art and Design and a Bachelor's Degree in Fine Art. She exhibits her work nationally in galleries and museums.

Jenny Wei, Santa Clara

Jenny Wei is the School & Teacher Programs Director for the Palo Alto Art Center, including coordination of the Cultural Kaleidoscope school outreach program. She came to the Art Center with a background as a museum educator, with several years and several positions at the Smithsonian Institution (most recently, the National Museum of American History) and one year teaching elementary students as a Fulbright English Teaching Assistant in Taiwan. She received her BA in art history and Masters in the Art of Teaching in museum education from George Washington University, Washington

Patricia Wells, Fresno

Co-founded Alma with singer/songwriter Agustin Lira 1981, singer/guitarist in Smithsonian Folkways release "Songs of Struggle & Hope" by A Lira 2016; Artist in Residence AIC artist 1990 - 2003; Co-founded Teatro Inmigrante in 1999; co-founded Generaciones Music Project in 2010. 1 of 72 women chosen for "Mujeres de Conciencia" by Victoria Alvarado (Floricanto Press, 2009), "A tribute to Latinas who have made a definite and long standing contribution to the Hispanic community and country at large. www.teatrotierraonline.org

Lee Werbel, Los Angeles

With more than 20 years experience in non-profit administration and grantmaking and more than ten years of community activism, I have been a Senior Program Officer with First 5 LA (a child-advocacy funder/organization created by California voters to invest tobacco tax revenues in programs for improving the lives of children in LA County, from prenatal to age 5) for the past 9 ½ years. In that capacity, I served as the lead to monitor and provide oversight of the development and implementation of Community Capacity Building programming our the place-based effort, Best Start Communities; and served as lead to monitor the Community Opportunities Fund grants (\$13 million"46 grants) and develop and implement seven ARRA Matching grants (\$3 million). Most recently, I was a member of the FY 2015-2020 Strategic Plan team of four to oversee the development of the plan (approved November 2014) and the implementation plan and manage various projects in the Program Development Department including a \$15 million Substance Abuse project with the County of Los Angeles Public Health Department and \$20 million Parent Child Interactive Therapy project with the County of Los Angeles Department of Mental Health. I am most proud of my prior work with the Los Angeles County Music and Performing Arts Commission (now Los Angeles County Arts Commission).

Danielle Whitmore, Placer

Danielle Whitmore, Executive Director brings her thirty years of administrative experience, knowledge and tireless advocacy for the arts to benefit Blue Line Arts as their executive director. Having served the past eleven years as the executive director of YoloArts (Yolo County Arts Council) she has honed her skills including managing, implementing and coordinating art education and public art programs, and served as the public art consultant for the County of Yolo, municipalities and local businesses. With a professional background in the field of marketing and public relations Whitmore fosters the relationships between artists and the public, while working to strengthen the partnerships between the arts, government and the business community.

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Michelle Williams, Santa Cruz

Michelle Williams has been the Executive Director of Arts Council Santa Cruz County since 2009. She previously served as Executive Director for Arts Council Napa Valley for five years where she successfully advocated for the first significant public funding for the arts in the county and oversaw the creation of a 3-year Community Cultural Plan. She has served on panels for the CAC and NEA, and has presented across the country on topics such as arts funding, arts advocacy, program development, public art, and building partnerships. She serves on the board of the Santa Cruz Convention and Visitors Council, Tannery Arts Center, and the Advisory Board of the Santa Cruz Children's Museum of Discovery. Her current focus is shepherding the Arts Council into a new era of visibility, relevancy, and innovation, and using the arts as a vehicle to strengthen and connect her community. Michelle was raised in the arts and studied cello, piano, bass and voice before focusing on theater and writing. Earning a BFA in Musical Theater, she worked in theaters and recording studios across the U.S. and internationally. She has written for online publications such as Slate.com and pens "The Work of Art" blog at <http://workofartsc.wordpress.com>

Shelby Williams-Gonzalez, Los Angeles

Shelby Williams-Gonzalez brings 16 years of experience in the arts and arts education field to Arts for LA. Shelby has taught dance and performing arts for Los Angeles Unified School District and the California Dance Institute, worked as the Assistant Stage Director for LA Opera's Education Program and most recently served as the Artistic Director for artworxLA. She continues her artistic career as dancer and choreographer for Viver Brasil "a dance and music company dedicated to bringing the rich cultural experience of Bahia to the stage. Shelby is a 2013 Fellow of Leadership L.A. "a program of the Southern California Leadership Network and a 2016 Fellow for the Courage to Lead Program sponsored by the DurfeeFoundation. She holds a B.A. in Dance and Cultural Anthropology from the University of California, Berkeley.

Karen Wise, Los Angeles

An anthropologist by training, Karen Wise is an educator, archaeologist, curator, non-profit and museum leader. From supervising Native American Upward Bound students in residential field schools to working with graduate students in the classroom and the field, Karen is a dedicated educator and mentor. She has worked closely with communities in the U.S., Peru and Bolivia developing exhibits, programs and other collaborations. She is a change agent who excels at facilitating conversations and collaborations among groups with different professional and personal backgrounds.

Christian Wolf, Los Angeles

Christian's background in the arts is as eclectic as they come. He has worked as a performer, writer, producer, director, presenter (20+ years for venues from 199 to 1,500 seats), arts administrator, acting teacher, graphic designer & Artist manager. In addition to his current duties as the Artistic & Executive Director of the Torrance Cultural Arts Center Foundation, Christian has also served on the board of California Presenters, and currently sits on the board of Western Arts Alliance.

Dawn Yamazi, Los Angeles

Dawn has worked throughout the arts and entertainment industry supporting the talent, design and creative resources for the concept development and production of animated films and shorts, theme park ride shows and attractions, consumer products, branding, marketing, and the health and well-being of creative environments. Currently as Director, Talent Development & Outreach, at Walt Disney Animation Studios, Dawn is responsible for next generation artists as well as the sharing of our craft to

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around the globe. Former companies include Universal Creative, Saban & Hall

Amina Yee, Alameda

Amina Yee is the Curatorial Assistant at the Oakland Museum of California (OMCA) where she helps develop interdisciplinary exhibitions on California art, history, and natural science. Her recent projects at OMCA include "All Power to the People: Black Panthers at 50" (2016-17), the award-winning "Pacific Worlds" (2015), and "Fertile Ground: Art and Community in California" (2014). Yee holds a BA in Art History from UC Berkeley, with a focus on participatory art. She is a proud resident of the Bay Area and an Oakland native.

Torange Yeghiazarian, Alameda

Torange Yeghiazarian is a playwright, director, and translator. She is the Founding Artistic Director of the San Francisco-based Golden Thread Productions, the first American theatre company devoted to the Middle East. Plays include ISFAHAN BLUES, 444 Days, THE FIFTH STRING: ZIRYABS PASSAGE TO CORDOBA, and CALL ME MEHDI, included in & Salaam. Peace: An Anthology of Middle Eastern-American Drama, TCG 2009. Torange has contributed to The Drama Review, the Encyclopedia of Women and Islamic Cultures, and Cambridge World Encyclopedia of Stage Actors.

Meldia Yesayan, Los Angeles

Meldia Yesayan is the Managing Director of Machine Project. She oversees the organizations administration, finance, board and development. She was formerly a consultant for a number of non-profit art organizations, including Freewaves LA and International Arts & Artists, providing strategy, development and operational guidance. Prior to moving to Los Angeles, Meldia held leadership positions at Sotheby's auction house and Muse Film and Television, an arts documentary production company in New York. Meldia is particularly interested in creating contexts for cross-disciplinary partnerships and emergent arts organizational models. Meldia made a transition to the arts after a career in the legal industry practicing new media law. She was a legal fellow at WITNESS, an international organization that trains and supports activists using video in their fight for human rights. She received a JD and BA from UCLA and a professional certificate in Art Appraisal Studies from NYU.

Kara Young

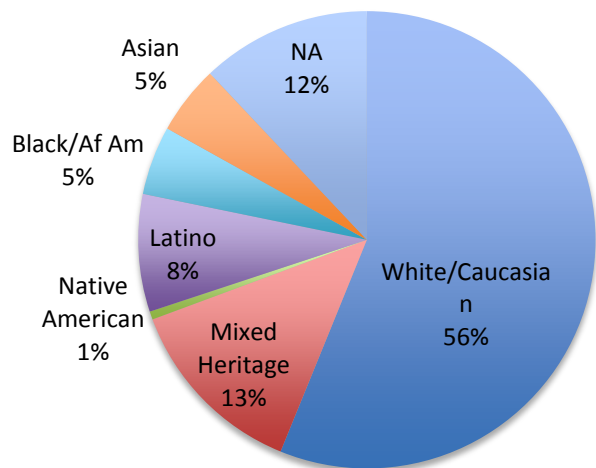
Kara is creative coordinator at the non-profit Housing Corporation of America, where she also oversees the yearly scholarship application process. Previously she has worked with the Boys and Girls Clubs of America, at Byte Back-a digital literacy non-profit in Washington DC, and as a Peace Corps Youth Development Volunteer in southern Morocco. She graduated from the University of Texas-AUSTIN with a degree in Radio/Television/Film, and a minor in puppetry.

Alan Ziter, San Diego

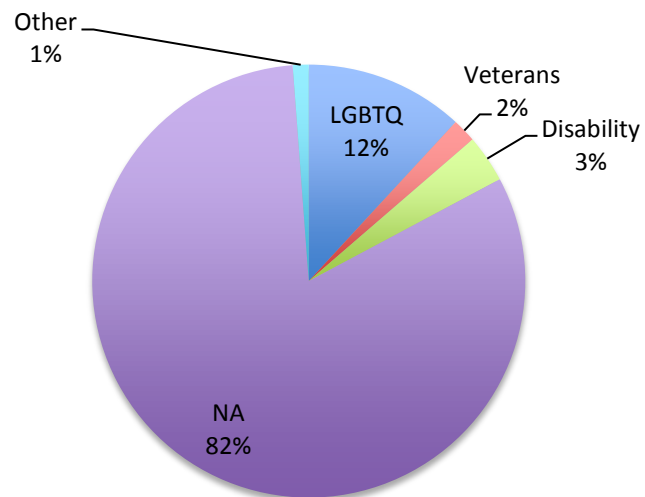
2004 -present, Executive Director of the NTC Foundation, overseeing restoration of 26 historic Navy buildings as ARTS DISTRICT Liberty Station; Founding board member and former chair of the California Arts Advocates; Founder in 1989 and current co-chair of the San Diego Regional Arts and Culture Coalition; 7 years on the San Diego Tourism Authority board; 3 years on the San Diego Regional Chamber of Commerce board; Past board member of Art of Elan; and, 1986 - San Diego Performing Arts League, Executive Director.

TOTAL PANEL APPLICANTS

Ethnic Identifiers

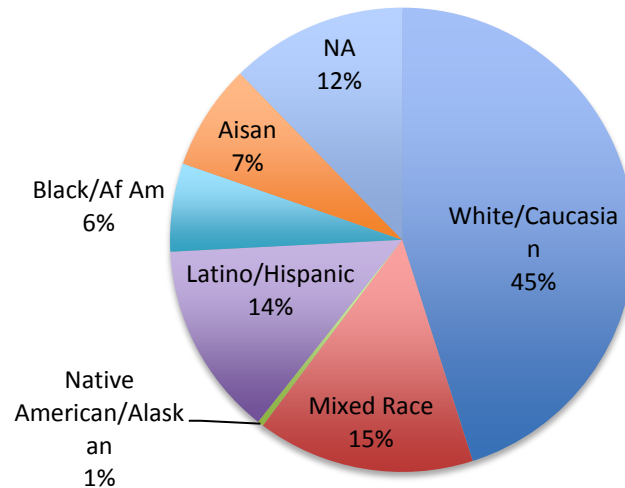


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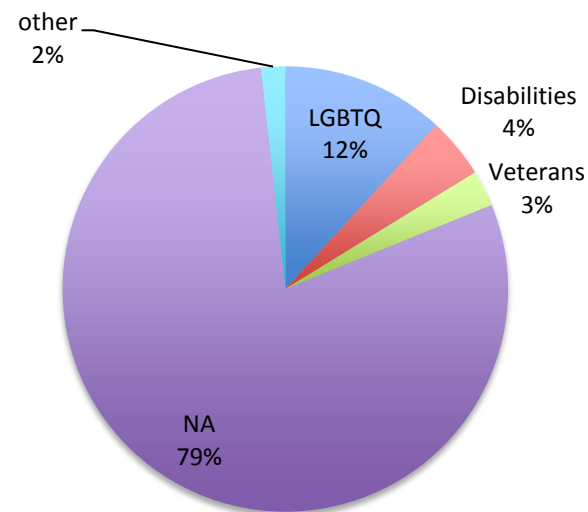


SELECTED PANEL POOL

Ethnic Identifiers

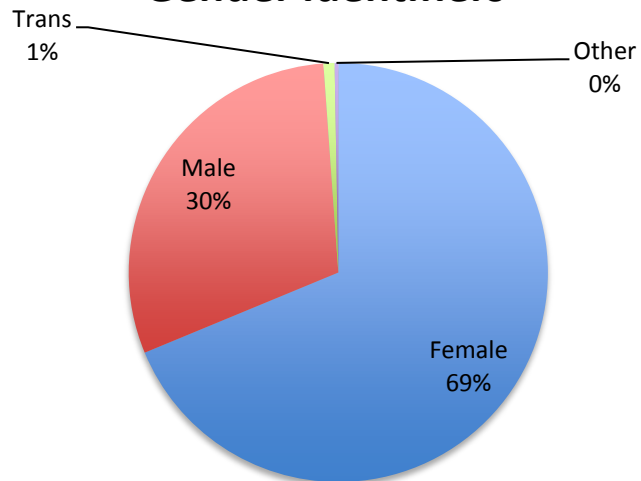


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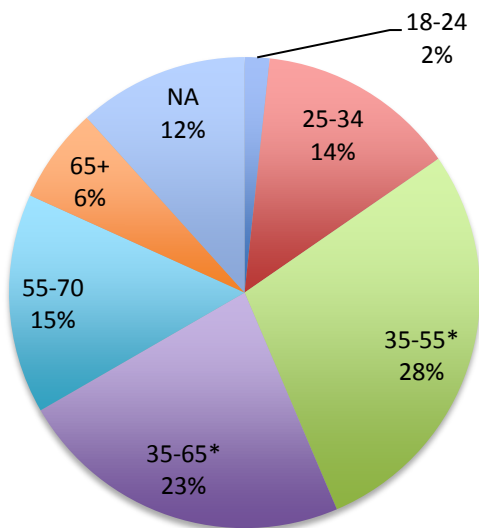


TOTAL PANEL APPLICANTS

Gender Identifiers

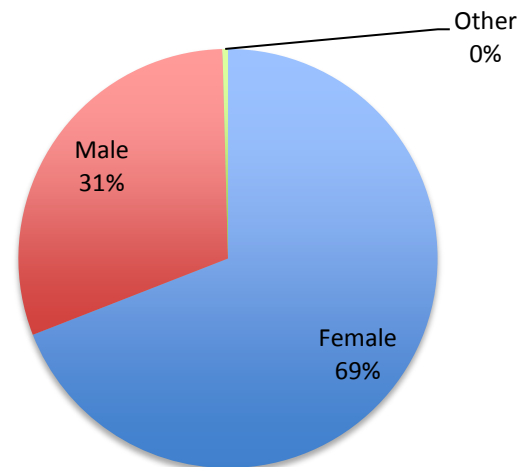


Age Identifiers

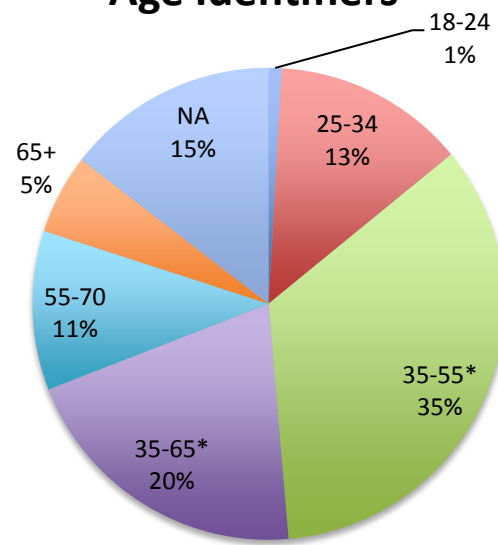


SELECTED PANEL POOL

Gender Identifiers



Age Identifiers



TAB U

To: Council Members

**From: Shelly Gilbride, Programs Officer
Jaren Bonillo, Program Manager, SLP Program**

Date: January 20, 2017

Re: State-Local Partnership (SLP) Guidelines Revision Memo

FY2017-18 SLP Guidelines

The State-Local Partnership program is the first set of guidelines for the FY2017-18 grant cycle to come to Council for review and approval. There have been minimal changes to the SLP guidelines from the previous year. This year, the CAC will continue to transition the Poetry Out Loud Program (POL) into the State-Local Partnership program requirements. The POL application process and coordination award will be administered through the SLP application. While POL will be included in the SLP application process, participation in POL will have no effect on the competitiveness of an SLP application as it pertains to the SLP Review Criteria for FY17-18. While the POL application is included in the SLP application process, it will be adjudicated separately during this transition. As we transition the partnerships and onboard new SLPs as POL Partners, it is our goal to have all SLPs implementing POL in their county by FY18-19 to sustainably scale POL throughout the state.



State-Local Partnership

2017-2018 Grant Guidelines

Deadline: June 23, 2017, 5:00 PM – (online submission)



The Mission of the California Arts Council, a state agency, is to advance California through the arts and creativity.

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California

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Office Hours

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Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members who serve staggered terms. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Mission: To advance California through the arts and creativity.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Meeting dates and locations are posted at www.arts.ca.gov. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are granted only on the following grounds:

1. Panel's assessment was based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's recommendation; and/or
2. Incorrect processing of the required application material such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: Dissatisfaction with award denial or with award amount is not grounds for appeal.

Requirements: The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity, and appropriate credit for CAC partial support.

STATE-LOCAL PARTNERSHIP

2017-2018 GRANT GUIDELINES

DEADLINE: June 23, 2017, 5:00 PM

Apply at cac.culturegrants.org



Background

The State-Local Partnership program provides grant opportunities for general operating support and technical assistance for county-designated local arts agencies.

Purpose

The purpose of the State-Local Partnership (SLP) program is to foster cultural development on the local level through a partnership between the California Arts Council and county-based local arts agencies throughout the State. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership to stimulate and enable individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

State-Local Partners are local arts agencies officially designated to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the diverse communities of their county. A local arts agency is defined as a nonprofit organization, or an agency of city or county government, officially designated to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the community as a whole.

The goals of the State-Local Partnership program are:

- To increase public awareness and participation in the arts of all cultures.
- To broaden public and private support for the arts.
- To serve the diverse cultural needs of California's local communities.
- To encourage and promote arts in education.
- To foster local and regional partnership and collaboration.

Poetry Out Loud Partner Agencies: SLPs serving as Poetry Out Loud (POL) Partner Agencies, please review the **ADDENDUM: State-Local Partners and Poetry Out Loud Implementation**.

Eligible Funding and Request Amount

The California Arts Council anticipates an allocation of \$1,800,000 to the SLP program in 2017-18. Requests for general operating support may be made for up to \$35,000. SLP grant requests plus match cannot exceed 50% of an organization's total income from its most recently completed fiscal year.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required match.

Eligible In-Kind Match:

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract.
- In-kind donations by state entities are ineligible.

Applicant Eligibility

- Applicant organization must be designated by resolution of their county board of supervisors to serve as the local partner.
- Applicant organization must meet the legal eligibility requirements of all California Arts Council program(s) grantees listed under Requirements on page 2.
- Organizational programs must be accessible to the general public.
- Applicants must complete a Cultural Data Profile through DataArts <http://www.culturaldata.org/> (formerly the Cultural Data Project) and submit a Funder Report at the time of application.
- SLP grantees may not apply for SRN support, with the exception of when the SLP is serving as a fiscal sponsor for a distinct network that is not supported by the CAC through the SLP program.
- Matching funds requirement for this program must be met.

It is recommended that the state-local partners maintain a public office accessible during normal business hours and staffed by, at minimum, a part-time director/professional administrator. In unique situations, exceptions can be made.

Regional Partnerships: Regional partnerships that serve multiple counties may be eligible to apply. Funding is prorated based on the number of counties in the partnership. Regional partnerships may include a legal merger of two or more partner agencies or a consortium of applicants. Regional partner applicants must give evidence of service and program equity to all participating counties.

Cities: Currently two cities, Los Angeles and San Diego, due to their population size, participate in the State-Local Partnership program. Additional cities are not eligible to apply. New applicants must serve a county or a partnership of counties.

Grantee Responsibilities

Funding for general operating support is awarded as a contract for services between the local partner and the California Arts Council. Local partners must:

- Attend CAC convening.

- Host meetings for the CAC as needed, without charge, when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the local partner.

Application Process

CAC Culture Grants is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at www.arts.ca.gov and via the portal at <https://cac.culturegrants.org>.

Review Criteria

A peer review panel will evaluate applications based on the following criteria:

Local Arts Networking and Facilitation: Degree to which the organization serves as a resource in the development of local cultural activities; serves as a link between individuals, organizations, businesses, and government; provides technical assistance to constituency; and supports the development of cultural policy and planning.

Access, Equity and Community Engagement: Extent to which the organization promotes and fosters the artistic and cultural diversity of the community; ensures access and equity in the development and participation of quality arts programs and activities; recognizes and includes the entire geography of a county and embraces community members of all income levels, cultural backgrounds and people with disabilities; and encourages and promotes arts education projects.

Fiscal Leadership and Management: Organization is able to demonstrate a diversity of income from both public and private sources; adequate artistic and administrative staff; appropriate budget, including levels of staff compensation with strong opportunities for staff development; effective governance policies and structure; a governing body that is representative of the community and diverse in professional skills; and demonstrate ongoing strategic planning and implementation.

Peer Panel Evaluation and Ranking Process

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

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

6	Exemplary	Meets all of the review criteria to the highest degree possible
5	Strong	Meets all of the review criteria in a significant manner
4	Good	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
3	Marginal	Does not meet the majority of the review criteria in a significant manner
2	Weak	Significant inadequacies in addressing review criteria
1	Ineligible	Inappropriate for CAC support: incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements

California Arts Council Decision-making

The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's recommendations, the Council will take into consideration the panel's recommendations and make final funding decisions at a public meeting.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand for that funding, and/or the rank a proposal receives from the peer review panel.

Should a grant award be made for an amount less than the request amount, the applicant will be required to confirm that the goals of the original request can be met or modified with a lesser grant award.

What the CAC Does Not Fund

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit

- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant period

SLP Timeline

April 18, 2017	Application Available
June 23, 201, 5:00 PM	Application deadline (online)
Late September	Funding decisions
Late September	Funding notifications
October 1, 2017 – September 30, 2018	Funded activity period

Grantee Requirements

- To better inform our elected representatives as to the value of the arts and the use of state funds, successful applicants must return (along with signed grant agreements), copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for this grant.
- Use CAC and National Endowment for the Arts (NEA) logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC and the NEA on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.”*
- Provide verbal credit when discussing programs supported by this grant.
- Submit a Final Report summarizing grant accomplishments at the end of the grant period.

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact Jaren Bonillo, SLP Program Manager at jaren.bonillo@arts.ca.gov or (916) 322-6584.**

ADDENDUM: State-Local Partners and Poetry Out Loud Implementation

SLPs will receive an additional POL coordination award of \$2,300, plus a Travel Stipend for the county champion and their chaperone to travel to and from State Finals Competition, in an amount based on their geographic distance to Sacramento.

POL Purpose and Funding Amounts

Poetry Out Loud grants provide for the coordination of program implementation on the county level by Partner Agencies. Grant funds are to be used for the following purposes:

- **Coordination:** \$1,500 of the grant is to be used to compensate staff labor in planning and executing the Poetry Out Loud program at schools around the county. Please see “POL Project Requirements” below for an overview of these responsibilities.
- **Coaching and Teacher Training:** All POL grantees will receive \$800 for coaching and training purposes. These funds may be used to retain a POL Poet Teaching Artists, other in-class poet instructors, and/or to offer professional development opportunities for classroom teachers. These opportunities might include hosting a workshop for interested teachers or hiring a consultant to assist a cohort of teachers in incorporating POL into their curricula.
- **Travel Stipend:** The final portion of the grant, the amount of which is determined by the CAC based on the Partner Agency’s proximity to Sacramento, subsidizes travel costs to and from the State Finals Competition for the county champion and his or her chaperone.

Matching Funds

Matching funds are *not required* for any portion of POL funding. While a match for POL support is not required, POL Partner Agencies are encouraged to identify additional revenue streams to support POL activities wherever possible.

POL Project Requirements

The following are the required responsibilities of the grantee in the coordination of the Poetry Out Loud (POL) program within their county.

- SLPs implementing POL in their counties are responsible for following POL Project Requirements and completing all Scope of Work duties, as provided at the beginning of the POL cycle.
- Publicize the availability of the POL program throughout county.
- Serve as liaison to Lead Teachers and facilitate the registration of participating schools.
- If Partner Agency will be working with Poetry Teaching Artist, serve as liaison between Lead Teachers and Poetry Teaching Artists, providing support for Poetry Teaching Artist participation; and accept invoices and provide payment in full.
- Facilitate classroom and school participation through the distribution and implementation of curriculum materials.
- Provide support for the planning and monitoring of school-wide competitions.
- Coordinate and produce a County Finals competition, to take place on or before **February 15, 2018**, providing County Final results to CAC.

- Include CAC on communications with County Champion and their Chaperone regarding preparation and logistics for State Finals participation.
- Disperse transportation stipend to the County Champion and their Chaperone and assist as needed with travel arrangements to and from the State Finals competition.
- Provide general marketing and publicity support for POL.
- Use CAC and NEA logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletter, leaflets, publications, etc.) that specifically reference POL.
- Pursue additional financial support (from individuals, foundations, corporations etc.) for project implementation and travel arrangements for County Champion, as needed.
- SLPs implementing a POL program will be required to complete the POL Final Report and submit CAC/NEA survey along with the SLP final report.

POL Application Process

SLPs implementing POL in their counties will indicate their participation within the SLP Application via CAC Culture Grants <https://cac.culturegrants.org>. This indication will activate the necessary POL form pages.

In addition to standard applicant information, the POL application requests the following:

- Indication of a minimum of two participating schools in the county, including information on key contacts at those sites.
- Dates for countywide competitions, to take place no later than February 15, 2018.
- Plan for use of Coaching and Training funds.

Review Criteria and Application Evaluation

For FY17-18, as new SLPs onboard to become POL partners, participation in POL will have no effect on the competitiveness of an SLP application. While the POL application is included in the SLP application process, it will be adjudicated separately during this transition.

For questions regarding the Poetry Out Loud program and this Addendum, contact **Josy Miller, PhD, Arts Education Programs Specialist** at josy.miller@arts.ca.gov or (916) 332-6385.

TAB V



Memorandum

California Arts Council

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

Date: February 2, 2017

To: Council Members

From: Craig Watson, Director

Re: Council Discussion on Safe and Accessible Artist Live/Work Spaces Following Tragic Oakland Ghost Ship Fire

Background

We know that the challenges facing our state's arts community related to affordable and accessible live and work spaces have been an ongoing concern of this Council. This has been particularly true following the tragic incident that took place in Oakland on December 2, 2016.

Since this tragic event, we have been participating in formal and informal conversations with state legislators, with local artists, and with other key partners invested in these issues.

We are still collecting responses to a survey issued several weeks ago with the goal of gathering concrete data and local examples of the displacement or anticipated displacement of artists from their homes and/or work spaces. This data could be used to inform state and local lawmakers as they work to find solutions to these pressing challenges for artists, arts organizations, and low-income individuals.

Survey responses so far indicate that many individuals fear possible displacement given or hardship but fewer are facing immediate action at this time. This could indicate that actions are yet to come (as we know these processes take time) or that those facing immediate displacement or hardship are unable to or uncomfortable sharing their story at this time. Responses have been submitted primarily from the Los Angeles and Bay Area regions; though we are aware of hardships taking place in other regions in the wake of the Ghost Ship Fire (see attached press articles).

We have also proposed the development of a significant compendium to this year's statewide creative economy report (Otis Report) that would specifically examine issues surrounding artist live/work spaces in California. We are encouraging this as a central topic to be explored at a future legislative hearing of our state's Joint Committee on the Arts.

Purpose of Discussion

Approximately 1 hour will be allocated for the Council to discuss these issues at our meeting. We know that many of you have been hearing concerns from your own local communities. Our Executive Committee felt it would be beneficial to dedicate this time for an open discussion of these issues at our public meeting.

Update on Related Legislative Policies Under Consideration

We are aware that at least three state legislators are taking steps to propose legislation during this 2017 legislative cycle to address the need to ensure safe spaces for California's arts and creative communities. While specific language has yet to be developed, this legislation will aim to serve to prevent tragedies like the Ghost Ship Fire in Oakland and create opportunities for the arts community to have affordable spaces to live and work.

February 17th is the deadline for bills to be introduced, and these members are currently convening ad hoc groups, including representatives from organizations such as Artspace and the Community Arts Stabilization Trust, to best understand the existing needs and possibly find creative and feasible solutions.

As members of the California Arts Council and staff, we can work to gather information and foster connections to assist these legislators. In addition, we can help spread the word about legislation once it is introduced and respond to questions from the public and other legislators about what a piece of legislation like this will accomplish. However, as a reminder, we cannot play an advocacy roll when it comes to any piece of proposed legislation. Council members cannot testify or write letters of support for any legislation without approval from the Governor's office.

Attached Resources:

We've provided the following items in this tab as background and support materials to inform the Council's discussion:

1. Statement from Council on Ghost Ship Fire issued 12/7/16
2. Recent press articles documenting displacement/hardship in various communities
3. Copy of Survey Issued by CAC

December 7, 2016

CALIFORNIA ARTS COUNCIL STATEMENT FOLLOWING THE GHOST SHIP FIRE IN OAKLAND

Sacramento - California Arts Council members and staff issued the following joint statement in response to the tragic fire at the Ghost Ship artist live/work space in Oakland on December 2nd that resulted in multiple fatalities and injuries:

"Our thoughts go out to all who have been affected by the horrible tragedy at the Ghost Ship artist space. We are deeply concerned by the reality that so many artists across California are not able to live and work in spaces that are safe - either in structure or in spirit. This unimaginable incident is a painful reminder of a critical challenge facing artists in many of California's communities. On behalf of the California Arts Council we express our deepest condolences for the artists and individuals lost, and we share our hopes for healing and strength in Oakland's remarkable creative community and beyond."

The California Arts Council will adjourn its December 15, 2016 business meeting in honor of the victims of the Ghost Ship fire.

Resources

The "Fire Relief Fund for Victims of Ghostship Oakland Fire" is accepting donations in collaboration with the Oakland Mayor's Office and the Red Cross. More information is available at <https://www.youcaring.com/firevictimsfoaklandfiredec232016-706684>

On December 6th, Oakland Mayor Libby Schaaf announced \$1.7 million in philanthropic funds to support sustainable, long-term solutions to creating affordable, safe spaces for Oakland's artists and arts organizations. Though this support has been in development for many months, these funds are especially important and prescient in light of this recent tragedy. More information is available at <http://www.nccf.org/oakland-mayor-libby-schaaf-announces-major-1-7m-philanthropic-investment-to-help-create-safe-affordable-space-for-oaklands-arts-community/>

#

The mission of the California Arts Council, a state agency, is to advance California through the arts and creativity. The Council is committed to building public will and resources for the arts; fostering accessible arts initiatives that reflect contributions from all of California's diverse populations; serving as a thought leader and champion for the arts; and providing effective and relevant programs and services.

Members of the California Arts Council include: Chair Donn K. Harris, Vice Chair Nashormeh Lindo, Larry Baza, Phoebe Beasley, Christopher Coppola, Juan Devis, Kathleen Gallegos, Jaime Galli, Louise McGuinness, Steven Oliver, and Rosalind Wyman. Learn more at www.arts.ca.gov.

Oakland Warehouse Artists Unite to Stay Safe — And to Petition City Hall

By Cy Musiker JANUARY 17, 2017

In the Bay Area, artists and makers are banding together because they're spooked.

"This stuff makes me feel, oh my god, I have to go more underground," said one San Francisco artist at a recent fire safety event. She wouldn't give her name, for fear of attracting attention — like the two recent safety inspections that came after a complaint from a neighbor, despite her live/work space being legal.

"I don't want to come from a place of fear. And now we're all kind of like, oh my god, are they going to come and get us next."

While artists in the Bay Area have spent the past month mourning the 36 people killed in the Ghost Ship Fire, they've also been organizing to protect unconventional, sometimes illegal, studio spaces. And they have good reason to worry: one artist group estimates that cities and landlords have shut down 20 artist and maker spaces nationwide in the past month.

It's a Catch-22 for some: those living in warehouses can't ask city departments for help with safety upgrades without alerting the powers that be to their existence. So they're turning to grassroots organizations working as underground safety consultants.

"We tried to create an intake," said David Keenan, an organizer with the DIY Safety Group, a coalition of artists, makers, contractors, and electricians. "Someone would email (us), saying, 'Oh god, I've got this notice of inspection tomorrow, I'm trying to make it safer, can you guys help.'"

Keenan said the safety group then sends out experts to fix the problems — experts who know the minutiae of the fire code. "Your fire extinguishers aren't tagged right," he says, "or they're at the wrong height — or they're not there."

Another group, We the Artists of the Bay Area has been providing similar help.

A few days ago, a steady stream of artists stopped by a West Oakland studio to pick up free fire extinguishers and get trained on how to use them. We the Artists had posted the giveaway on its Facebook page.

"You know when you're living on the edge, behind the curtain in some of these spaces, your responsibility is almost tripled as far as life safety," said Dave X. He had rigged up a propane stove to burst into flame so tenants could practice using a fire extinguisher the right way.

Dave X manages events with fire and fireworks at the annual Burning Man festival. We the Artists, he said, is doing a kind of harm-reduction program to make legal and illegal studios safer.

“I hate to liken it to a needle exchange,” Dave X said, between demos. “But in a way it kind of is. People living in the fringe come to seek out safety services where they can, without exposing themselves to the repercussions of maybe going to a city agency to ask for that help.”

Still another artists group, the Oakland Warehouse Coalition, has proposed a moratorium on evictions, and is asking the City Council to vote on it at their meeting scheduled for Jan 25.

“Our most at-risk and marginalized tenants are low-income people of color, immigrants, working class people, queer people, transgender, artists and musicians,” said Warehouse Coalition co-founder Jonah Strauss at a recent city council hearing. “These folks are crucial to maintaining our civic and cultural and racial balance, and we owe it to our people to keep Oakland diverse and protect them.”

Even the most safety-conscious artists and makers have felt under attack. DIY Safety Group’s David Keenan is also an organizer with the Omni Commons, a group of maker collectives that recently bought an old Italian clubhouse in North Oakland. He showed me around the sprawling space, built in 1934. One room was cluttered with computers (the hacker collective Sudoroom) and lab equipment (the biohacker collective Counter Culture Labs). Keenan explained how the group did all its own code and safety upgrades.

“This is an exit sign with what’s called bug eyes,” Keenan said, standing in a doorway equipped with an exit sign plus battery and emergency lights.

Next to the doorway Keenan pointed to a DIY exit map, made by the collective, saving the five thousand dollars they’d been quoted for the service. “And they’re stamped and signed by the fire marshall, everything’s to code. The exact inches of the text. The colors of the stairs, the fact that this is a non-reflective plexiglass panel that’s exactly a ¼ inch thick.”

But just before Christmas, a senior Oakland building inspector threatened to revoke the building’s status as a meeting and maker space after misreading an old insurance map showing fire hazards in the neighborhood.

“I would say it’s an act of bad faith by the building official,” Keenan said, “who basically had an agenda, probably based on a fear of liability for the city; a knee-jerk reaction to shut down all assemblies.”

Keenan challenged the inspector’s reading of the map, and won the dispute.

Oakland officials say they’re still fine-tuning the balance between safety and protecting artists and makers against eviction. “We’ve learned a lot from that,” said Assistant City Administrator, Claudia Cappio, referring to what she called “the Omni Commons screwup.”

“Part of it is making sure that our on-the-ground folks have really consistent and clear direction from us,” Cappio said. “That’s in process.”

City officials around the Bay Area say they have to be extra conscious of safety after the deadly fire in the Ghost Ship warehouse, the inside of which Oakland fire officials had never inspected. “Safety first is a really big principle in all of this,” Cappio said. “And not to overreact, but there is an increased level of scrutiny.”

Last week, Mayor Libby Schaaf issued an executive order that puts a high priority on avoiding eviction. City inspectors are ordered to give landlords with illegal units 60 days to come up with a safety plan, and more time to make necessary improvements, as long as there's no immediate threat to tenant safety.

“While this executive order will not make everybody happy, it is a clear path that we believe does the best job of maximizing both safety as well as our need to preserve housing and creative space.”

Schaaf says the city has money from a housing bond and other sources to help landlords pay for safety improvements, so long as they can guarantee that rents will remain affordable. And she's backing a measure from City Councilwoman Rebecca Kaplan that would provide tenants more relocation money if they are evicted due to code violations.

The executive order, Schaaf says, is a direct response to the lobbying of artist and maker groups. The question now is: will landlords join the effort?

Article Link: <https://ww2.kqed.org/arts/2017/01/17/oakland-warehouse-artists-unite-to-stay-safe-and-to-petition-city-hall/>



FRESNO ART COMMUNITY FORCED TO SHUT DOWN IN WAKE OF DEADLY GHOST SHIP FIRE

January 2, 2017

FRESNO, Calif. (KFSN) -- Since Oakland's deadly Ghost Ship Fire, fire departments across the country are cracking down on illegal warehouses. In Fresno, tips led firefighters to inspect and shut down a local gallery.

Along H Street in Downtown Fresno sat a warehouse full of dreams. Arthouse is a creative space full of promise for starving artists, but

that will come to an end this month. The artist commune will shut its doors for good.

"Yeah it's very tough," Chris Geigle said. "It's like our baby."

Owners Geigle and Adam Mena say they didn't see this day coming even after the fire at Oakland's Ghost Ship warehouse killed 36 people.

But the tragedy dominated national headlines and soon tips started flooding in to the Fresno Fire Department.

"When you are an artist, you are just using a paintbrush and some paint," Geigle said. "How dangerous can that be, really? I felt like we were very responsible."

But fire inspectors did not agree. Just days after the Ghost Ship Fire, firefighters arrived at the warehouse. Chris and Adam say they received a list of citations list three pages long.

"Our warehouse, they said, was a storage warehouse, Mena explained. "It can't have more than 50 people, and can't be open to the public."

Arthouse focused on giving young artists more exposure. To do that, the gallery had monthly public showings. And those gatherings violated zoning requirements.

"Now it all has to go," Mena said. "And we put so much time, work and money into this place."

Chris and Adam believe artists helped revitalize Downtown Fresno. And as big developers and investors come in, they're worried these warehouses will be the first to go.

"I just wish cities and art councils would like invest in these creative people, these creative minds," Mena said.

A [GoFundMe account](#) was set up by the artists.

LINK: <http://abc30.com/news/fresno-art-community-forced-to-shut-down-in-wake-of-deadly-ghost-ship-fire/1683449/>



Growing Pains in Barrio Logan

December 20, 2016

Three Barrio Logan art venues will likely have to [halt large public events until they can get their buildings fire-safe](#).

The crackdown on Glashaus, La Bodega and Bread & Salt comes in the wake of the Ghost Ship warehouse fire in Oakland that killed 36. Now fire departments around the country have begun to investigate grassroots arts venues housed in warehouses that aren't properly equipped to handle large crowds.

When I [shared my story about the crackdown on Facebook](#), a few folks acknowledged the need for safer arts venues, but most expressed disappointment.

"This is really annoying, and seriously threatens some of the wonderful, artistic and creative movements that have been centered in all three of these venues," wrote Benjamin Nicholls, executive director of the Hillcrest Business Association. "The comparison to the Oakland Ghost Ship is so far off the mark it isn't even funny. Arts take a hit. Again."

Nicolas Reveles, director of education and outreach at the San Diego Opera, had a similar reaction.

"It's frustrating that such a font of creativity can't be nurtured," he wrote. "The city should see these spaces as the creative business incubators that they are and find ways to make them safer."

San Diego Fire Marshal Doug Perry said he is working with the venues to help them address safety issues and work their way through the proper city permitting process.

He said there's also a way for the venues to continue holding public events, but that it will require permits and fire official staffing, which both cost money. Glashaus and La Bodega have also had their capacities capped for even properly permitted events at just a few dozen people. The owner of Bread & Salt is still waiting to talk to Perry to figure out what needs to be done in order to continue hosting art exhibitions and music performances in his space.

LINK: <http://www.voiceofsandiego.org/topics/arts/culture-report-new-25-foot-sculpture-planned-for-downtown-sidewalk/>

Artists Live/Work Space: Surveying Displacement in the Wake of the Ghost Ship Fire

NOTE: For Spanish language assistance please contact Andrea Porras at andrea.porras@arts.ca.gov.

Para asistencia en español: Andrea Porras andrea.porras@arts.ca.gov.

Survey Introduction from the California Arts Council:

We have been hearing directly and indirectly from artists and arts organizations facing displacement or other hardships in the wake of the tragic Ghost Ship Fire in Oakland.

As California's state arts agency, we've issued this survey with the goal of gathering concrete data and local examples of the displacement or anticipated displacement of artists from their homes and/or work spaces following the tragic incident that took place in Oakland on December 2, 2016.

This survey is for general research purposes only. If you are in need of immediate legal assistance, you may wish to contact California Lawyers for the Arts, a statewide service organization (<https://www.calawyersforthearts.org/>).

The information collected via this survey may be shared with state and local policymakers as they work to find solutions to these pressing challenges for artists, arts organizations, and low-income individuals.

This is a public survey for California-based respondents. We encourage you to share this link with any individuals or organizations who may wish to contribute their own local experience. Most questions are optional. Please provide as much detail as possible so we may best record and convey your experience. Submit responses by January 30, 2016, if possible.

You can learn more about the California Arts Council at www.arts.ca.gov.

Thank you.

1 What is your first name?

2 What is your last name?

3 What is your email address?

*4 In what California city do you live/work?

*5 In what California county do you live/work?

6 What is your ethnicity? (Please select all that apply.)

- ☐ American Indian or Alaskan Native
- ☐ Asian or Pacific Islander
- ☐ Black or African American
- ☐ Hispanic, Latino, Latinx, or Chicanx
- ☐ White / Caucasian
- ☐ Other (please specify)

7 What is your approximate average household income?

- ☐ \$0-\$14,999
- ☐ \$15,000-\$24,999
- ☐ \$25,000-\$49,999
- ☐ \$50,000-\$74,999
- ☐ \$75,000-\$99,999
- ☐ \$100,000-\$124,999

☐ \$125,000-\$149,999

☐ \$150,000 and up

*8 *Do you represent an organization or are you part of an artist collective?*

☐ No

☐ Yes

☐ If yes, please provide the organization name:

*9 *What is the primary art form of your individual work or the work of your organization? (Select all that apply.)*

☐ Visual Art - Painting or Drawing

☐ Visual Art - Photography

☐ Visual Art - Sculpture

☐ Visual Art - Murals

☐ Visual Art - Film or Digital Media

☐ Visual Art - Printmaking

☐ Dance

☐ Theater

☐ Music

☐ Arts Education (youth)

☐ Arts Education (adult)

☐ Textiles/Fashion

☐ Literary Arts

☐ Other (please specify)

**10 Describe how you or your organization has been affected since the Ghost Ship Fire on December 2, 2016. (Please select all that apply.)*

☐ Have been evicted from a residential space

☐ Have been evicted from a work, performance, or exhibit space

☐ Currently facing displacement or eviction from a residential space

☐ Currently facing displacement or eviction from a work, performance, or exhibit space

☐ At risk of displacement or eviction from a residential space

☐ At risk of displacement or eviction from a work, performance, or exhibit space

☐ Currently facing high costs for upgrades, renovations, or repairs in a residential space

☐ Currently facing high costs for upgrades, renovations, or repairs in a work, performance, or exhibit space

☐ Other (please specify)

11 On what date were you notified of the action(s) listed in question 9?
Date

MM/

DD/

YYYY

12 By whom were you notified of the action(s) listed in question 9? (Select all that apply.)

☐ Landlord

☐ Fire Marshall

- ☐ City Code Inspector
- ☐ Neighbor
- ☐ Other (please specify)

13 *How were you notified of the action(s) listed in question 9? (Select all that apply.)*

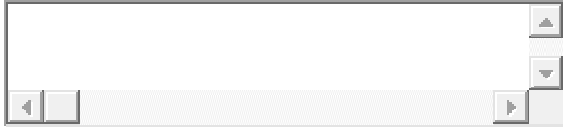
- ☐ Verbally
- ☐ Via phone
- ☐ Via voicemail
- ☐ Via email
- ☐ Via mail
- ☐ Other (please specify)

14 *Was the Oakland Ghost Ship fire directly referenced as part of this notification?*

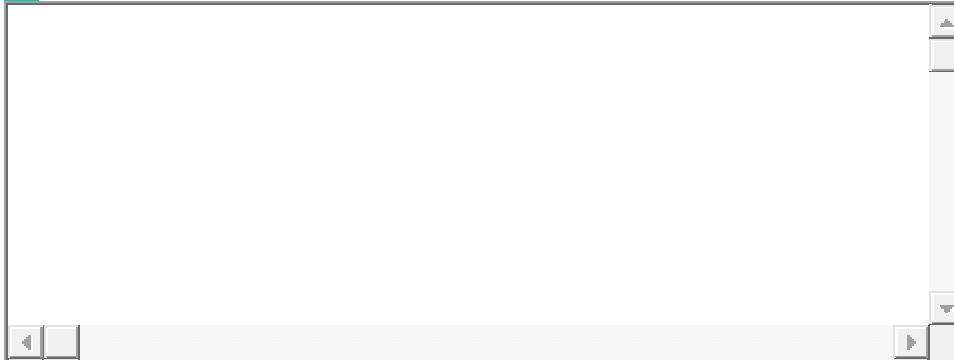
- ☐ Yes
- ☐ No
- ☐ Other (please specify)

15 *Have you been assisted by any local, statewide, or national organizations or resources? If so, please name:*

16 *Have you sought and been denied assistance by any local, statewide, or national organizations or resources? If so, please name:*

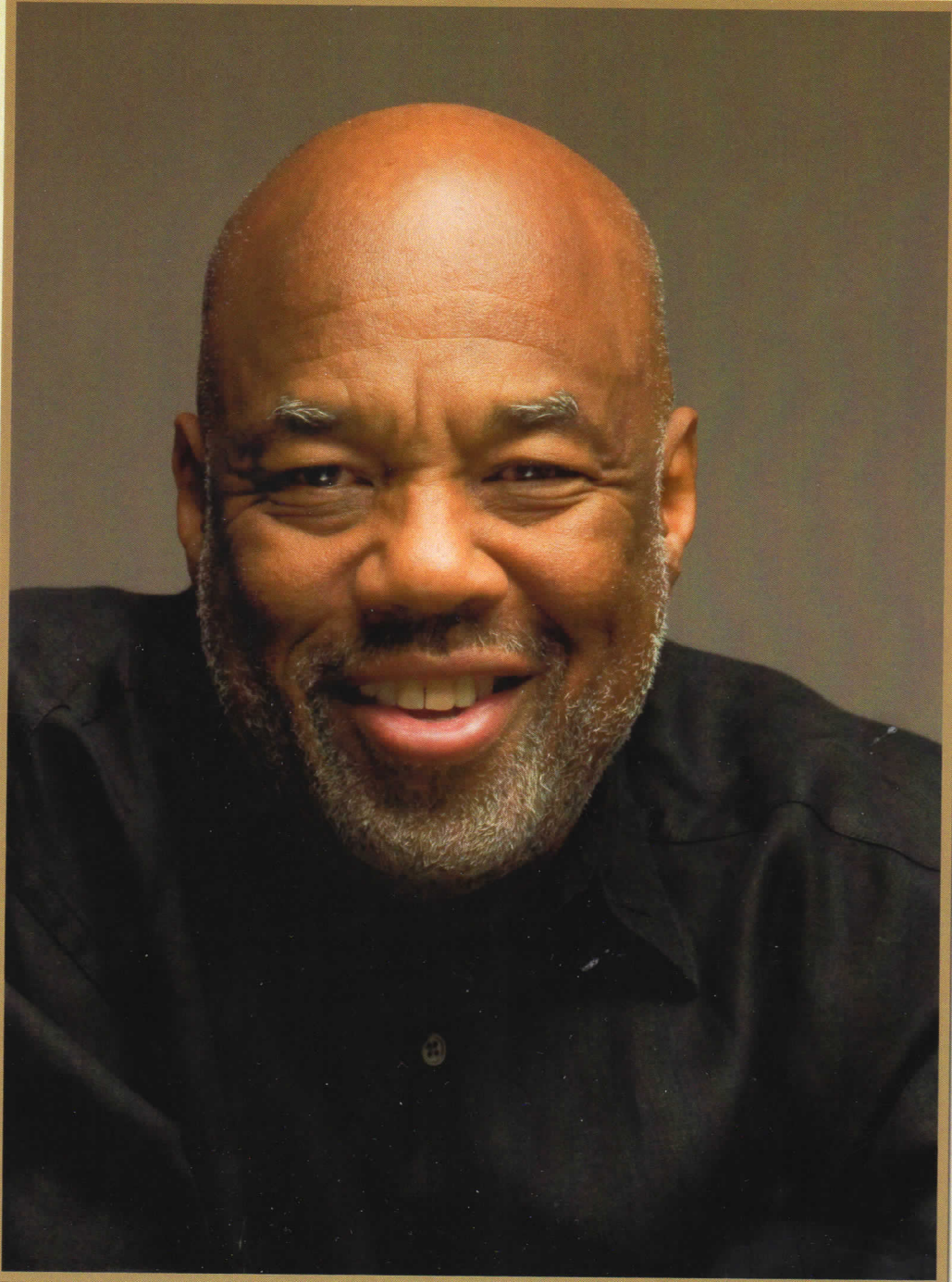


17 *Narrative: Please tell "your story" in your own words.*



Done

TAB W





IN LOVING MEMORY
OF

Howard L. Bingham

May 29, 1939~ December 15, 2016

Biography

On December 15, 2016 we lost a great man. A father, grandfather, brother, and friend, Howard Lenoid Bingham was born on May 29, 1939, in Jackson, Mississippi. He was the first born child of Willie Everett and Willie Emmaline Bingham. The family moved to Compton, California in 1943, where Howard attended local schools and started his career in photography. He attended Compton college and took a class in photography developing a love for his new found career. Despite earning an "F" in the class, he got his first job as a photographer at The Sentinel, a Black newspaper in Los Angeles.

The job at the Sentinel lasted a short time due to Howard over exposing all his film! However, Howard was able to charm his way into another assignment that changed his life forever.

In 1962, Howard went to cover a news conference with a new young fighter named Cassius Clay. Later in the day after the news conference, Howard was driving around Los Angeles and saw Cassius and his brother Rudy standing on the corner hanging out. Howard stopped and offered to show the brothers around Los Angeles and even took them to his mom's house for a home cooked meal.....this was the beginning of a lifelong friendship with the young fighter that would become Muhammad Ali.

Even while traveling and keeping a close relationship with Ali, Howard maintained an independent career as a photographer working on contract for Life Magazine in the 1960s, chronicling urban unrest, poverty, politics and entertainment. He contributed to Sports Illustrated, Ebony, Look, Newsweek, People and Playboy.

Howard was one of the 1st black photographers to work on the Hollywood International Cinematographers Guild camera crews thanks to the help of Bill Cosby! He worked on the set of hollywood movie classics such as "The Candidate" (1972) and "All The President's Men" (1976). He has taken some of the most iconic photographs of the last 40 years, from the civil rights era to today. He is largely known for his photo documentation of the heavyweight boxer Muhammad Ali, but his work spans from the Black Panthers, to Little Richard, Fidel Castro, Nelson Mandela, Dr. King, Malcolm X, The Beatles, Elvis Presley, Robert Kennedy....and the list goes on!

Howard published his 1st book about his great friend in 1993 titled "Muhammad Ali: A Thirty-Year Journey". He contributed his works to the G.O.A.T. book in 2003. He published his 2nd book "Black Panthers 1968", in 2009. His final contribution to "The Fight" book with Norman Mailer and Neil Leifer was actually delivered to his home on December 15, 2016, the day Howard left to be with his son Damon and his friend Muhammad.

Many who knew Howard share memories of a man who loved to eat! He was known to love craft services and was often referred to as a "professional guest". Howard had a natural ability to put a smile on everyone's face. His humble presence and friendly personality could light up any room. He could not walk by you without making his infamous buzzing sound with his fingers behind your ears. He will be remembered by those who loved and knew him for his kindness, sense of humor and love for life.

Howard was married to Carolyn Turner in 1972, that union produced 2 sons, Damon Howard Bingham (who preceded him in death) and Dustin Lenoid Bingham. That union ended in divorce but they remained friends and loving parents to their sons and granddaughter Kennedy.

Howard leaves behind his son Dustin, daughter-in-law Vana, his only grandchild Kennedy "Man...she is something else!!!", sisters, Sharon and Bunny, brother Don, his many cousins, nieces, nephews and his lifetime of friends.....we miss him already!

Rest in Peace Howard... we love you!



