

NOTICE OF PUBLIC MEETING

**April 1, 2020
12 pm – 4:30 pm**

<http://arts.ca.gov/aboutus/councilmeetings.php>

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| 1. | Call to Order | N. Lindo |
| 2. | Acknowledgment of Tribal Land | A. Bown-Crawford |
| 3. | Roll Call and Establishment of a Quorum | L. Barcena |
| 4. | Approval of Minutes from February 5, 2020 Council Meeting (TAB A) | N. Lindo |
| 5. | Public Comment
Public comment will be accepted online at
http://arts.ca.gov/aboutus/councilmeetings.php beginning 24 hours
prior to the Council meeting | N. Lindo |
| 6. | <i>Voting Items:</i>
Council will vote to approve the grant award amounts and total
allocations as presented by the Program Allocations Committee
(TAB B) | Programs
Allocations
Committee |
| | a) Artists in Communities (TAB C) | |
| | b) Artists in Schools (TAB D) | |
| | c) Arts Integration Training (TAB E) | |
| | d) Cultural Pathways (TAB F) | |
| | e) Local Impact (TAB G) | |
| | f) JUMP StArts (TAB H) | |
| | g) Statewide and Regional Networks (TAB I) | |
| | h) Veterans in the Arts (TAB J) | |

- i) Youth Arts Action (**TAB K**)
- j) Arts Education Exposure – Addendum (**TAB L**)
- k) Arts and Public Media – Addendum (**TAB M**)
- l) Organizational Development and Professional Development – Addenda (**TAB N**)
- m) Reentry Through the Arts – Addendum (**TAB O**)

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| 10. | Discussion Item: COVID-19
General discussion on the impacts of the COVID-19 emergency for the CAC grant processes | Programs Allocations Committee |
| 11. | Adjournment (TAB P)
Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair | N. Lindo |

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. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make your request no later than March 27, 2020. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@arts.ca.gov.
5. Public comment will be accepted online at <http://arts.ca.gov/aboutus/councilmeetings.php> beginning 24 hours prior to the Council meeting.

TAB A

California Arts Council | Public Meeting | 04/01/2020

MINUTES OF PUBLIC MEETING

**February 5, 2020
10 a.m. to 4:17 p.m.**

**The Brickhouse Gallery & Art Complex
2837 36th Street
Sacramento, CA 95817
(916) 475-1240**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Jaime Galli, Vice Chair
Larry Baza
Jodie Evans
Donn K. Harris
Kathleen Gallegos
Stanlee Gatti

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Josy Miller, Interim Programs Officer
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst
Wendy Moran, Graphic Designer
Qiana Moore, Public Affairs Student Assistant
Nicole Sanchez, Grants Program Analyst
Mariana Moscoso, Arts in Corrections Program Manager
Roman Sanchez, Arts in Corrections Program Analyst

Invited Attendees

Barbara Range, The Brickhouse Gallery & Art Complex
Julie Baker, Californians for the Arts/California Arts Advocates
Dr. Tamu Nolfo, Ph.D., Strategic Framework Consultant
Lisa Herrick, Panel Representative
Steve Winlock, Panel Representative
Gerald Garth, Panel Representative
Harini Krishnan, Panel Representative

Other Attendees / Members of the Public

Peter Comiskey, Balboa Park Cultural Partnership
Mary Beth Barber, California State Library
Mario de Mira, SOMA Pilipinas Cultural District
Eliza Tudor, Nevada County Arts Council
Robin Rodricks, San Mateo County Arts Commission
Brenda Yodice, Arts Educator, Composer
Jodi Prunier, California Lawyers for the Arts
J. Mark Hamilton, JMarks Mosaic Studio
Charles DeAngelis, SCUSD
Andres Ramirez, Oakland Museum of CA
Christen Helfrich, Broad Room
Melissa Cirone, Sacramento Office of Arts & Culture
Buddy Hale, MusicLandria
Ray Gargano, Sacramento Metropolitan Arts Commission
Diana Roofner, Sacramento Office of Arts & Culture

I. Call to Order **Welcome from The Brickhouse Gallery & Art Complex**

Chair Lindo calls the meeting to order at 10:08 a.m.

She thanks and introduces Barbara Range, Director of The Brickhouse Gallery & Art Complex. Range's first foray into the art world was crafting poems at the age of 10. The earliest piece of public art to make an impression on Range was the Watts Towers. Range welcomes Council and attendees to The Brickhouse Gallery & Art Complex. She talks about her upbringing in the Watts community and its strong ties to her love for the arts. She arrived in Sacramento via Oakland, with a corporate background, working for the entertainment insurance industry in Los Angeles and the Bay Area. She began her social justice work by organizing the Oakland union of the homeless in early '80s and through involvement with welfare to work programs and work with the LGBT community. Eventually teaching early childhood education, she recognized art being neglected in the schools.

The Brickhouse Gallery began 10 years ago, developing into a vessel for the community, hosting public and community forums. The Brickhouse hosts two festivals a year, the Sacramento Black Book Fair and Dia de los Muertos, with art exhibitions every month featuring all mediums. She tells Council and attendees that she is available for any questions during and after the meeting, and thanks everyone again for being there.

II. Acknowledgment of Tribal Land and Tribal Representative

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council member Kathy Gallegos to read the list of local tribes.

Gallegos acknowledges the following tribal groups: Wilton Rancheria, United Auburn Indian Community of the Auburn Rancheria, Ione Band of Miwok Indians, Buena Vista Rancheria of Me-wuk

Indians, Shingle Springs Band of Miwok Indians, Nashville Enterprise Miwok-Maidu-Nishinam Tribe, Tsi Akim Maidu, Colfax-Todds Valley Consolidated Tribe.

III. Roll Call and Establishment of a Quorum

At 10:15 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves. A quorum is established. Lindo acknowledges that Council members Galli and Gatti are en route to the meeting via a delayed train.

IV. Approval of Minutes from December 5, 2019 Council Meeting

At 10:18 a.m., the Chair calls for the motion to approve the December 5, 2019 minutes with approved changes, which include the following:

Page 11, second paragraph, change “appreciates the spirit of the program as art for art’s sake” to “art for individual artists to explore their individual creativity.”

Harris moves; Evans seconds.

At 10:20 a.m., Lindo calls for the vote. The motion passes 4-0; Gallegos abstains.

V. Public Comment

▪ Peter Comiskey, Balboa Park Cultural Partnership

Comiskey greets council and introduces themselves as representing the 14 California Cultural Districts as members of the California Cultural Districts Coalition. They remark that the coalition members are very grateful to Council, CAC staff, and Californians For the Arts for the representation that successfully achieved significant proposed one-time funding for the districts. They distribute copies of a packet to Council that was mailed to the Governor and legislators representing the coalition districts thanking them for the allocation. They mention a public engagement strategy being planned by the coalition that will likely be timed to Arts, Culture and Creativity Month. They request serious consideration be given as outlined in the Cultural Districts evaluation for a minimum grant of \$100,000 being maintained for new and existing cultural districts for the stability of the program.

▪ Mary Beth Barber, California State Library

Barber greets Council and introduces themselves as a former CAC staff member now working with the California State Library, specifically in K-12 education. They tell Council and attendees the new state Visual and Performing Arts Standards are out, including a new framework. They encourage everyone to look at the draft chapters that are provided from the Instructional Quality Commission for the framework that will be before the State Board of Education for final approval. The final 60-day public comment period has just opened; they draw attention specifically to the media arts chapter, added as a brand-new discipline; and the arts integration chapter as sections to consider very closely. Barber states that they are available to contact at State Library if there are any questions.

▪ Mario de Mira, SOMA Pilipinas Cultural District

De Mira greets Council and introduces themselves as a hip-hop artist, aspiring guitar player and the community development manager for the SOMA Pilipinas Cultural District. They talk to Council about the contributions of the Filipino community to the character and appeal of San Francisco. They talk about the transition of the area into a vibrant and thriving community that provides direct services, arts

and cultural programming, youth leadership, and violence prevention, and is home to the only Tagalog language after-school program in the nation. The district was recognized first in 2016 by the City of San Francisco and is proud to be one of the pilot cohort districts designated by the state in 2017. They appreciated the CAC's understanding of the struggle to preserve the community and its residents, especially now as the city is the new tech capitol of the world making the District ground zero for displacement. The state designation also contributed to receipt of an Our Town grant award by the National Endowment for the Arts. The SOMA district has both a regional and statewide impact, through its night market and other events and initiatives. The district is thankful for the proposed allocation of \$9 million for the California Cultural Districts program, citing the importance of this funding for its operational and programmatic work. They tell Council that the district anticipates half of its current funding being cut in the coming year, making more funding from the state crucial to continue its work.

VI. Chair's Report

Lindo reads the [Chair's Report](#) in full, with mentions of the strategic framework, Innovations + Intersections grant program, the January proposed budget, the completion of Council member Juan Devis' term, and her participation in an art exhibition at the Maryland Institute College of Art.

VII. Director's Report

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the December 5, 2019 Council meeting, including budget updates, grant review panels, the Innovations + Intersections pilot grant program, staffing updates and racial equity training, Arts in Corrections, Poetry Out Loud, the strategic framework, the State-Local Partnership Data & Impact Report, emergency preparedness training with State-Local Partners, Arts Plate marketing, and the executive director's participation in field convenings.

At 10:48 a.m. Council members Galli and Gatti arrive at the meeting. Following the director's report, the Council members introduces themselves to those in attendance.

VIII. Discussion Item: FY20-24 Cultural Districts Program

Council member Baza gives an [overview of the memo](#) on behalf of the Programs Policy & Allocations Committees, outlining the committee recommendations for utilizing the proposed budget increase of \$9 million designated for the California Cultural Districts program over a period of three years. Highlights of the proposed programmatic activities include a development grant for emergent districts; technical assistance to support capacity building for districts in areas of the state that are underfunded and prioritizing cultural district cultivation for geographically marginalized areas and cultural heritage districts.

Harris comments on the importance of the program, that originally it was not attached to funding. He shows his support for further refining and funding of the program.

Baza appreciates that staff built into its development grants for emerging districts. He stresses the need to look at the communities identified in the gap analysis to reach underserved regions needing funding to create and build their district.

sGatti asks about how information is being distributed to reach emerging districts. Kiburi gives a brief overview of the strategy being developed for outreach, with tailored messaging for certain groups being prioritized.

Harris suggests utilizing the SLPs to serve as the local arm of communication. Baza agrees.

Gallegos shares her desire to reach out to informal cultural districts where the common language spoken is not English, which are underserved and should be part of the group being prioritized for designation.

Galli reminds Council that the proposed funding is one-time, in order to make it impactful and sustainable Council should be mindful of what change can be effected with these funds only.

Bown-Crawford adds that CAC staff has begun robust outreach to find people where they are, how to authentically reach them, what the hierarchy structure is, if there is distrust of state funding and how to address any barriers. She emphasizes that the agency needs to train people about sustainability from a local perspective, government funding only doesn't show sustainability.

Galli suggests potential marketing and outreach from the districts that have already been a part of the program to help communicate to potential new districts.

Baza suggests that there needs to be dedicated CAC staff for this program. Response and contributions from our partners for the program has been inadequate; staff needs to be able to push to help that along. Kiburi says that the idea has been discussed and leadership is determining whether or not funding is available from operations to have a consultant assist with the work on Cultural Districts.

Harris suggests looking to other states with similar programs in place. Kiburi responds that 13 states have cultural district programs, that Colorado may be the best to look to as a model.

Lindo tells Council that guidelines will be developed for Council to vote on in April, subject to the final state budget.

Council thanks the staff for the comprehensive packet put together in the Council book.

IX. Voting Item: Strategic Framework

At 11:49 a.m., the Chair calls for the motion to adopt the new Strategic Framework, titled "Creative Impact: The Arts & The California Challenge." Gallegos moves; Evans seconds.

Harris gives an overview of the [Strategic Planning Committee memo and the framework document](#). He stresses the flexibility of the plan as a living document open for change.

Galli tells Council that it's important this framework isn't put in a drawer, and the Decision Support Tool is a way to ensure that the Council aligns its goals to the framework and to have equitable, consistent decision making. She adds that the framework also provides a level of transparency with regarding to how the committee comes to a decision for recommendations to bring forth to the whole of Council. She thanks the staff, including staff lead Caitlin Fitzwater, and the hard work of Dr. Tamu Nolfo as the framework consultant.

Lindo thanks Harris, Galli, Dr. Nolfo and the CAC staff. At 12:01 p.m., the Chair calls for the vote. The motion passes 7-0.

The Chair calls for a 10-minute break.

X. Presentation: New California Employment Laws and a Recommendation Based on the Needs of the Field

At 12:25 p.m., Lindo calls the meeting to order.

She introduces Julie Baker, Executive Director of Californians for the Arts/California Arts Advocates. Baker is a passionate arts professional. Prior to becoming Executive Director of Californians for the Arts in October of 2018, Baker served on the board for four years as chair of the membership committee and Confluence, an arts advocacy conference. She is the owner of Julie Baker Projects, a full-service arts consulting firm. From 2009-2017, Baker served as the Executive Director of the Center for the Arts, a nonprofit performing arts venue; and California WorldFest, an annual music and camping festival based in Grass Valley, California. Baker is presenting to the Council as a representative of Californians for the Arts.

Baker [presents a series of slides](#), giving an overview of the work of Californians for the Arts and a background on AB5, the fine arts exemption, urgency and news from the field, and recommendations for action, including a request for emergency grant funds from the CAC to aid in AB5 compliance and cost offsetting.

Harris asks about possibility of an alliance being developed to take on the issue. Baker replies that there are conversations about that, but that it won't happen quickly enough to address the immediate needs of the field.

Margolis thanks Baker for her presentation. She suggests putting out surveys to CAC grantees to gather data that will tell the story of the constituents served by the agency.

Barcena asks about tools available for artists.

Baker replies that CFTA is hosting workshops regularly in partnership with an employment lawyer to answer questions.

Lindo asks about how this information is being disseminated to artists in general; and speaks to arts education not typically including business knowledge as part of the pedagogy.

Baker says that as an advocacy organization, CFTA is not necessarily the one to be tasked with disseminating the information, but that it is looked to as a resource. CFTA does plan to do professional development work on the issue on April 15 of Arts, Culture, and Creativity Month to help artists and arts organizations.

Council thanks Baker for her presentation and the information.

XI. Break: Council Members Paperwork

A break is taken at 1:22 p.m.
Galli steps out of the meeting.

XII. Voting Items: Grant Programs

Lindo calls meeting back to order at 1:51 p.m. The Chair recognizes Dr. Tamu Nolfo who is in attendance, thanks her for her work to develop the strategic framework.

Baza makes a request to agendaize AB5 mitigation as a future discussion item at the next Council meeting.

a. Programs Allocation Funding Recommendations

Lindo goes over the [Allocations Committee memo](#), including the two funding scenarios recommended by Council. The FY19-20 program cycle saw a more than 30 percent increase in applications over the prior year, far exceeding the goal of a 5 percent increase. Over 2,200 applications were submitted as a result of increased maximum request amounts, waiving of possible barriers such as the DataArts requirement, and significant outreach during the fall.

At 2 p.m., the Chair calls for the motion to fund this year's grant applications at the ranks and funding levels recommended in Scenario 1 or Scenario 2. Gatti moves, Baza seconds.

Gallegos asks about the increase in applicants and if there is more diversity among those who applied. Kiburi replies that the data is yet to be compiled, but Council will receive that information once the panel process is complete. She tells Council she expects to see more diversity in terms of geography and organizational size.

Baza shows his supports for Scenario 1, saying that 85 percent as opposed to 70 is a significant difference for SLPs. Lindo, Harris, and Gatti also voice their support for Scenario 1.

Barcena amends the motion to fund this year's grant applications at the ranks and funding levels recommended in Scenario 1. Lindo moves; Harris seconds.

At 2:11 p.m., the Chair calls for the vote. The motion passes 6-0.

Barcena informs Council that they must now determine how to cover the budget overage for Scenario 1. Kiburi directs Council to the spreadsheet which shows a projected overage of \$4,679,482 million.

Harris asks if there are other options besides the unencumbered one-time funding to cover the overage. Kiburi responds that there is not.

Lindo says she would like to see the money be used for the grants. Harris replies that \$5.8 million is a significant sum of money to potentially use for something else. Evans says that all the outreach efforts would feel moot to not fund the work that was done. Kiburi attests to higher quality applications with higher rankings.

At 2:15 p.m., the Chair calls for the motion to use unexpended funds from the FY2018-19 one time-state funding balance to fund the projected overage in this year's grant funding levels. Evans moves; Baza seconds. The motion passes 6-0.

Galli returns to the meeting.

b. Arts and Public Media

Lindo calls for the motion to fund the ranked applications to the Arts and Public Media grant program according to the approved funding formula. Gatti moves; Lindo seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts and Public Media program, and introduces panel representative Lisa Herrick to address Council regarding her panel experience.

Lisa Herrick (she/her/hers, Fresno) is an award-winning essayist, artist, media producer, and arts organizer based in Fresno, California, whose work has been featured in or is forthcoming from AsianWeek, The Rumpus, Food52, Emergence Magazine, The Bold Italic, BOOM: A Journal of California, and many more. She is a second-generation Hmong American who has collaborated with the overseas Hmong community to produce films and other media addressing issues important to Southeast Asian refugees and their descendants; and she is the co-founder of LitHop, an annual literary festival based in Fresno's historic Tower District. She currently works as the media specialist for the Fresno Arts Council (as of June 2019) and serves as an adviser to WEXL, a San Francisco-based technology startup serving creative professionals of color. She has a bachelor's degree in Comparative Literature from the University of California, Davis.

Herrick thanks Miller for the introduction and thanks Council for the opportunity to represent her grant panel. She tells Council that serving as a grant review panelist is serious civic duty that requires time, focus and a true commitment to applying values across the board. She says she is proud to represent the central San Joaquin Valley community to be involved in these decisions, a region often not included. She tells Council that the CAC staff was about having diversity within the panelist group, which allowed those serving to check biases and blind spots and keep to the questions of the review criteria to make decisions fairly and consistently. All discussions were managed in very organized and consistent manner, with the panel facilitator outlining how to manage disagreements very proactively and being open about conflicts of interest. Herrick mentions that in some cases there seemed to be a disconnect between the purpose of public media and how organizations can customize that to what they do. She suggests that the term public media itself may need to be defined in terms of equity and access. Applicants seems to have difficulty understanding the question regarding mental health benefits; she suggests looking into reframing that question for future iterations. Financial reports were helpful to panelists for understanding the scope and whether it was something the organization could deliver and how the requests came about. Having served as a panelist in a previous year, Herrick says she was happy to see the impact of notes from a previous applicant who was not recommended for funding return with a stronger application to be funded. Hard decisions were made between ranks 4 and 5. Herrick says it would be great to be able to give some funding to lower ranks if there is more money in future years, in addition to the constructive notes and feedback to help their applications in the future.

Gallegos asks about the mental health question of applicants. Miller reminds Council that an addition across all applications was the question as to if therapeutic outcomes were anticipated. In previous grant years, many organizations made the claim but did not speak to the capacity, experience, or training to do therapeutic work. Herrick reiterates that answers seemed to be very narrative any many didn't seem to understand what was being asked.

At 2:41 p.m., Barcena calls for motion to fund Global Girl Media and Razorcake Gorsky Inc. per Council-submitted conflicts of interest. Baza moves; Lindo seconds. Evans and Gallegos recuse themselves.

The motion passes 5-0. Evans and Gallegos return.

At 2:43 p.m., Lindo calls for the vote for the original motion. The motion passes 7-0.

c. Arts Education Exposure

At 2:44 p.m., Lindo calls for the motion to fund the ranked applications to the Arts Education Exposure grant program according to the approved funding formula. Gatti moves; Gallegos seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts Education Exposure program, and introduces panel representative Steve Winlock to address Council regarding his panel experience.

Steven Winlock (he/him/his, Sacramento) has been an educator for over 40 years, an elementary teacher, school principal, an associate superintendent in one of the largest school districts in the state and presently executive director of a credentialing program for teachers and school administrators. He has served on many art organizational boards in the Sacramento region and currently serves as chair of the Sacramento Metropolitan Arts Commission. His art educational work has also included serving as the "Arts Liaison" for the Sacramento County Office of Education to school districts and the City of Sacramento. He has also been a singer, dancer and a performer in musical performances for over 30 years.

Winlock thanks Council for their work. He tells them he wanted to participate as a panelist in order to see how grants were supporting the work being done with arts education in our schools. He says it was great to see the range of groups involved in making sure arts education is happening for California's students. He suggests an addition to the application that makes more explicit how the organization is moving the needle around arts education for kids, whether through a connection to the Standards or through some other means.

At 2:57 p.m., the Chair calls for the vote. The motion passes 7-0.

d. Organizational Development

At 2:58 p.m., Lindo calls for the motion to fund the ranked applications to the Organizational Development grant program according to the approved funding formula. Evans moves; Gatti seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Organizational Development program, and shares a written statement from staff panel representative Gina Iwata regarding her panel experience:

“My name is Gina Iwata, and I am an employee at the California Arts Council. I specifically work with Human Resources and Office Management. As someone who has a deep appreciation for the arts, I am excited to be a part of an agency that supports the arts in such a large scale. Before coming to CAC, I worked in theatre tech, arts administration and as a teaching artist. I have worked for a theatre company that has been a recipient of a CAC grant in the past and have seen the impact of what CAC can do and I am incredibly excited to have been part of the grant awarding process this time around. Because I currently work in the Operations unit, I don’t get to touch anything related to our programs and grants. I am also new to CAC, so I am still learning about the agency. I was excited to have the opportunity to be on a panel and learn firsthand about the agency’s grant awarding process. I appreciated the amount of time given to look over grants and I was able to take great notes which lead to thoughtful discussions with the other panelists who were passionate about the arts. Being an Organizational Development panelist really helped me further understand not only the work of our programs staff and panelists, but I now have a deeper appreciation for what our agency does for California.”

Gallegos asks if grant writing is among the activities supported by the Organizational Development grant. Miller replies that grant writing and direct fundraising activities are among the list of what the CAC does not fund in all CAC grant guidelines, and is not supported in this program or any other.

Harris inquires as to what kind of activities are most often being funded through this program. Miller references the memo from Program Specialist Maya Austin, which highlights the most common areas—website development, social media and marketing strategies, revenue generation, program evaluation and DEI training.

At 3:04 p.m., the Chair calls for the vote. The motion passes 7-0.

e. Professional Development

At 3:05 p.m., Lindo calls for the motion to fund the ranked applications to the Professional Development grant program according to the approved funding formula. Baza moves; Harris seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Professional Development program, and shares a written statement from staff panel representative Roman Sanchez regarding his panel experience:

“Hi, everyone. I’m Roman Sanchez, the Arts in Corrections Program Analyst for the CAC—and I served on the Professional and Organizational Development panels this year. The grant world holds a special place in my life—I’ve written a plethora of grants for organizations prior to starting this position and I’ve paneled at the local, state, and national level. That said, paneling for the Professional Development grant is an admirable experience—and one of my favorite programs. Maya Angelou said, “I have found that among its other benefits, giving liberates the soul of the giver.” And this liberation of the soul is why serving as a panelist is so meaningful. Reading about these artists and arts administrators’ goals and aspirations is humbling and knowing that the support goes directly to assisting them in their careers is equally as fulfilling. That’s why this program as a concept is so wonderful. Not only does it benefit organizations in the long run, but it allows for tangible leadership training opportunities and professional growth. I see this grant as serving more than individuals and organizations—but serving communities, and larger, ALL Californians. Participating in these panels is a

beautiful opportunity for me to reaffirm WHY I wanted to work for the CAC and WHY I'm so passionate about its mission. Thank you, and I can't wait to panel again."

Galli asks about theories as to why there was such a large increase in applicants for this program cycle. Miller reminds Council that the award amount increased from \$1,000 to \$3,000, which could account for the increase. She adds that the Professional Development program is also an onboarding type grant for those who are unfamiliar with grant writing or with the CAC grant application process; the application is shorter and simpler.

Harris remarks that removing the DataArts requirement for this and other programs was a significant and positive move for those in need of funding. Lindo credits Gallegos with pushing for its removal as part of the equity committee recommendations.

At 3:14 p.m., the Chair calls for the vote. The motion passes 7-0.

XIII. Public Comment

- Eliza Tudor, Nevada County Arts Council

Tudor introduces themselves as the executive director of Nevada County Arts Council, consultant for the Grass Valley/Nevada City and Truckee cultural districts, and board member of Californians for the Arts/California Arts Advocates. Speaking for SLPs, they love the focus of the new strategic framework on investment at the local level and addressing equity in the arts for all Californians. They mention that SLPs don't have an increase to their funding to match what is reflected in the framework. They speak to their organization's grant application being ranked at a 5 as opposed to a 6 in the previous year, resulting in a real loss of funding for the SLP and diminishing the ability to leverage funding from other sources. They express their gratitude to CAC staff for the SLP report to help encourage deeper investment on the county and municipal level. They thank Council and staff for their work and expertise.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey comments on the mention to utilize current cultural districts to help get the word out to potential new districts and says they would be more than willing to help in that effort. Regarding sustainability, they comment that cultural districts are unique, with a minimum of three partners, so it is good to remember that collaborating and advocacy should be considering as part of the funding. Taking that into consideration when supporting the program will allow the development of amazing teams for sustaining the districts in the future.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker reads a statement from the cultural equity committee regarding the Cultural Districts program: "Californians for the Arts and California Arts Advocates (CFTA/CAA) support the California Cultural Districts endeavor of the California Arts Council and recognizes the value of the impact upon the arts community as well as the local economy and environment of the participating cohorts. Further, we applaud the Governor's proposed 2020-21 one-time budget increase of \$9 million to support the Cultural Districts, which will increase and ensure the success of the endeavors of the 14 cohorts to date, supporting recommended needs for more staffing and marketing. The budget increase will also infuse funds into new and diverse cohorts throughout the state, particularly in areas of the state currently not served by the cultural districts. With that in mind, we strongly urge that the new funding address three primary challenges that have been recognized and identified during the first phase of the Cultural

District planning; notably (1.) to enhance greater participation from African American, Chinese, Latino Native American and Tribal communities, as well as LGBTQ representation, fostering a more inclusive and overall diverse profile of participation and impact on statewide communities. (2.) Further we ask that the cultural district cohorts endeavor to include individual artists and address the impact upon live/work spaces. It is imperative to develop planning, with an awareness of the negative impact of gentrification upon working artists and other underrepresented members of their community. We urge them to implement strategies that will encourage and support artists and their well-being as part of the overall goals of any cultural district. (3.) Finally, we encourage cross sector participation. The arts alone will not succeed in implementing a positive impact any more than business community alone will yield a true culturally enhanced environment. It is only through true inclusion, cross sector partnerships including local government and municipalities, in addition to a more diverse participation that will result in the best model that benefits the entire community and our state. The arts are vital to the quality of life of our communities throughout the state. The cultural districts program provides the opportunity for the State of California to fortify their national leadership in utilizing the arts and culture to improve the environment of a community, stimulate the local economy and generate revenue, foster community pride and identity, and ultimately elevate the educational experience and performance of children, youth and the general population. The cultural districts will lead our nation in valuing the arts and culture, and are critical toward a more enlightened and empowered country. CAA and CFTA stand ready to serve and support this creative endeavor in the State of California.”

- Robin Rodricks, San Mateo County Arts Commission

Rodricks updates Council on the recent work from the San Mateo Arts Commission. The commission worked 10 months on many initiatives that will be adopted by the county board of supervisors on Feb. 25, along with a significant budget increase to help fund work the plan entails. They are working with county manager’s office on census outreach. The Californians for the Arts county jails Arts in Corrections pilot program in their local jail was well received by sheriff’s department, and the sheriff’s department has issued money being matched by the arts commission to offer two new programs in March. They hope to replicate the programming every spring and fall in the future. Rodericks shows support for Julie Baker’s call for emergency funding for AB5 support and compliance. They also comment on the rankings for SLPs having an impact on funding; the San Mateo County Arts Commission remained at the same rank despite expanded programming. They thank Council for their support.

- Brenda Yodice

Yodice introduces themselves as a music educator based in Calaveras County. They have served California public schools in San Francisco, San Mateo, Noelle Valley and El Dorado. They expressed their concern regarding the effect of AB5 on arts organizations and the confusion surrounding it. They ask for concise messaging to help relay to people to provide clarity around AB5. They ask that this item be made an agenda priority for the CAC, and that the Council consider the recommended emergency funding suggested by Californians for the Arts.

- Jodi Prunier, California Lawyers for the Arts

Prunier introduces themselves as the associate director of California Lawyers for the Arts, whose mission is to support artists and arts organizations with education, representation and dispute resolution. They tell Council and attendees of the new toolkit being provided from the CLA called “Life after AB 5,” now available on the CLA website. They show their support for Californians for the Arts’ call for emergency funding for AB5. They ask Council to go deep into cultural districts to find those cultural

treasures of our state, because cultural diversity, similar to climate change, once it is gone, it may be gone for good.

XIV. Voting Items: Grant Programs

f. Reentry Through the Arts

At 3:36 p.m., the Chair calls for the motion to fund the ranked applications to the Reentry Through the Arts grant program according to the approved funding formula. Galli moves; Evans seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the Reentry Through the Arts program, and introduces panel representative Gerald Garth to address Council regarding his panel experience.

Gerald Garth (he/him/his, Los Angeles) currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called “Your Story, Your Words.” Garth is also Board Treasurer with Christopher Street West/L.A. Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color. As a representative of the communities he serves, he understands very directly the needs and nuances of LGBTQ people and people of color. More particularly, he understands the need for intentional diversity and inclusion for serving these communities and the need for allyship and education to and for groups one might not represent.

Garth greets the Council and talks more about the work of AMAAD Institute, where programs and services look at the lived experiences of participants and the impact to their physical and mental health. He highlights and shares his gratitude for the intentional effort around diversity with applications; it is good to see the engagement of new types of voices and experiences. At times the range of diversity could be a challenge in terms of awarding, with so many diverse groups, types of media, geography, etc. Garth appreciates the opportunity as a panelist to engage with returned citizens; he stresses the need for applicants to do the same. He says many teaching artists, staff or leadership behind the projects didn’t have the lived or professional experience of working exclusively with the reentry community. He tells Council that overall, the panel was a wonderful experience. He appreciates the added and necessary component of equity and access to the scoring criteria. He suggests some capacity building efforts to help applicants with lower rankings for future iterations of the program. He thanks the CAC for their efforts and tells Council that the recruitment and engagement efforts speak volumes for what the agency is doing.

Gallegos asks about the DataArts component. Miller tells Council that the policy change going into this grant cycle was for all projects with a grant award maximum of under \$50,000. For the Reentry Through the Arts program and others grant programs providing \$50,000 or more, DataArts is still a requirement.

Gallegos asks if teaching artists require certification to work with the reentry community. Garth responds that the concern of the panel centered around the idea that some teaching artists are not empowering individuals to craft their own story. One recommendation from the panel was some sort of partnered experience to craft the medium, but someone with lived experience to advise on the work. There was a lot of discussion about a sort of “us-them” feeling to some of the project designs.

Lindo thanks Garth for his service.

At 3:49 p.m., the Chair calls for the vote. The motion passes 7-0.

g. State-Local Partnership

At 3:50 p.m., the Chair calls for the motion to fund the ranked applications to the State-Local Partners grant program according to the approved funding formula. Evans moves; Baza seconds.

Interim Programs Officer Josy Miller [provides an overview](#) to Council of the grant panel process for the State-Local Partners program, and introduces panel representative Harini Krishnan to address Council regarding her panel experience.

Harini Krishnan (she/her/hers, San Mateo) San Mateo County Arts Commissioner Harini Krishnan has enjoyed wearing many hats, from an Indian Classical Musician, Cross Cultural Arts Advocate, Musical Theatre Actress, Public Education Advocate, to a Public Servant. A well-known professional vocalist in California, Harini comes from a family of acclaimed Indian classical musicians, has performed worldwide and given fundraising performances in support of many causes. Harini began giving presentations on Indian classical arts at local elementary schools, and later partnered with local arts organizations such as Peninsula Girls Chorus, Community School of Music and Arts & California Music Educators Conference, to present cross-cultural collaborations. After becoming the Foundation Board President of San Mateo High School, a public school known for its award-winning arts programs where 40% of students come from underrepresented communities, Harini helped mobilize the parent community to promote equity in academics and increase support for arts programs. Harini has presented lectures at various universities, has been featured in local public TV programs, has composed music for Indian classical dance productions, has been a judge for Indian classical and Western acapella competitions & performed in many community theater productions. As a lifelong arts advocate, she cherishes her current role as Arts Commissioner.

Krishnan tells Council that the panel process requires a lot of time, but that participants also gain so much from the experience. She expresses her gratitude for the panel facilitators and credits them for their professionalism and support for the panel. She shows some concern over the five review criteria each being each weighted equally, with the two areas of equity and access accounting for 40 percent on their own. An SLP could have amazing programming, but if their application does not accurately represent their equity and access efforts, panelists could only rank based on what was provided. She emphasizes the importance of applicants being clear about the demographics being served. She mentions the need for SLPs to have accurate and appropriate programming for their cultural demographics; it's not enough to just say programs are open to everyone. There was a lot of confusion among applicants in terms of interchangeability between equity and access; some simply offered the same boilerplate paragraph for each. Krishnan tells Council she was grateful to learn so much about the arts landscape of California and was humbled by the work they do. Organizations that stood out as exemplary were those

that addressed every one of the criteria equally. She shows gratitude for the diversity of her fellow panelists, with some coming from truly rural counties and the wealth of experience at the table; she appreciates seeing the discussions from such different lenses.

Harris asks about the ranking of the SLPs, if something would be lost to move to a fund/no fund model for the program.

Krishnan responds that the difference in money they receive can mean the difference in one less program and less people served. But there is also room for improvement, and she suggests the ranking serves as an impetus to aim for growth and improvement, such as ensuring responsibility to serving all parts of the county, being equitable and accessible.

Evans asks about suggestions to help SLPs better understand what is being asked of them in terms of the equity and access components.

Krishnan suggests perhaps a webinar or workshop for future iterations of the program, to clarify for the SLP exactly what is being looked for regarding equity and access.

At 4:12 p.m., the Chair calls for the vote. The motion passes 7-0.

XV. Adjournment

At 4:14 p.m., Lindo invites Council Member Larry Baza to stand with her at the podium. She thanks Larry for his service and presents him with a certificate of appreciation for his work as Vice Chair from January 2018 to December 2019.

Lindo closes the meeting by reading a list of [artists and cultural workers](#) who recently passed:

- Kobe and Gianna Bryant
- John Baldessari
- Neil Peart
- Bob Shane
- Jack Sheldon
- Norma Tanega
- Wes Wilson
- Louise Clement Hough?
- Lyla Garrett

The Council adjourns at 4:17 p.m.

TAB B

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Allocations Committee, Nashormeh Lindo
Donn Harris

Re: FY 2019-2020 Grant Programs Allocations Recommendation

The Allocations Committee presents the following table with the total grant programs allocations approved by the Council on February 5, 2020, and the most recent slate of allocations to be voted on at this meeting (highlighted).

The Allocations Committee recommends that the Council vote to approve the applicants ranked 4 and above, or ranked “Fund,” as presented in the attached spreadsheet based on the confirmed funding formula: Rank 6 at 100%, Rank 5 at 95% and Rank 4 at 90%.

Application Numbers

This year, the California Arts Council received a significant increase in applications across grant programs than in the previous year, far exceeding the goal of a 10% increase. We believe that the growth in application numbers is a result of the increased maximum request amount in many grant programs, the waiving of requirements that presented barriers to access for smaller organizations, and the significant outreach the agency engaged in during the fall months. This outreach included more than a dozen in-person workshops across the state, a host of digital connections, and more than 10,000 pieces of hard-copy collateral mailed to partner organizations to promote the available grant opportunities.

Panel Process and Ranks

The following tabs include individual memos from programs staff about the panel process and the rankings for the individual programs that they manage. A separate spreadsheet with application rank breakdowns and formulas accompanies each of those memos.

Funding Formula

In February, the Council voted on and approved the following funding formula for the FY 2019-2020 grant application program cycle:

- Rank of 6 (“Exemplary”) – 100% of request
- Rank of 5 (“Strong”) – 95% of request

- Rank of 4 (“Good”) – 90% of request
- Rank of 3 (“Fair”) or below – not recommended for funding

Accompanying this memo is a spreadsheet that outlines the overall funding recommendations for the Local Assistance Funds for FY 2019-2020. The programs highlighted in orange are to be voted on at this meeting.

FY 2018-2019 One-Time Augment

On February 5, 2020, the Council voted to apply unobligated funds remaining from the FY 2018-2019 one-time augment to Local Assistance funds to support this year’s grant awards. Based on that vote, a total of \$5,350,000 was applied to support the grant program allocations recommended for the Council’s vote. As such, all FY 2018-2019 one-time augment funds have been either expended or obligated.

FY19-20 PROGRAM ALLOCATIONS

GRANT PROGRAM NAME	Total Max. Award	Number of Years in Grant Activity Period	Total Number of Grantees	Total Recommended Program Allocation
Arts and Public Media	\$20,000	1	27	\$551,056
ACTA-Technical Assistance Grant (CP)	\$150,000	18 months	1	\$150,000
Arts Education: Exposure	\$20,000	1	140	\$2,393,818
Artists in Communities	\$20,000	1	141	\$2,360,496
Cultural Pathways	\$30,000	2	51	\$1,199,003
JUMP StArts	\$50,000	1	57	\$2,028,161
Local Impact	\$20,000	1	247	\$4,205,795
Organizational Development	\$5,000	1	139	\$678,878
Professional Development	\$3,000	1	64	\$162,602
Reentry Through the Arts	\$50,000	1	28	\$1,181,303
State-Local Partners	\$90,000	2	53	\$4,990,487
Statewide & Regional Networks	\$35,000	1	43	\$1,331,906
Veterans in the Arts	\$20,000	1	45	\$725,801
Youth Arts Action	\$20,000	1	271	\$4,626,675
Arts and Accessibility Grant	\$500,000	1	1	\$500,000
Arts Education: Artists in Schools	\$20,000	1	206	\$3,456,620
Artists Integration Training	\$5,000	1	30	\$141,750
Emerging Arts Leaders of Color	\$350,000	1		\$350,000
Individual Artist Fellowship	\$1,000,000	1		\$1,000,000
Innovation and Intersection	\$1,650,000	3		\$1,650,000
TOTAL FY19-20 PROGRAM ALLOCATION:				\$33,684,351
FY 2018 One-time augment of \$8,350,000 (-\$350,000, -\$1,650,000, -\$1,000,000, -\$5,350,000) = \$0 Balance.				

TAB C

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Hilary Amnah
Arts Programs Specialist

Re: FY19-20 Artists in Communities Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Artists in Communities program on September 6, 2019.

The Artists in Communities program centralizes artists and their artistic processes as vehicles for community vitality. Grants support artistic residencies in community settings. Applicant organizations, partners, and community members must support the vision of the Lead Artist(s) to produce creative projects that are relevant and responsive to their community.

There was an increase of 63% in the total number of applications received this grant cycle. One hundred twenty-one proposals were submitted in FY18-19, and 198 proposals were submitted for FY19-20. A total of 11 applications were deemed ineligible for review. Ineligible applications resulted from either 1) the applicant organization requesting more than 50% of their Total Operating Revenue across all CAC grant programs, 2) the applicant failing to include required documents or application questions, or 3) the applicant proposing an ineligible Lead Artist.

Panel Overview

Four grant panels convened to review the 187 eligible Artists in Communities applications. Three-day panels took place on the following dates: March 3-5, March 10-12, March 17-19, and March 23-25. The first two AC panels were conducted in person in downtown Sacramento; the third and fourth panels were conducted virtually using the GoToWebinar video conferencing software. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 34 applications were ranked 6 (“Exemplary”), 61 were ranked 5 (“Strong”), 46 were ranked 4 (“Good”), 21 were ranked 3 (“Fair”), 10 were ranked 2 (“Marginal”), and four were ranked 1 (“Weak”).

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) exhibited clear project designs with the Lead Artist’s vision at the forefront. These applications also included evidence of relevant connections between the Lead Artist, the applicant organization, and the identified community to be served. Applications ranked 5 (“Strong”) and 4 (“Good”) often included some of these same elements, but to a much lesser degree. In some proposals a strong Lead Artist’s vision was present, but their relationship to the project participants may have not been clear. Or a project may have had an excellent design but demonstrated that the applicant organization was at the helm of the design and implementation, and not necessarily the Lead Artist’s vision.

Applications ranked 3 (“Fair”), 2 (“Marginal”), or 1 (“Weak”) are not being recommended for funding. “Fair” applications sometimes seemed like viable arts projects, but not for this artist residency funding opportunity. “Marginal” applications often lacked clarity and details that were needed for panelists to assess the applications’ adherence to the five review criteria areas. Applications ranked “Weak” inadequately answered application questions and provided insubstantial supplemental materials that did not demonstrate community buy-in or artistic merit.

Panelists:

Panel 1: March 3-5, 2020

Maryam Eskandari (she/her/hers, Pasadena) Maryam Eskandari is principal and founder at MIIM Designs and educator at Harvard University and Boston Architecture College. Eskandari graduated from the Aga Khan Program in Islamic Architecture at Harvard and MIT, where her graduate thesis was on “Women Places and Spaces in Contemporary American Mosque.” She serves on the board of Open Architecture Collaborative, advisor to Harvard’s FDR Foundation, and the 1947 Partition Archives. Prior to establishing MIIM Designs, Eskandari led several award-winning projects: Christine and Steven F. Udvar-Hazy Library and Learning Center at Embry-Riddle Aeronautical University, Phoenix College Fine Arts, and Eric Fischer Gallery. In 2013, the International Museum of Women in San Francisco awarded MIIM Designs for the “Sacred Space” – which exhibited 100 American Mosques throughout the United States, and most recently, MIIM Designs was the architect for the new Children’s Museum of Manhattan’s America to *Zanzibar: Muslim Cultures Near and Far* exhibit. MIIM Designs currently is working on projects in New York City, San Francisco, Accra, and New Delhi.

Stephanie Johnson (she/her/hers, Berkeley) Stephanie Johnson is an founding faculty member of the Visual & Public Art Department at CSU / Monterey Bay. Her relevant experience includes: being an arts grant reviewer for BART, the Berkeley, Oakland and S.F. Art Commissions; serving for eight years as an appointed Civic Arts Commissioner (CAC) for the City of Berkeley; co-authoring and receiving a U.C. Chancellors Community Partnership Fund award in collaboration with Berkeley Unified School District and the Civic Art Commission; and being a visual artist and theatre lighting designer who has received grants, one person shows, and critical acclaim for her work. Stephanie’s formal education includes: BFA in theatre, MA in interdisciplinary studies/art, MFA in Art, and a Ph.D. in Interdisciplinary Studies / Public Policy. She has been a guest lecturer at UC Berkeley, California Institute for Integral Studies, and San Jose State University. She has been a lighting designer for over four decades working locally, nationally, and internationally. Most of Stephanie’s theatre and art

projects have been done in collaboration and/or in service to marginalized communities, particularly Black creative artists.

Jolivette Mecenaz (she/her/hers, Los Angeles) Jolivette Mecenaz grew up in Los Angeles and graduated from Cleveland Humanities High, where she studied the arts and literature. As a senior she won an invitation to the California Summer School for the Arts for creative writing. At UC Santa Cruz, Jolivette earned a BA in Art-Photography with a minor in literature, earning recognition at graduation for her commitment to community activism and arts education. Her senior project focused on teaching photography to children at the Santa Cruz Boys and Girls Club. Jolivette has taught photography to homeless youth in San Francisco, where she trained in youth development. She also volunteered with the Kearny Street Workshop, a community arts organization in the Bay Area Asian American community, and coordinated tutoring programs for underserved youth. Prior to graduate school, she worked as a photo researcher at Mother Jones and Out magazines. While studying at the University of Hawaii - Mānoa for her English Ph.D., Jolivette was a volunteer organizer for Girlfest Hawai'i, a community arts festival promoting feminist empowerment through the arts, especially for girls and women survivors of sexual trauma. Now she is an English Professor at California Lutheran University, previously at Cal State LA and University of La Verne.

Luis Antonio Pichardo (he/him/his, Los Angeles) Luis Antonio Pichardo, poet/artist and founder of the nonprofit arts mentorship organization, DSTL Arts, is a first-generation Mexican American from a working-class family. As the first in his family to graduate from high school, he is also the first to graduate with a Master in the Fine Arts degree in creative writing, and holds nearly 15 years' worth of publishing and exhibition credits across Southern California. As an active poet/artist, Luis strives to engage the community through words and art that reflects his community.

Panel 2: March 10-12, 2020

James B. Golden (he/him/his, Los Angeles) Salinas Poet Laureate James B. Golden was born and raised in Salinas, California. He was active early on in the arts community, serving as an organist for Monterey Bay Area choirs and singing groups. His passion for activism and equal rights led him to California State University, Northridge, where he earned an M.P.A. and a B.A. in English-Creative Writing and Pan African Studies Arts & Literature. Golden has a Master of Humanities degree in English from Tiffin University. He earned a Doctor of Psychology from Phillips Graduate University in 2019. Golden is the author of four books: *Sweet Potato Pie Underneath the Sun's Broiler* (2008), *Afro Clouds & Nappy Rain* (2011), *The Inside of An Orange* (2012), and *BULL: The Journey of a Freedom Icon* (April 2014). *BULL* is the 2014 recipient of the Jessie Redmon Fauset Book Award presented by the Los Angeles Lemeirt Park Book Fair. Golden won the 2012 NAACP Image Award for Outstanding Literary Work – Poetry, for *Afro Clouds & Nappy Rain*. His writing has been recognized by the National Steinbeck Center as a “phenomenal work of art.” Golden continues to champion curriculum reform for schools in California to include fine arts within scope and sequencing of English classes.

Eugene Hutchins (he/him/his, Altadena) Eugene Hutchins has built a multi-faceted career in the arts that has taken him from New York to Los Angeles and several spots in between. Currently, Eugene is the Managing Director of Barak Ballet, where he works to support the

artistic vision of Melissa Barak. He has also held previous arts management positions with Los Angeles Master Chorale, MUSE/IQUE, New York City Opera, Chautauqua Opera and The Pearl Theatre Company. Formerly, Eugene was a professional stage director, producer, production stage manager and choreographer for more than a hundred opera, theatre, and dance productions across the United States including engagements with A Noise Within, Lyric Opera San Diego, Opera North, Opera in the Heights, Syracuse Opera, Regina Quick Center for the Arts, Sierra Madre Playhouse, and many more. He has served on other peer review panels for the LA County Department of Arts & Culture, City of West Hollywood, and Arts Council for Long Beach. He has a BA in Dance from UCLA and MM in Opera Production from Florida State University.

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

Rose Muralikrishnan (she/her/hers, Riverside) Among the Music of India aficionados of California, the name Dr. Rose Muralikrishnan is tantamount for rigor, innovation, and purity. She has been a tireless voice Guru for 33 years and active performer for over four decades. Under her abled guidance, Spring Nectar ensemble won Gold Awards more than eight times at International Music Festivals. She was an adjunct professor of Indian Music at San Diego State University. She served as the principal of the Music School in India. She created over 5,000 students, of which several are full-time singers. R.M. is a Founder & CEO of Spring Nectar Foundation for Indian Music & Heritage, a 501(c)(3) nonprofit organization to create opportunities and the tools that the younger generation needs to fuel their talent, based on strategy and experience by providing them with all resources and atmosphere to make them better music professionals. She is not only an expert vocalist but a skillful composer, songwriter and conductor of Indian music genre. She had performed and presented lecture demonstrations in several universities, colleges, public and private schools, and music festivals around the world.

Panel 3: March 17-19, 2020

Melissa Noriego (she/her/hers, Coarsegold) As a working mom and a working artist, Melissa Noriego is nearing her final semester working toward a BA in Studio Art and a Certificate in

Administration and Leadership for Community Benefit Organizations at California State University Fresno. Lilia Gonzales Chavez, the Executive Director of Fresno Arts Council, serves as her professional mentor. As an organizational development consultant, she is engaged with Arte Americas, the Hispanic cultural arts center, to assess their current financial and organizational systems. The goal is to make specific recommendations to bring their investments in line with their values through sustainable, responsible and impactful policies. She also promotes the Edward O. Lund Foundation through assisting with events, providing interviews, documentary materials and donating artwork. This foundation's mission is to embolden students of the arts in the central valley. Melissa is a recipient of the Edward O. Lund Foundation scholarship in Winter 2017, which supported her in studying in London for the Winter Intersession. A notable experience she had in London was experiencing the Barber Shop Chronicles at the National Theatre. In the Summer of 2018, she was accepted into a highly competitive Drawing and Painting California State University Summer Arts course in Florence, Italy.

Valiant Robinson (he/him/his, Bakersfield) Valiant Robinson is a writer, director, producer, published author, and community advocate. He is a past board member of the Black Rock Coalitions West Coast, International Black Writers & Artists Los Angeles, and St. Elmo Village Inc. Los Angeles. He is a certified U.C.L.A. Paralegal. Valiant has written and produced several stage plays and was also a former mayoral candidate.

Kai Hazelwood (she/her/hers, Los Angeles) Kai Hazelwood is a passionate and experienced choreographer, performer, educator, producer and presenter. Kai received her BFA from UCLA and has performed across the U.S. and Canada. She left her four-year post as faculty and then Dance Outreach Coordinator at AMDA College & Conservatory in January 2016 to refocus on her artistic career, beginning with a guest choreographer post with Martz Contemporary Dance Company in Barcelona, Spain. Kai then went on to tour with Axis Dance Company before returning to Los Angeles to continue her own choreographic and performing work. She signed with Go 2 Talent Agency as a dance artist and became the Resident Choreographer for Theatre Dybbuk. In 2017 Kai was selected as an Arts Omi International Arts Center Choreographic Resident, produced the second evening of her own choreography and showed work in the Black Choreographer's Festival in San Francisco. She is a 2018 Artist in Residence for the City of Los Angeles' Cultural Affairs Department, is invited to Jacob's Pillow as part of the National Presenter's Forum, and is the Artistic Director of Downtown Dance & Movement, a state-of-the-art dance facility offering classes, rehearsal, and performance space in Downtown Los Angeles.

Corby Kilmer (she/her/hers, San Luis Obispo) Corby Kilmer is a licensed Landscape Architect at the California Department of Transportation with 25 years of experience designing highway landscapes, environmental mitigation projects, and award-winning rest areas. She is also the District Transportation Art Coordinator. As such she guides municipalities through the permitting process by evaluating and approving public art project submissions, and working with local arts programs, artists, and students. Additionally, she has created numerous interpretive displays for vista points and rest areas. Corby has a deep appreciation of the vital role the arts play in creating livable communities, and she is enthusiastic about strengthening efforts to shape a more sustainable transportation system through inclusion of the arts. Her involvement assisting communities and arts organizations, and her experience creating

educational displays, has increased her desire to find additional ways to contribute to California's cultural landscape. She is excited about the opportunity the panel offers to collaborate with a broad range of like-minded people, and to help communities fulfill their artist visions for unique identity and creative place-making.

Panel 4: March 23-25, 2020

Alma Catalán Montiel (she/her/hers, Los Angeles) Alma E. Catalán is a bilingual arts administrator, education advocate, cultural organizer and believes in the value of the arts in all communities. Ms. Catalán holds a BA from California State University Long Beach's Film Production Program and a Master's degree in Arts Management from Sotheby's Institute of Art Los Angeles at Claremont Graduate University. Alma's career has taken her from community organizing, working on film sets, theater productions, working with youth and collaborating locally and internationally through the arts. Ms. Catalán has been awarded a Smithsonian Fellowship based out of the Smithsonian Latino Center and contributed to the current *Dolores Huerta: Revolution in the Fields/Revolución en Los Campos* exhibit via the Smithsonian Institution Traveling Exhibition Service (SITES). In March 2019, she received a Squire Foundation Traveling Fellowship to Cape Town, South Africa, where she participated as an artist, arts administrator, and arts leader in a global collaboration between Los Angeles and Cape Town. Ms. Catalán's goal is to inspire and support the next generation of artists, musicians, curators, art historians, and the like who one day will transform the world.

Elizabeth Clary (she/her/hers, Santa Rosa) Elizabeth Clary is Executive Director of Alchemia, a nonprofit organization serving artists who identify as having intellectual and developmental disabilities. Alchemia operates art galleries and performing arts programs in Marin and Solano Counties. Elizabeth holds a degree in music from Sonoma State University and a Master's degree in Public Administration from the University of San Francisco.

Bin Goh (she/her/hers, San Francisco) Bin Goh is a first-generation college graduate and immigrant nonprofit professional based in San Francisco. Born and raised in Singapore, she migrated to San Francisco in 2016. She currently serves as the Development Operations Administrator for the Contemporary Jewish Museum (The CJM) in San Francisco. In addition to her current role, she is also a current graduate student of the Master of Public Administration (MPA) program, majoring in nonprofit management, at San Francisco State University, and a board member of Reciprocal Organization of Associated Museums (ROAM). Bin served in a design-thinking nonprofit organization based in Singapore called ReallyArchitecture (re:ACT) with a vision to cultivate socially responsible and sustainable architecture design-thinking for the community. She has written articles on Asian architecture for Singapore Architect (SA) magazine and Fivefootway online magazine. Bin worked as an interior designer at Maps Design Studio, specialized in hospitality interior design projects. She holds a BA(Hons) in Interior Design from the University of Huddersfield, United Kingdom. She hopes to use her multifaceted cultural and career experience to support local potential of under-resourced creatives.

Loren LeBlanc (he/him/his, Los Angeles) Loren LeBlanc is a Los Angeles native artist and educator with a passion for interactive/immersive learning and art experiences. His fine arts practice has focused primarily on integrating traditional clay figure sculpture techniques such as with newer technologies such as 3D modeling/printing and resins. He is a teaching artist

working primarily with high school aged students from historically underrepresented areas. Drawing on his interest in the creative movement of Afro-Futurism, Loren's art practice has included creating an imagined mythology based on African/American history as a way of interrogating his own perspective on and relationship with the "black" experience as a member of the diaspora, and to construct a positive subversion of historical and present-day disadvantages into symbols of pride and strength. Additionally, he has had an interest in exploring ways of using art and technology to aid individuals with physical and mental disabilities. While studying abroad in the United Kingdom, Loren's master's thesis was based upon exploring uses of 3D printing technology as an illustrative technique and learning tool specifically for learners with disabilities such as blindness and autism.

FY19-20 Artists in Communities (AC) Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-19-8227	Afro Urban Society	Dancers' Group	Alameda	6	\$20,000	\$20,000
AC-19-7517	BAYVIEW OPERA HOUSE INC		San Francisco	6	\$20,000	\$20,000
AC-19-8996	BLUE SKY SUSTAINABLE LIVING CENTER		Santa Barbara	6	\$12,500	\$12,500
AC-19-9052	Chrysalis Studio	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	6	\$9,902	\$9,902
AC-19-8572	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	6	\$10,000	\$10,000
AC-19-8425	DSTL ARTS		Los Angeles	6	\$20,000	\$20,000
AC-19-6699	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	6	\$20,000	\$20,000
AC-19-7707	HOMEBOY INDUSTRIES		Los Angeles	6	\$20,000	\$20,000
AC-19-8797	IMPRINT CITY		San Francisco	6	\$20,000	\$20,000
AC-19-9000	INSIGHT CENTER FOR COMMUNITY ECONOMIC DEVELOPMENT		Alameda	6	\$20,000	\$20,000
AC-19-8776	Kala Institute		Alameda	6	\$20,000	\$20,000
AC-19-8911	LA Commons	Community Partners	Los Angeles	6	\$20,000	\$20,000
AC-19-7730	Libota Mbonda	Fresno Arts Council INC	Fresno	6	\$10,099	\$10,099
AC-19-7770	LOS ANGELES MUSIC AND ART SCHOOL		Los Angeles	6	\$20,000	\$20,000
AC-19-9014	LTSC COMMUNITY DEVELOPMENT CORPORATION		Los Angeles	6	\$20,000	\$20,000
AC-19-9132	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		Mendocino	6	\$20,000	\$20,000
AC-19-6693	NURTURING INDEPENDENCE THROUGH ARTISTIC DEVELOPMENT		Contra Costa	6	\$10,007	\$10,007
AC-19-9086	Peacock Rebellion	Social Good Fund	Alameda	6	\$20,000	\$20,000
AC-19-7910	PIETER		Los Angeles	6	\$20,000	\$20,000
AC-19-9120	Project Level	Collective Impact	San Francisco	6	\$20,000	\$20,000
AC-19-8582	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		San Francisco	6	\$20,000	\$20,000
AC-19-9056	RADAR PRODUCTIONS INC		San Francisco	6	\$20,000	\$20,000
AC-19-8420	RANCHO LOS AMIGOS FOUNDATION INC		Los Angeles	6	\$20,000	\$20,000
AC-19-6852	RICHMOND ART CENTER		Contra Costa	6	\$20,000	\$20,000
AC-19-8193	SAN DIEGO OPERA ASSOCIATION		San Diego	6	\$20,000	\$20,000
AC-19-6764	SAN JOSE MUSEUM OF QUILTS & TEXTILES		Santa Clara	6	\$15,000	\$15,000
AC-19-7604	STREET SYMPHONY PROJECT INC		Los Angeles	6	\$20,000	\$20,000
AC-19-8899	THE AFRICAN AMERICAN ART AND CULTURE COMPLEX		San Francisco	6	\$20,000	\$20,000
AC-19-8948	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		San Francisco	6	\$20,000	\$20,000

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Request
\$3,277,772

Total Award Recommendation
\$2,360,496

AC-19-8168	UC SANTA BARBARA FOUNDATION		Santa Barbara	6	\$7,500	\$7,500
AC-19-9034	VIETNAMESE AMERICAN NONGOVERNMENTAL ORGANIZATION NETWORK		Alameda	6	\$20,000	\$20,000
AC-19-8859	WOMENS AUDIO MISSION		San Francisco	6	\$20,000	\$20,000
AC-19-8924	WOODCRAFT RANGERS		Los Angeles	6	\$20,000	\$20,000
AC-19-8843	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	6	\$9,000	\$9,000
AC-19-8862	ABADA-CAPOEIRA SAN FRANCISCO		San Francisco	5	\$20,000	\$19,000
AC-19-8047	ART PRODUCE		San Diego	5	\$10,000	\$9,500
AC-19-8932	ARTE AMERICAS THE MEXICAN ARTS CENTER		Fresno	5	\$20,000	\$19,000
AC-19-7367	ARTS COUNCIL FOR MONTEREY COUNTY		Monterey	5	\$20,000	\$19,000
AC-19-9022	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	5	\$20,000	\$19,000
AC-19-7572	BALLET FOLKLORICO ANAHUAC		Stanislaus	5	\$14,000	\$13,300
AC-19-7315	BAYVIEW HUNTERS POINT MULTIPURPOSE SENIOR SERVICES INC		San Francisco	5	\$12,500	\$11,875
AC-19-9087	BERKELEY MUSIC GROUP		Alameda	5	\$20,000	\$19,000
AC-19-8926	BINDLESTIFF STUDIO		San Francisco	5	\$17,725	\$16,839
AC-19-7326	BRAVA FOR WOMEN IN THE ARTS		San Francisco	5	\$20,000	\$19,000
AC-19-6676	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		Sacramento	5	\$18,000	\$17,100
AC-19-8265	CHICANO PARK MUSEUM AND CULTUAL CENTER		San Diego	5	\$20,000	\$19,000
AC-19-8870	CHINATOWN COMMUNITY DEVELOPMENT CENTER INC		San Francisco	5	\$20,000	\$19,000
AC-19-8250	CHINESE CULTURE FOUNDATION OF SAN FRANCISCO		San Francisco	5	\$20,000	\$19,000
AC-19-9110	COLLAGE DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
AC-19-9053	CULTURA Y ARTE NATIVA DE LAS AMERICAS		San Francisco	5	\$19,650	\$18,668
AC-19-8366	DANCE ELIXIR		Alameda	5	\$20,000	\$19,000
AC-19-7223	DELL-ARTE INC		Humboldt	5	\$19,680	\$18,696
AC-19-8338	DESTINY ARTS CENTER		Alameda	5	\$20,000	\$19,000
AC-19-7703	EL TEATRO DE LA TIERRA		Fresno	5	\$20,000	\$19,000
AC-19-8823	FRESH MEAT PRODUCTIONS		San Francisco	5	\$20,000	\$19,000
AC-19-6762	HOPE MOHR DANCE		San Francisco	5	\$20,000	\$19,000
AC-19-8107	INK PEOPLE INC		Humboldt	5	\$9,000	\$8,550
AC-19-7325	INVERTIGO DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
AC-19-8255	JACOBS CENTER FOR NEIGHBORHOOD INNOVATION		San Diego	5	\$20,000	\$19,000
AC-19-8470	JAPANESE AMERICAN CULTURAL AND COMMUNITY CENTER		Los Angeles	5	\$20,000	\$19,000
AC-19-8987	KITKA INC		Alameda	5	\$20,000	\$19,000
AC-19-8933	KOREATOWN OAKLAND		Alameda	5	\$3,900	\$3,705
AC-19-8742	LANCASTER MUSEUM AND PUBLIC ART FOUNDATION		Los Angeles	5	\$10,000	\$9,500

AC-19-8770	LATINO CENTER OF ART AND CULTURE		Sacramento	5	\$20,000	\$19,000
AC-19-8053	LOS ANGELES CONTEMPORARY EXHIBITIONS INC		Los Angeles	5	\$20,000	\$19,000
AC-19-8376	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$20,000	\$19,000
AC-19-8756	LULA WASHINGTON CONTEMPORARY DANCE FOUNDATION		Los Angeles	5	\$20,000	\$19,000
AC-19-6931	MANILATOWN HERITAGE FOUNDATION		San Francisco	5	\$20,000	\$19,000
AC-19-7100	MONTALVO ASSOCIATION		Santa Clara	5	\$20,000	\$19,000
AC-19-8004	MUSEUM OF CHILDRENS ART		Alameda	5	\$20,000	\$19,000
AC-19-9094	OUTSIDE THE LENS		San Diego	5	\$20,000	\$19,000
AC-19-7311	OXNARD PERFORMING ARTS CENTER CORPORATION		Ventura	5	\$19,410	\$18,440
AC-19-8894	PALO ALTO ART CENTER FOUNDATION		Santa Clara	5	\$20,000	\$19,000
AC-19-8612	PONY BOX DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
AC-19-9079	Queer Rebels Productions	Intersection for the Arts	San Francisco	5	\$11,737	\$11,150
AC-19-8809	SACRAMENTO GUITAR SOCIETY		Sacramento	5	\$5,500	\$5,225
AC-19-9114	SAN DIEGO BALLET		San Diego	5	\$18,000	\$17,100
AC-19-7866	SAN DIEGO REPERTORY THEATRE INC		San Diego	5	\$20,000	\$19,000
AC-19-8938	SEPIA Collective	The Robey Theatre Company	Los Angeles	5	\$20,000	\$19,000
AC-19-9153	SMALL ART MUSIC PROJECTS		San Francisco	5	\$20,000	\$19,000
AC-19-8981	STORYCENTER		San Francisco	5	\$20,000	\$19,000
AC-19-8744	STRINDBERG LABORATORY		Los Angeles	5	\$15,475	\$14,701
AC-19-8747	STUDIO CHANNEL ISLANDS ART CENTER		Ventura	5	\$19,592	\$18,612
AC-19-9019	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		Sacramento	5	\$20,000	\$19,000
AC-19-9040	THE P G K PROJECT INC		San Diego	5	\$20,000	\$19,000
AC-19-8850	THREE GIRLS THEATRE COMPANY INC		San Francisco	5	\$20,000	\$19,000
AC-19-7456	Trinity Alps Chamber Music Festival	Trinity County arts Council	Trinity	5	\$12,500	\$11,875
AC-19-8480	UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC		Butte	5	\$20,000	\$19,000
AC-19-8890	VALLEJO SYMPHONY ASSOCIATION		Solano	5	\$20,000	\$19,000
AC-19-7129	VENTURA COUNTY ARTS COUNCIL		Ventura	5	\$13,450	\$12,778
AC-19-7010	Veteran Arts Project	Social and Environmental Entrepreneurs	San Diego	5	\$20,000	\$19,000
AC-19-9061	WEST Creative Performing Arts	Santa Cruz Art League	Santa Cruz	5	\$20,000	\$19,000
AC-19-9081	Youth Art Exchange	Tides Center	San Francisco	5	\$20,000	\$19,000
AC-19-7257	YOUTH SPIRIT ARTWORKS		Alameda	5	\$20,000	\$19,000
AC-19-6782	ZADO		Sacramento	5	\$3,000	\$2,850
AC-19-7726	11 11 A CREATIVE COLLECTIVE		Los Angeles	4	\$20,000	\$18,000
AC-19-9045	Alliance For Youth Achievement		Santa Clara	4	\$15,000	\$13,500
AC-19-7293	ARMORY CENTER FOR THE ARTS		Los Angeles	4	\$20,000	\$18,000
AC-19-7803	ART OF ELAN		San Diego	4	\$20,000	\$18,000
AC-19-8272	ART SEED		San Francisco	4	\$20,000	\$18,000

AC-19-7877	ART-IN-THE-PARK COMMUNITY CULTURAL PROGRAMS		Los Angeles	4	\$7,000	\$6,300
AC-19-9112	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	4	\$20,000	\$18,000
AC-19-7482	AYUDANDO LATINOS A SONAR		San Mateo	4	\$20,000	\$18,000
AC-19-9111	BERKELEY ART CENTER ASSOCIATION		Alameda	4	\$20,000	\$18,000
AC-19-7033	Boomshake Music	Intersection	Alameda	4	\$9,233	\$8,310
AC-19-6983	BRASARTE THE DAMASCENO BRAZILIAN CULTURAL EXCHANGE		Alameda	4	\$20,000	\$18,000
AC-19-7777	CIRCUS BELLA		San Francisco	4	\$10,000	\$9,000
AC-19-9010	COMMUNITY BUILD INC		Los Angeles	4	\$18,500	\$16,650
AC-19-8391	CORNERSTONE THEATER COMPANY INC		Los Angeles	4	\$20,000	\$18,000
AC-19-8836	CREATIVE GROWTH INC		Alameda	4	\$20,000	\$18,000
AC-19-7384	DIAMANO COURA WEST AFRICAN DANCE CO		Alameda	4	\$17,000	\$15,300
AC-19-8245	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	4	\$17,000	\$15,300
AC-19-6709	GRAND VISION FOUNDATION		Los Angeles	4	\$20,000	\$18,000
AC-19-9171	HIERO FOUNDATION		Alameda	4	\$20,000	\$18,000
AC-19-8939	HIGHER GLIFFS INC		Alameda	4	\$20,000	\$18,000
AC-19-6635	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	4	\$20,000	\$18,000
AC-19-7141	INLANDIA INSTITUTE		Riverside	4	\$5,000	\$4,500
AC-19-6737	JEWISH COMMUNITY CENTER OF SAN FRANCISCO		San Francisco	4	\$20,000	\$18,000
AC-19-8992	Kearny Street Workshop		San Francisco	4	\$19,998	\$17,998
AC-19-8908	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	4	\$18,000	\$16,200
AC-19-8579	MID-CITY COMMUNITY MUSIC		San Diego	4	\$20,000	\$18,000
AC-19-6780	MUSEUM OF DANCE		San Francisco	4	\$5,000	\$4,500
AC-19-8308	MUSEUM OF JURASSIC TECHNOLOGY		Los Angeles	4	\$16,000	\$14,400
AC-19-8740	MUSIC IN THE MOUNTAINS		Nevada	4	\$20,000	\$18,000
AC-19-9054	NATIONAL ACADEMIC YOUTH CORPS INC		Sacramento	4	\$9,250	\$8,325
AC-19-8814	NEW VILLAGE ARTS INC		San Diego	4	\$20,000	\$18,000
AC-19-8883	PEOPLE ASSISTING THE HOMELESS		Los Angeles	4	\$18,000	\$16,200
AC-19-9050	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	4	\$20,000	\$18,000
AC-19-8840	QUEENS OF THE CASTRO INC		Alameda	4	\$10,000	\$9,000
AC-19-7356	SAM AND ALFREDA MALOOF FOUNDATION FOR ARTS AND CRAFTS		San Bernardino	4	\$12,935	\$11,642
AC-19-7697	SAN DIEGO DANCE THEATER		San Diego	4	\$18,365	\$16,529
AC-19-9035	SAN DIEGO URBAN WARRIORS		San Diego	4	\$20,000	\$18,000
AC-19-7216	SAN FRANCISCO JEWISH FILM FESTIVAL		San Francisco	4	\$20,000	\$18,000
AC-19-7868	SANGAM ARTS		Santa Clara	4	\$20,000	\$18,000
AC-19-6841	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	4	\$20,000	\$18,000
AC-19-8978	SHAKESPEARE-SAN FRANCISCO		San Francisco	4	\$20,000	\$18,000
AC-19-8961	THE LAB SF		San Francisco	4	\$20,000	\$18,000
AC-19-7440	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	4	\$12,375	\$11,138
AC-19-9105	UPTOWN TENDERLOIN INC		San Francisco	4	\$19,150	\$17,235

AC-19-8293	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	4	\$20,000	\$18,000
AC-19-9121	YOUNG MUSICIANS FOUNDATION		Los Angeles	4	\$20,000	\$18,000
AC-19-7750	ACTORS GANG INC		Los Angeles	3	\$20,000	\$0
AC-19-8476	ANNE BLUETHENTHAL AND DANCERS		San Francisco	3	\$20,000	\$0
AC-19-6854	API CULTURAL CENTER INC		Alameda	3	\$20,000	\$0
AC-19-9012	ART & MUSIC CENTER INC		Solano	3	\$15,000	\$0
AC-19-8913	Arts and Culture El Dorado		El Dorado	3	\$20,000	\$0
AC-19-6697	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	3	\$20,000	\$0
AC-19-8676	ARTWARD INITIATIVE		Los Angeles	3	\$13,500	\$0
AC-19-7117	BACKHAUS DANCE		Orange	3	\$17,500	\$0
AC-19-8200	BROADWAY SACRAMENTO		Sacramento	3	\$20,000	\$0
AC-19-8873	BROCKUS PROJECT DANCE COMPANY		Los Angeles	3	\$10,000	\$0
AC-19-6807	CLARION PERFORMING ARTS CENTER		San Francisco	3	\$16,905	\$0
AC-19-6726	CONTRA TIEMPO		Los Angeles	3	\$20,000	\$0
AC-19-7407	Dept. of Shiny Objects	Fulcrum Arts	Los Angeles	3	\$20,000	\$0
AC-19-8775	EBONY REPERTORY THEATRE INC		Los Angeles	3	\$10,000	\$0
AC-19-8950	GET EMPOWERED TODAY		San Diego	3	\$9,100	\$0
AC-19-9104	GIRLS ROCK SB		Santa Barbara	3	\$5,220	\$0
AC-19-9106	HNDP		Los Angeles	3	\$20,000	\$0
AC-19-7401	Indexical		Santa Cruz	3	\$12,900	\$0
AC-19-7874	LUX ART INSTITUTE		San Diego	3	\$20,000	\$0
AC-19-7822	MARIN SHAKESPEARE COMPANY		Marin	3	\$20,000	\$0
AC-19-8839	MEDICAL CLOWN PROJECT		San Francisco	3	\$13,000	\$0
AC-19-7839	MIGRANT CLINICIANS NETWORK INC		Butte	3	\$20,000	\$0
AC-19-9136	NORTHERN CALIFORNIA CENTER FOR THE ARTS		Nevada	3	\$18,625	\$0
AC-19-8971	OFF THE WALL GRAFFITI FOUNDATION		Los Angeles	3	\$5,000	\$0
AC-19-7720	OLD GLOBE THEATRE		San Diego	3	\$20,000	\$0
AC-19-7262	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles	3	\$20,000	\$0
AC-19-8927	PLAYHOUSE ARTS		Humboldt	3	\$20,000	\$0
AC-19-7752	SACRMENTO HISTORY ALLIANCE INC		Sacramento	3	\$20,000	\$0
AC-19-6711	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francisco	3	\$20,000	\$0
AC-19-7656	THE CROWDEN MUSIC CENTER		Alameda	3	\$12,000	\$0
AC-19-8471	The Writers Grotto	Independent Arts & Media	San Francisco	3	\$20,000	\$0
AC-19-6925	VIVER BRASIL DANCE COMPANY		Los Angeles	3	\$20,000	\$0
AC-19-8163	Art Time Presents	Fulcrum Arts	Los Angeles	2	\$5,114	\$0
AC-19-6722	BODY WEATHER LABORATORY		Los Angeles	2	\$20,000	\$0
AC-19-8762	BODYART DANCE CORPORATION		Los Angeles	2	\$20,000	\$0
AC-19-8765	COALITION FOR HUMANE IMMIGRANT RIGHTS OF LOS ANGELES		Los Angeles	2	\$20,000	\$0
AC-19-8795	MANDARINS OF SACRAMENTO INC		Sacramento	2	\$20,000	\$0
AC-19-6899	OASIS COMPANIES INTERNATIONAL		Orange	2	\$12,500	\$0
AC-19-8479	OPERA NEO		San Diego	2	\$20,000	\$0
AC-19-7289	ORANGE COUNTY CHILDRENS THERAPEUTIC ARTS CENTER		Orange	2	\$20,000	\$0

AC-19-7716	OVERCOMERS WITH HOPE STUDIOS INC		Alameda	2	\$20,000	\$0
AC-19-8878	SOUTH COAST DANCE ARTS ALLIANCE INC		Los Angeles	2	\$15,000	\$0
AC-19-8715	CRAFT IN AMERICA INC		Los Angeles	1	\$12,000	\$0
AC-19-8855	ELINGS PARK FOUNDATION		Santa Barbara	1	\$20,000	\$0
AC-19-7413	LOS ANGELES POLICE MUSEUM	The Los Angeles Police Museum	Los Angeles	1	\$20,000	\$0
AC-19-8833	WE PLAYERS		San Francisco	1	\$19,475	\$0

TAB D

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Sarah García, Arts Programs Specialist
Josy Miller, Arts Programs Specialist

Re: FY20-21 Artists in Schools Grant Panel Overview

Program Overview

The Council approved the FY20-21 guidelines for the Artists in Schools program on September 6, 2019.

Since 1976, the California Arts Council has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

Artists in Schools supports projects that integrate community arts partners into culturally and linguistically responsive, sequential, standards-based arts learning for students in preschool through Grade 12 as part of the regular school day, and that addresses the unique circumstances of the school environment. Projects focus on hands-on participant learning that takes place over a sustained period of time with an identified group of students.

FY20-21 Artists in Schools Program

As with many of our grant programs this year, increased funding and outreach led to a significant increase in the number of application submission. There was an increase of a 25% in total number of applications, from 196 proposals in FY19-20 to 245 in this grant cycle. As part of the staff eligibility review, six applications were deemed ineligible, either due to incomplete materials, organizational eligibility, or because they did not address the fundamental goals of the program. The remaining 239 applications were reviewed by five different grant panels.

Panel Overview

The first four panels met in person in Sacramento for three days. The last panel met virtually via Zoom meetings for three days. Of the 239 grant proposals, a total of 62 were ranked 6

("Exemplary"), 85 were ranked 5 ("Strong"), 59 were ranked 4 ("Good"), 26 were ranked 3 ("Fair"), seven were ranked 2 ("Marginal"), and none were ranked 1 ("Weak").

The applications ranked 6 ("Exemplary") articulated clear project designs, activities, and outcomes, and the content of those programs was responsive to and reflective of the student communities to be served. Often projects included instruction in the historical and cultural contexts of the art forms being taught, in addition to instruction in technique. Projects ranked 6 demonstrated strong partnerships with the school sites and districts in which they were working, offering arts learning experiences that complemented and expanded upon content being taught by classroom teachers.

Applications ranked 5 ("Strong") clearly laid out project activities, objectives, and anticipated impact. For these proposals, the panel often would have liked to see more deliberate attention paid to the specific content being offered in relation to the student and school communities to be served.

Applications ranked 4 ("Good") met the fundamental objectives of the Artists in Schools program and presented value added to the school communities with whom they proposed to partner. However, specifics of timeline, activities, and lessons were often somewhat lacking, as were the strength of partnerships with the sites to be served.

Applications ranked 3 ("Fair") and below did not meet the fundamental program goals. A number of these projects intended to serve only a small subset of students at a school site or in a district with little to no justification of why these students represented a priority community or how they were being identified for participation. Some applications had errors or missing pieces of information significant enough to leave the panel in doubt as to whether the project could be executed as proposed.

Panelists:

Panel 1: January 27-29, 2020

Matt Carney (he/him/his, San Diego) Matt Carney was drawn into the arts as another way to convey his interests in equality, social activism, and living a healthy lifestyle. Including 20 years of performing and teaching with professional dance companies and 15 years of experience serving at the Manager and Director level of nonprofits, Matt has a broad systemic perspective of the arts as an artist and administrator. He is passionate about providing opportunities for working artists and breaking down barriers that inhibit access to the training in and the experiencing of the arts. He has a BFA in Dance from UMKC's Conservatory of Music and Dance and his Master in Public Administration from SDSU's School of Public Affairs. Currently, Matt serves as Producing Director of the San Diego Ballet; Governance Chair for San Diego Regional Arts and Culture Coalition; and is on the Port of San Diego's Art, Culture, and Design Committee.

Sara McDaniels (she/her/hers, Los Angeles) Sara McDaniels has been an active supporter of the arts in Santa Clarita and L.A. County for over a decade. Currently on the Arts for LA Strategic Planning committee, she was an Arts for LA 2016/2017 ACTIVATE Arts Ed Fellow;

served on the Santa Clarita Arts Master Plan Stakeholder Committee; and will work with the Santa Clarita Arts Education Collaboration to develop a Strategic Arts Plan benefitting all five school districts in the Santa Clarita Valley. Sara recently completed TEAL (Technology Enhanced Arts Learning) certification with the LA County Office of Education, and is developing additional TEAL certified teachers at iLEAD Schools, where she works as iLEAD's Arts Coordinator. Through Sara's guidance, iLEAD Schools developed a five-year Arts Strategic plan in 2018. She oversees the implementation of the Arts Strategic Plan with a team of arts leads to whom she provides support through professional development, collaborations, and peer coaching. Sara also serves as Board President of Arts for Santa Clarita, a 501(c)(3) arts advocacy organization in the Santa Clarita Valley which aims to enrich the Santa Clarita community through the development and facilitation of arts programming, facilities, education, and arts advocacy for Santa Clarita's nearly 300,000 residents.

Constance Rodgers (she/her/hers, El Dorado) Constance Rodgers is an enthusiastic, self-directed professional exhibiting artist. She holds an MFA from Claremont Graduate University and a BFA with honors from Art Center College of Art and Design. Constance received the Karl Benjamin Fellowship for painting. She has taught art at the college, high school & middle school levels for more than 15 years. Her art was represented by the Ruth Bachofner Gallery in Santa Monica from 1997 to 2014. She is a member of many art museums and environmental organizations.

Giavanni Washington (she/her/hers, Los Angeles) Giavanni Washington, Ph.D., is a scholar, practicing artist, and arts manager who has dedicated her personal and professional efforts to standing up for the Black Body. She has studied and performed sonic traditions from all over the world, including Brazil, Burkina Faso, Cuba, Ethiopia, Guinea, Jamaica, Japan, Kenya, Senegal, Trinidad, Uganda, and the United States. With an eye toward memory, tradition and resistance, her research focuses on how communities in the African diaspora mediate the cultural trauma of slavery through drum and dance practices. Currently serving as Viver Brasil's Executive Director, Washington is an experienced producer and manager. A biologist, epidemiologist and ethnographer by training, Dr. Giavanni brings the full range of her diverse background to arts administration where she believes the most powerful story is the one told through corporeal expression.

Panel 2: February 3-5, 2020

Samantha Alberts (she/her/hers, San Diego) Samantha Alberts has a background in History, Women & Gender Studies and Museum Studies, and spends much of her time researching primary sources to creating interpretive programs and products that are as engaging and accessible as possible, particularly for youth and family audiences. In her current position at the San Diego History Center, she researches, creates, and implements onsite and offsite programs and interpretation for students, youth groups, families, and adult audiences of all kinds from throughout San Diego. Most recently, she has overseen exhibition interactives and LGBTQ+ youth engagement outreach efforts, and co-led the docent training program to prepare volunteers to lead tours in our LGBTQ+ San Diego exhibition. Her goal is for people of all ages to make a connection and see their own experiences in the events of the past—to understand that everyone's history is important, that it is being made daily, and that it includes them.

Charles Brack (he/him/his, Alameda) Charles Brack's well-roundedness, knowledge, and experience has steered the careers of a number working artists (musicians, photographers, filmmakers) since the 1990s. Charles has nearly two decades of experience working with musicians through time as a member of the marketing staff at the SFJAZZ organization, A&R at Isotope Records, and as current board member of the Living Jazz organization. He currently specializes in interactive media, strategic planning, and business development, and works with some of the world's most powerful brands as head of partnerships at Uncrate.com, a leading men's lifestyle publication (online and print magazine). Charles was born and raised in a multigenerational military family.

Anastasia Herold (she/her/hers, Alameda) Anastasia Herold credits her 30+ year career working with symphony orchestras to her elementary public school music teacher. She has worked with the Los Angeles Philharmonic, the San Francisco Symphony, the San Jose Youth Orchestra, and Fremont Symphony Orchestra. At the San Francisco Symphony, she has managed the music in schools program for 13 years. Anastasia holds an MA and BA from UCLA in dance ethnology and ethnomusicology, respectively. She has performed in several semi-professional dance companies as a soloist and member of the corps de ballet. Now a dance teacher, she manages a children's group in the East Bay of northern California.

Julie Kendig (she/her/hers, San Diego) Julie Kendig is interested in the passage from the unknown to the known and how this transition creates changes in individuals and organizations. As a social science researcher, she uses data to illuminate this pathway. Her work helps organizations understand and communicate their impact. She is an experienced arts and culture professional and academician whose values are rooted in integrity, equity, empathy and curiosity. Since 2001, Ms. Kendig has served thousands of children, families, educators and teaching artists throughout her career in arts education. As a researcher, she has sussed out the difficult questions of what constitutes creativity and how it can be quantified. While a student of James Catterall, she worked on large data sets with clients throughout the U.S. She has reported to government agencies, published in peer-reviewed journals, and most importantly, Ms. Kendig has inspired people to find their own, innate creativity in everyday life.

Nina Woodruff-Walker (she/her/hers, Alameda) Nina became a "MOCHA kid" in 1989 when she connected through the East Oakland Youth Development Center (EOYDC). When the Oakland Unified School District removed art programming from the school curriculum, the Museum of Children's Art became an art-making space and welcoming refuge during her teenage years. She found delight in identifying different ways to use art to create, express, shape and influence, even getting her first experience in giving back as a MOCHA youth board member. This cemented her passion for community service. In 2000, Nina began her career in technology, with a focus in project management which lead her to a 10-year career in technology sales as a Major Account Executive. Nina brings a wealth of knowledge in S.M.A.R.T business practices. She holds a B.A. in Communication, and her M.A. will be completed in December 2019. With her love and commitment to MOCHA, Nina brings her strategic and business acumen to work implementing "MOCHA 2.0," with a focus on increasing MOCHA's reach with enhanced technology + art-based projects that leverage the tech influence and tap into opportunities for collaboration here in the Bay Area.

Panel 3: February 10-12, 2020

Rebecca Duran (she/her/hers, San Mateo) Rebecca Duran is a nonprofit leader, relationship developer, and education supporter with a passion for museums and youth programs. She has 15 years of nonprofit experience in direct service, management, and fundraising; three years of classroom teaching experience as a Teach For America Corps Member; and three years of writing/editing experience at nonprofit daily college newspaper, followed by six-month correspondent internship with The Boston Globe. She is a lover of museums of all kinds and have traveled near and far to experience art, science, and history museums. So many of her favorites are right here in California. Rebecca currently works for Hiller Aviation Museum in San Carlos. Her responsibilities include planning and executing an annual benefit gala; managing sponsorship and underwriting opportunities; cultivating, soliciting, and stewarding major donors; assisting with Board member recruitment and orientation; grant writing and reporting; and supervising the implementation of the membership program. Rebecca has a master's degree in Management with an emphasis in Nonprofit Leadership from New England College, and a B.S. in Print Journalism and a B.A. in Political Science, both from Boston University. She has also earned a California Teaching Credential.

Kim Garner (she/her/hers, Merced) Kim Garner was named Executive Director of Arts at University of California, Merced in summer 2019. In her new role, she is responsible for coordinating and promoting UC Merced's visual and performing arts activities, fundraising, community affairs and administrative aspects of a nascent and diverse arts program. Kim has an extensive arts background with over 15 years of museum, art administration and art education experience, including managing exhibitions and education programming for the Phoebe Hearst Museum of Anthropology at UC Berkeley, directing arts education programming for the Triton Museum of Art in Santa Clara and directing the curatorial program for the San Diego Historical Society's museums including their flagship museum in Balboa Park. A California Central Valley native, she began her career at the Fresno Metropolitan Museum of Art, History and Science where she came up through the ranks first as a museum registrar, then exhibition and collections curator and finally director of exhibition and education under, Director of the National Gallery, Kaywin Feldman. She earned both a BA and MA in Art from CSU Fresno.

Rachel Hull (she/her/hers, Alameda) Rachel Hull works with a team of talented artists and arts educators who serve elementary, middle and high schools and includes all ages programming at the theatre. Rachel was a member of the Lead Action Team for the Alliance for Arts Learning Leadership within Alameda County's Office of Education, is the Chair of the Berkeley Arts Education Steering Committee and past Board Member of AATE. Previously the Director of Education at Dallas Theater Center, she oversaw all education and community programs including Project Discovery, awarded the 2013 National Arts and Humanities Youth Program Award. In Dallas, Rachel led collaborations with arts and cultural organizations, school districts and arts organizations through the Informal Educators of Dallas County, and as an advisory to the Theatre Educators of North Texas. Outside of her work within regional theatre, Rachel mentors student teachers at UC Berkeley, and has taught/ presented at Southern Methodist University, the University of Texas, Educational Theatre Association, Dallas ISD, University of

Houston's Center for Arts Leadership, Theatre Communications Group, American Alliance for Theatre Education, and National Guild for Community Arts Education.

Kristen Jacobson (she/her/hers, Marin) Kristen Jacobson is an arts leader, educator, and program designer dedicated to the accessibility of arts education for diverse populations. As of the fall of 2019, she is the Executive Director at Youth in Arts in Marin County. Recently, she was the Managing Director of Education at Alonzo King LINES Ballet, where she led initiatives to expand LINES' programs that promote individuality, creativity and communication through dance and movement learning. Under her leadership, LINES education programs experienced significant expansion, growth, success, and impact. She also serves on the Board of Directors of the Arts Educators Alliance of the Bay Area as well as San Francisco Unified School District's Arts Ed. Master Plan Advisory Committee. Previously, Kristen served as the Youth & Community Programs Manager for Hubbard Street Dance Chicago where she was responsible for developing and implementing Hubbard Street's Youth Dance Program from its inception, managing school partnerships, teaching artist development, family programming as well as partnerships with major cultural institutions across the city of Chicago. She holds a BA from Point Park University's Conservatory of Performing Arts and an MA from Columbia College in Chicago.

Panel 4: February 18-20, 2020

Ryan Nuckolls (she/her/hers, Los Angeles) Ryan Nuckolls moved to Los Angeles from China with six years of experience in curatorial and art production. Working abroad, she gained valuable skills for collaborating with leading institutions, artists and scholars to actualize exhibitions of international caliber. Her work within alternative art spaces helped her develop holistically, allowing her to don an assemblage of hats. And yet she was disillusioned with the contemporary art world. At her last job in Asia as Assistant Curator for the Shanghai Project, Ryan honed her skills as a storyteller and community organizer for the Research and Public Education Department. The parts she most enjoyed included working as communications strategist to locally contextualize the project's global themes and implementing systems for effective cross-department collaboration. By introducing new art forms and STEM opportunities to underserved students, Dramatic Results helps bridge the divide between culturally diverse communities and the art world she loves but knows to be systemically inaccessible. Over the past two years, she has helped the agency revamp its office, website, brand and recruitment efforts. She looks forward to growing alongside her burgeoning team into a more conscientious and effective arts practitioner.

Kristin Reese (she/her/hers, Mono) Kristin Reese's arts exposure began at the age of 4 with dance lessons. From there she took piano lessons, was involved in theater productions, dance productions, vocal performances, and art projects until she graduated from high school. Kristin studied music at Sonoma State University from 1993 to 1998 and received her Bachelor of Arts in Music from SSU in 2008. In 1999, she co-founded Sierra Classic Theatre, a nonprofit theatre company based in Mammoth Lakes. After starting SCT, Kristin was actively involved with that group as a board member, director, and actor in many productions until she resigned for personal reasons in 2008. She is a musician and has been involved with a few Mono County local bands since 1998, her most recent project being the folk band the Bodie 601 Band. In 2015, Kristin was hired on to Mono Arts Council as the Assistant Director. In 2019 she

was promoted to Executive Director of MAC. During her time with Mono Arts Council, she has worked as a teaching artist, produced their summer events, school arts programs, and after-school and summer youth arts programs. She has been an active member of the arts community in Mono County.

Brenda Yodice (she/her/hers, Calaveras) Brenda Yodice's career in music teaching at levels K-12 spans more than 25 years. Band, Chorus, Electronic Music, and Private Studio teaching of piano, along with multiple music associations memberships, enhanced her ability to serve in her professional capacities. The pursuit of her personal craft includes songwriting and composition for larges groups such as choir, wind ensemble, and concert band. Brenda provided piano accompaniment for the Shakespeare Singers in Placerville and the Northern California Children's Chorus in Granite Bay. Presently she plays piano music for senior centers in Calaveras County to enhance their lunchtime.

Raphaelle Ziemba (she/her/hers, Los Angeles) Raphaelle Ziemba grew up in Oak Park, Illinois, and began dancing at the Academy of Movement and Music at age 4. She attended Interlochen Arts Academy, and after graduating continued her dance training at the SUNY at Purchase where she earned a BFA in Dance Performance. Raphaelle worked with Instruments of Movement, starting as performer and choreographer before a promotion to Assistant Artistic Director and, later, Co-Artistic Director. Raphaelle co-produced five shows with IOM while also dancing professionally with several companies in the Chicago area. In 2013, Raphaelle completed her MA in Art Education from the School of the Art Institute of Chicago and taught movement classes to underserved students in several after-school programs in the Chicago area. She also performed and choreographed for MOMENTA; was a soloist, resident choreographer, and Associate Artistic Director of Cerqua Rivera Dance Theatre; and then took on the role of Community Engagement Manager for Audience Architects, a dance service organization in Chicago. Raphaelle is excited to begin her third year with Heidi Duckler Dance as the Managing Director, and she has recently been selected for the Annenberg Foundation's third cohort of Annenberg Alchemy Tech 2019.

Panel 5: March 26-30, 2020

Gema E. Cantu (she/her/hers, Alameda) Since 2016, Gema Cantu has been working at Hip Hop for Change Inc, a 501(c)(3) organization that utilizes hip-hop and its culture for positive self-expression for under-resourced youth. She has fund-raised over \$30,000 through canvassing by delivering cross-cultural communication in various districts in the Bay Area. Through our grassroots program, Gema daily contributed to over 30 conversations a day locally to build relationships within her community and involve the general public in social advocacy. In 2017, she was promoted to Administrator Director, where she would support their staff who are activists as well as maintain the day-to-day operations of the organization. Lastly, Gema is the second grant writer in Hip Hop for Change. She has received over \$30,000 in grant funding for creative cultural arts programs. Recent grant funders have been the City of Oakland (\$13,500), Marin Charitable (\$4,000), Akonadi Foundation (\$7,000), Guitar Center (\$500), Saint Lutheran's Church (\$3,000), and California Arts Council (\$16,200). With the awarded funding, their education program is active in several sites in the Bay Area, and local hip-hop artists are now being paid and trained to be teaching artists for marginalized Black and Brown students.

Melissa Gutierrez (she/her/hers, Sacramento) If you paid attention to the 2006 Alameda County Fair youth art section, you'll recognize Melissa's name from the "Best Watercolor" category, where I won \$100 and a big blue ribbon. If you missed that, you might have caught her chalk art at a local festival or biergarten recently. Between these appearances, though, Melissa has been busy—studying Picasso, Miró, Gaudi, Dali, and El Greco in Spain as part of her college art minor; or getting her MFA in fiction at the University of Arizona; or teaching kids how to draw and paint and turn what they thought were mistakes at first into awesome new parts of their drawings at Kidzart, an after-school arts program franchise and her side gig throughout her studies. Today, she works as a copywriter for Bukwild, a digital media agency rooted in Sacramento that operates on an international level when it comes to narrative strategy and art direction. She has just completed prerequisites for a master's degree in Art Therapy, aiming to begin that program this fall—because she believes that instead of a studio, she has a community (online and in town) to talk and create and express to make change in ourselves and our world.

Sen Mendez (they/them/theirs/he/him/his, Alameda) Sen Mendez, also known as Queen Sen, is a non-binary fat artist born and raised in Oakland, California. Currently teaching Oakland youth, Sen honors the ways art can be used to teach Oakland youth using visual arts as storytelling. Queen Sen creates visual storytelling through images of historical ancestors, large and brown bodies as a way to dismantle systematic oppression among Indigenous, Black, Fat and Transgender bodies. Queen Sen built their own art business in 2017 sharing their journey using relief printing as a form of therapy to cope with CPTSD and depression. Included in the 2019 Queer Ancestor Project Visual Exhibition, Queen Sen displayed their new prints where they have been challenged to develop their own visual storytelling with new carving techniques and their expression of large bodies taking up space using visual relief prints. Queen Sen has given visual workshops for organizations such as Wellness in Action, Peacock Rebellion and large companies such as Facebook.

Tamaira Sandifer (she/her/hers, Sacramento) Tamaira Sandifer has been dancing and choreographing since the age of 7. Growing up in an impoverished community in Richmond, California, dance was a primary form of entertainment for her six-member family, as extracurricular activities were luxuries the single-parent family could not afford. There were no dance programs in her hood, so her dance studio became MTV and her dance masters Michael Jackson, Janet Jackson, Paula Abdul, and many others through music videos. She thrived in this tough environment, forcing her to grow in problem solving, creativity and innovation. These same giftings are used to impact the many cities she has planted roots in today. By the time she graduated high school, her passion for the arts created opportunities that compelled her out of the hood and into multiple successful entrepreneurial art-based careers. By 2000, Sandifer was married, raising two little girls, and decided to relocate to California's capital, Sacramento. She began volunteering in local churches, community centers and dance studios teaching urban arts. She quickly built a following that outgrew many of her volunteer spaces. She also developed the reputation as a no-nonsense coach who gets results from even the toughest of youth candidates. Her mission became clear, to impact as many youths as she could through the arts. In 2005, Ms. Tee's popularity demanded that she establish herself, and this mother of three started her dance business, Studio T Urban Dance Academy, and nonprofit 3.0, Inc. Studio T became the arts partner for school districts and after

school enrichment programs all over Northern California interfacing with nearly 3,800 students in the course of a school year. They began to churn out Hollywood's most sought-after young dancers, including the 2016 winner of *So You Think You Can Dance?* Her graduates currently travel the world working with artists like Justin Bieber, JLo, Jabbawoockeez, NappyTabs, Brittany Spears, Usher, Selena Gomez, Rihanna, Chris Brown, and many others. She won international and regional hip-hop dance titles as was voted "Best of Sacramento." Through her work with the juvenile Youth Detention Facility, she won "Volunteer of the Year." She added a family component called S.T.E.P. (Studio T Empowering Parents) and now offers free workshops that help dance families grow in family management learning skills like budgeting, debt freedom, meal planning, "How to Not Go Broke at Christmas," and much more.

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Amount
AE-AIS-20-9013	ALONZO KING LINES BALLET		San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-8881	ARTS BENICIA INC		Solano	6	\$ 5,400	\$ 5,400
AE-AIS-20-8767	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	6	\$ 20,000	\$ 20,000
AE-AIS-20-8799	BAY AREA CREATIVE BAC		Alameda	6	\$ 4,000	\$ 4,000
AE-AIS-20-7037	Boomshake Music	Intersection	Alameda	6	\$ 9,000	\$ 9,000
AE-AIS-20-7788	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	6	\$ 20,000	\$ 20,000
AE-AIS-20-7076	CALIFORNIA DANCE INSTITUTE		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-6590	CENTER FOR WORLD MUSIC		San Diego	6	\$ 20,000	\$ 20,000
AE-AIS-20-7166	CHAPTER 510 INK		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-8187	CONGA KIDS		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8372	CRE OUTREACH FOUNDATION INC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8459	CREATE NOW INC		Los Angeles	6	\$ 10,000	\$ 10,000
AE-AIS-20-7499	CREATIVE MINDS NYC INC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-9071	CULTURA Y ARTE NATIVA DE LAS AMERICAS		San Francisco	6	\$ 19,000	\$ 19,000
AE-AIS-20-8337	DESTINY ARTS CENTER		Alameda	6	\$ 9,500	\$ 9,500
AE-AIS-20-9103	DIABLO DANCE THEATRE		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8242	DIMENSIONS DANCE THEATER INCORPORATED		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-8923	DRAMATIC RESULTS		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8808	DREAM A WORLD EDUCATION		Los Angeles	6	\$ 19,993	\$ 19,993
AE-AIS-20-6700	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	6	\$ 20,000	\$ 20,000
AE-AIS-20-9004	EL TEATRO CAMPESINO		San Benito	6	\$ 9,170	\$ 9,170
AE-AIS-20-8964	EVERYBODY DANCE NOW		Santa Barbara	6	\$ 20,000	\$ 20,000
AE-AIS-20-8852	EXPLORE ECOLOGY		Santa Barbara	6	\$ 9,000	\$ 9,000
AE-AIS-20-8143	FELTA FOUNDATION		Sonoma	6	\$ 14,625	\$ 14,625
AE-AIS-20-8285	GET LIT WORDS IGNITE INC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8743	INSTITUTE FOR ARTS AND CULTURE INC		San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-8574	JAMESTOWN COMMUNITY CENTER INC		San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-8831	LA PROMISE FUND		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-6628	LIVING JAZZ		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-7305	Music Is Extraordinary, Inc dba Oakland Public Conservatory of Music		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-9074	OFF THE WALL GRAFFITI FOUNDATION		Los Angeles	6	\$ 4,000	\$ 4,000
AE-AIS-20-9097	OUTSIDE THE LENS		San Diego	6	\$ 20,000	\$ 20,000
AE-AIS-20-8930	PASADENA CONSERVATORY OF MUSIC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8707	SAN DIEGO GUILD OF PUPPETRY		San Diego	6	\$ 20,000	\$ 20,000
AE-AIS-20-7212	SAN FRANCISCO YOUTH THEATRE		San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-6821	SIERRA COUNTY ARTS COUNCIL		Sierra	6	\$ 7,500	\$ 7,500
AE-AIS-20-7553	SOUTHLAND SINGS		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8837	StageWrite: Building Literacy Through Theatre	Intersection for the Arts	San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-7361	STARTING ARTS INC		Santa Clara	6	\$ 6,500	\$ 6,500
AE-AIS-20-8905	THE DAVID S HARP FOUNDATION INC		San Diego	6	\$ 7,982	\$ 7,982
AE-AIS-20-8886	THE H E ART PROJECT		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-9002	THE HARMONY PROJECT		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-6605	The Quinan Street Project	Intersection for the Arts	Contra Costa	6	\$ 20,000	\$ 20,000
AE-AIS-20-6639	THEATRE OF HEARTS INC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-9088	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	6	\$ 8,600	\$ 8,600
AE-AIS-20-8357	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-6926	VIVER BRASIL DANCE COMPANY		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-7950	WILLOW PARENTS AND FACULTY ASSOCIATION		Napa	6	\$ 20,000	\$ 20,000
AE-AIS-20-8513	YOLO COUNTY ARTS COUNCIL INC		Yolo	6	\$ 20,000	\$ 20,000
AE-AIS-20-8838	YOUNG MUSICIANS FOUNDATION		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8738	Youth Art Exchange	Tides Center	San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-6890	Youth Beat -- a Fiscally-Sponsored Project of the Oakland Public Education Fund	Oakland Public Education Fund	Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-8940	YOUTH IN ARTS		Marin	6	\$ 20,000	\$ 20,000
AE-AIS-20-7671	Z SPACE STUDIO		San Francisco	6	\$ 12,150	\$ 12,150
AE-AIS-20-7849	ZACCHO S F		San Francisco	6	\$ 20,000	\$ 20,000
AE-AIS-20-8531	FOCUS ON THE MASTERS		Ventura	6	\$ 20,000	\$ 20,000
AE-AIS-20-8895	GEFFEN PLAYHOUSE INC		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8898	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$ 18,000	\$ 18,000
AE-AIS-20-8889	MEDIA ARTS CENTER SAN DIEGO		San Diego	6	\$ 20,000	\$ 20,000
AE-AIS-20-6987	GRAND VISION FOUNDATION		Los Angeles	6	\$ 20,000	\$ 20,000
AE-AIS-20-8817	JUNIOR CENTER OF ART & SCIENCE		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-8777	Kala Institute		Alameda	6	\$ 20,000	\$ 20,000
AE-AIS-20-8882	HERNANDEZ MARIACHI HERITAGE SOCIETY		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-6715	JOE GOODE PERFORMANCE GROUP		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-7695	LUNA KIDS DANCE INC		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-8957	NO EASY PROPS INC		Los Angeles	5	\$ 5,004	\$ 4,754
AE-AIS-20-7306	NTC FOUNDATION		San Diego	5	\$ 20,000	\$ 19,000
AE-AIS-20-8965	KUUMBWA JAZZ SOCIETY		Santa Cruz	5	\$ 15,295	\$ 14,530
AE-AIS-20-7933	LEAP ARTS IN EDUCATION		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-7013	MELODY OF CHINA INC		San Francisco	5	\$ 10,000	\$ 9,500
AE-AIS-20-7775	MUSICIANS AT PLAY FOUNDATION INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8155	916 INK		Sacramento	5	\$ 19,965	\$ 18,967
AE-AIS-20-6706	ACTORS GANG INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-9041	AFRICAN-AMERICAN SHAKESPEARE COMPANY		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-6946	ALI AKBAR COLLEGE OF MUSIC		Marin	5	\$ 7,025	\$ 6,674
AE-AIS-20-8454	AMERICAN CONSERVATORY THEATRE FOUNDATION		San Francisco	5	\$ 18,000	\$ 17,100
AE-AIS-20-9076	AMERICAN YOUTH SYMPHONY INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-6823	ANGELS GATE CULTURAL CENTER INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-9008	ARMORY CENTER FOR THE ARTS		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-6832	ARTS & LEARNING CORPORATION		Orange	5	\$ 20,000	\$ 19,000
AE-AIS-20-8897	ARTS AND SERVICES FOR DISABLED INCORPORATED		Los Angeles	5	\$ 19,760	\$ 18,772
AE-AIS-20-8912	ARTS COUNCIL OF KERN		Kern	5	\$ 20,000	\$ 19,000
AE-AIS-20-6607	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$ 20,000	\$ 19,000
AE-AIS-20-7668	ARTS FOR THE SCHOOLS		Nevada	5	\$ 20,000	\$ 19,000
AE-AIS-20-8754	BROCKUS PROJECT DANCE COMPANY		Los Angeles	5	\$ 14,000	\$ 13,300
AE-AIS-20-8636	CALIFORNIA POETS IN THE SCHOOL		Sonoma	5	\$ 20,000	\$ 19,000
AE-AIS-20-8270	CALIFORNIA SHAKESPEARE THEATER		Alameda	5	\$ 15,000	\$ 14,250
AE-AIS-20-7358	CANTARE CON VIVO		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-8019	CITY HEARTS KIDS SAY YES TO THE ARTS		Los Angeles	5	\$ 16,222	\$ 15,411
AE-AIS-20-6831	L A FRINGE THEATRE INC		Santa Clara	5	\$ 20,000	\$ 19,000
AE-AIS-20-6728	COMMUNITY SCHOOL OF MUSIC AND ARTS		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8759	COTA COLLABORATIONS TEACHERS AND ARTISTS		San Diego	5	\$ 20,000	\$ 19,000

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$4,144,616

Total Award Recommendations
\$3,456,620

AE-AIS-20-9146	Dance 4 Wellness	Arts Without Limits	Ventura	5	\$ 20,000	\$ 19,000
AE-AIS-20-8983	DANCE AND DIALOGUE		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-7391	Dance Kaiso	Meadows-Livingstone School	San Francisco	5	\$ 10,400	\$ 9,880
AE-AIS-20-8763	DRAGON PRODUCTIONS THEATRE COMPANY		San Mateo	5	\$ 8,000	\$ 7,600
AE-AIS-20-6959	EAST BAY PERFORMING ARTS		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-7496	ETM-LA INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8818	Everyday Arts	Institute for Education, Research and Scholarship (IFERS)	Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-7985	FERN STREET COMMUNITY ARTS INC		San Diego	5	\$ 17,955	\$ 17,057
AE-AIS-20-7424	FRIENDS OF OLYMPIA STATION INC		Santa Cruz	5	\$ 20,000	\$ 19,000
AE-AIS-20-8949	GAMELAN SEKAR JAYA		Alameda	5	\$ 9,835	\$ 9,343
AE-AIS-20-8853	GREENWAY ARTS ALLIANCE		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-7694	LEAD GUITAR		Los Angeles	5	\$ 19,455	\$ 18,482
AE-AIS-20-8339	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8963	MALASHOCK DANCE & COMPANY		San Diego	5	\$ 20,000	\$ 19,000
AE-AIS-20-7110	NEW CONSERVATORY		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-7964	OAKLAND YOUTH CHORUS		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-7034	ORANGE COUNTY CHILDRENS THERAPEUTIC ARTS CENTER		Orange	5	\$ 20,000	\$ 19,000
AE-AIS-20-8820	P S ARTS		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8972	PERFORMING ARTS WORKSHOP INC		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-7573	PLUMAS COUNTY ARTS COMMISSION		Plumas	5	\$ 20,000	\$ 19,000
AE-AIS-20-8863	POETRY FLASH		Alameda	5	\$ 16,220	\$ 15,409
AE-AIS-20-8991	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-7390	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-8289	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-8589	RUCKUSROOTS INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-7534	SACRAMENTO BALLET ASSOCIATION		Sacramento	5	\$ 4,445	\$ 4,223
AE-AIS-20-8791	SAN BENITO COUNTY ARTS COUNCIL		San Benito	5	\$ 20,000	\$ 19,000
AE-AIS-20-7531	SAN CARLOS CHILDRENS THEATRE INC		San Mateo	5	\$ 11,550	\$ 10,973
AE-AIS-20-8824	SAN DIEGO CHILDRENS CHOIR		San Diego	5	\$ 20,000	\$ 19,000
AE-AIS-20-6785	SAN DIEGO CIVIC YOUTH BALLET INC		San Diego	5	\$ 20,000	\$ 19,000
AE-AIS-20-8500	SAN DIEGO OPERA ASSOCIATION		San Diego	5	\$ 20,000	\$ 19,000
AE-AIS-20-8741	SAN FRANCISCO CHILDRENS ART CENTER		San Francisco	5	\$ 13,100	\$ 12,445
AE-AIS-20-9119	SAN FRANCISCO GIRLS CHORUS INC		San Francisco	5	\$ 18,000	\$ 17,100
AE-AIS-20-9082	SAN FRANCISCO JAZZ ORGANIZATION		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-8409	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	5	\$ 20,000	\$ 19,000
AE-AIS-20-8700	SANCHEZ ART CENTER		San Mateo	5	\$ 16,455	\$ 15,632
AE-AIS-20-9001	SELF-HELP GRAPHICS AND ARTS INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8494	SHAKESPEARES ASSOCIATES INC		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-8832	SHAKESPEARE-SAN FRANCISCO		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-8959	SOL-LA MUSIC ACADEMY		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-6898	STREET POETS INC		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8632	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		Sacramento	5	\$ 20,000	\$ 19,000
AE-AIS-20-7172	SYMPHONIC JAZZ ORCHESTRA		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-8951	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		San Francisco	5	\$ 8,310	\$ 7,895
AE-AIS-20-7924	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	5	\$ 17,750	\$ 16,863
AE-AIS-20-6820	THEATRE FOR CHILDREN INC		Sacramento	5	\$ 20,000	\$ 19,000
AE-AIS-20-8928	THINGAMAJIGS		Alameda	5	\$ 20,000	\$ 19,000
AE-AIS-20-7233	YERBA BUENA CENTER FOR THE ARTS		San Francisco	5	\$ 20,000	\$ 19,000
AE-AIS-20-6600	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	5	\$ 18,000	\$ 17,100
AE-AIS-20-8558	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING S		San Diego	5	\$ 16,241	\$ 15,429
AE-AIS-20-8800	YOUTH PHILHARMONIC ORCHESTRA		San Diego	5	\$ 11,150	\$ 10,593
AE-AIS-20-8724	MUSIC CHANGING LIVES		Riverside	5	\$ 20,000	\$ 19,000
AE-AIS-20-6604	MUSEUM OF PHOTOGRAPHIC ARTS		San Diego	5	\$ 14,400	\$ 13,680
AE-AIS-20-7464	LOS ANGELES MASTER CHORALE ASSN		Los Angeles	5	\$ 20,000	\$ 19,000
AE-AIS-20-6805	MONTEREY JAZZ FESTIVAL		Monterey	5	\$ 20,000	\$ 19,000
AE-AIS-20-8729	KADIMA CONSERVATORY OF MUSIC INC		Los Angeles	4	\$ 20,000	\$ 18,000
AE-AIS-20-9033	MARIN THEATRE COMPANY		Marin	4	\$ 20,000	\$ 18,000
AE-AIS-20-7124	A NOISE WITHIN		Los Angeles	4	\$ 20,000	\$ 18,000
AE-AIS-20-8805	ABOUT PRODUCTIONS		Los Angeles	4	\$ 12,800	\$ 11,520
AE-AIS-20-8278	ART DIVISION		Los Angeles	4	\$ 20,000	\$ 18,000
AE-AIS-20-7880	ARTS COUNCIL FOR MONTEREY COUNTY		Monterey	4	\$ 20,000	\$ 18,000
AE-AIS-20-8867	ATTITUDINAL HEALING CONNECTION INC		Alameda	4	\$ 20,000	\$ 18,000
AE-AIS-20-7801	BERKELEY REPERTORY THEATRE		Alameda	4	\$ 9,000	\$ 8,100
AE-AIS-20-7250	CAMERATA SINGERS OF LONG BEACH INC		Los Angeles	4	\$ 16,470	\$ 14,823
AE-AIS-20-8931	CENTRAL CALIFORNIA ART LEAGUE INC		Stanislaus	4	\$ 20,000	\$ 18,000
AE-AIS-20-9102	COLLAGE DANCE THEATRE		Los Angeles	4	\$ 20,000	\$ 18,000
AE-AIS-20-8774	DIABLO BALLET		Contra Costa	4	\$ 17,835	\$ 16,052
AE-AIS-20-8988	FESTIVAL OF NEW AMERICAN MUSICAL THEATER FOUNDATION		Los Angeles	4	\$ 7,000	\$ 6,300
AE-AIS-20-8688	FIRST NIGHT MONTEREY INC		Monterey	4	\$ 20,000	\$ 18,000
AE-AIS-20-8303	FLOCKWORKS		Mendocino	4	\$ 19,000	\$ 17,100
AE-AIS-20-7818	GITARS IN THE CLASSROOM		San Diego	4	\$ 13,054	\$ 11,749
AE-AIS-20-8182	HAUSMANN QUARTET FOUNDATION		San Diego	4	\$ 12,500	\$ 11,250
AE-AIS-20-6588	HUMBOLDT ARTS COUNCIL		Humboldt	4	\$ 20,000	\$ 18,000
AE-AIS-20-8170	LINEAGE DANCE COMPANY		Los Angeles	4	\$ 11,416	\$ 10,274
AE-AIS-20-7669	LUX ART INSTITUTE		San Diego	4	\$ 20,000	\$ 18,000
AE-AIS-20-8254	MONO ARTS COUNCIL		Mono	4	\$ 20,000	\$ 18,000
AE-AIS-20-7733	MUSEUM OF CHILDRENS ART		Alameda	4	\$ 20,000	\$ 18,000
AE-AIS-20-8968	NEW VILLAGE ARTS INC		San Diego	4	\$ 13,388	\$ 12,049
AE-AIS-20-9006	OPERA GUILD OF THE DESERT		Riverside	4	\$ 16,930	\$ 15,237
AE-AIS-20-7181	OPERA SAN LUIS OBISPO INC		San Luis Obispo	4	\$ 19,500	\$ 17,550
AE-AIS-20-8937	PACIFIC ARTS MOVEMENT		San Diego	4	\$ 20,000	\$ 18,000
AE-AIS-20-8892	PALO ALTO ART CENTER FOUNDATION		Santa Clara	4	\$ 20,000	\$ 18,000
AE-AIS-20-8685	PASADENA SYMPHONY ASSOCIATION		Los Angeles	4	\$ 10,488	\$ 9,439
AE-AIS-20-6806	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	4	\$ 20,000	\$ 18,000
AE-AIS-20-6692	PLAYHOUSE ARTS		Humboldt	4	\$ 20,000	\$ 18,000
AE-AIS-20-9017	PLAYWRIGHTS PROJECT		San Diego	4	\$ 20,000	\$ 18,000
AE-AIS-20-6815	RICHMOND ART CENTER		Contra Costa	4	\$ 20,000	\$ 18,000
AE-AIS-20-8994	SACRAMENTO REGION PERFORMING ARTS ALLIANCE		Sacramento	4	\$ 20,000	\$ 18,000
AE-AIS-20-7230	SACRAMENTO THEATRE COMPANY		Sacramento	4	\$ 20,000	\$ 18,000
AE-AIS-20-8384	SACRED FOOLS THEATER		Los Angeles	4	\$ 11,580	\$ 10,422
AE-AIS-20-7735	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francisco	4	\$ 20,000	\$ 18,000
AE-AIS-20-8974	SAN FRANCISCO BALLET ASSOCIATION		San Francisco	4	\$ 20,000	\$ 18,000

AE-AIS-20-8977	SAN FRANCISCO OPERA GUILD		San Francisco	4	\$	20,000	\$	18,000
AE-AIS-20-8657	SAN FRANCISCO PERFORMANCES INC		San Francisco	4	\$	3,400	\$	3,060
AE-AIS-20-8827	SAN FRANCISCO SYMPHONY		San Francisco	4	\$	20,000	\$	18,000
AE-AIS-20-8782	SAN JOSE JAZZ		Santa Clara	4	\$	20,000	\$	18,000
AE-AIS-20-7665	SANTA BARBARA MUSEUM OF ART		Santa Barbara	4	\$	5,019	\$	4,517
AE-AIS-20-6843	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	4	\$	20,000	\$	18,000
AE-AIS-20-8806	Scholarship Audition Performance Preparatory Academy	Fulcrum Arts	Los Angeles	4	\$	11,500	\$	10,350
AE-AIS-20-8786	SIDE STREET PROJECTS		Los Angeles	4	\$	20,000	\$	18,000
AE-AIS-20-8922	THE GABRIELLA FOUNDATION		Los Angeles	4	\$	20,000	\$	18,000
AE-AIS-20-8689	TRANSCENDENCE THEATER COMPANY		Sonoma	4	\$	20,000	\$	18,000
AE-AIS-20-7419	TUOLUMNE COUNTY ARTS ALLIANCE INC		Tuolumne	4	\$	20,000	\$	18,000
AE-AIS-20-9083	VENICE ARTS		Los Angeles	4	\$	15,040	\$	13,536
AE-AIS-20-8998	WEST Creative Performing Arts	Santa Cruz Art League	Santa Cruz	4	\$	20,000	\$	18,000
AE-AIS-20-7113	YOUNG ARTISTS CONSERVATORY OF MUSIC		Solano	4	\$	20,000	\$	18,000
AE-AIS-20-8966	Young Musicians of West Marin		Marin	4	\$	9,400	\$	8,460
AE-AIS-20-7092	zSharp		Contra Costa	4	\$	20,000	\$	18,000
AE-AIS-20-8884	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$	19,946	\$	17,951
AE-AIS-20-8783	INTERNATIONAL CITY THEATRE		Los Angeles	4	\$	20,000	\$	18,000
AE-AIS-20-6685	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	4	\$	20,000	\$	18,000
AE-AIS-20-7690	OAKWOOD BRASS - OUTREACH PROJECT		Los Angeles	4	\$	15,000	\$	13,500
AE-AIS-20-6714	MUSIC FOR MINORS INC		San Mateo	4	\$	20,000	\$	18,000
AE-AIS-20-8749	LOS ANGELES CHOREOGRAPHERS AND DANCERS INC		Los Angeles	4	\$	20,000	\$	18,000
AE-AIS-20-7067	LOS ANGELES DRAMA CLUB INC		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-8495	MOJALET DANCE COLLECTIVE		San Diego	3	\$	9,000	\$	-
AE-AIS-20-8807	ADVOT PROJECT		Los Angeles	3	\$	15,000	\$	-
AE-AIS-20-7410	ART VISTAS INCORPORATED		Santa Clara	3	\$	4,500	\$	-
AE-AIS-20-7872	CALIFORNIA STATE UNIVERSITY SAN MARCOS CORPORATION		San Diego	3	\$	15,960	\$	-
AE-AIS-20-7226	Center for Community Arts, City of Walnut Creek		Contra Costa	3	\$	6,845	\$	-
AE-AIS-20-8780	INVERTIGO DANCE THEATRE		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-8944	LAGUNA PLEIN AIR PAINTERS ASSOCIATION		Orange	3	\$	5,000	\$	-
AE-AIS-20-7823	MARIN SHAKESPEARE COMPANY		Marin	3	\$	20,000	\$	-
AE-AIS-20-8925	OAKLAND BALLET COMPANY		Alameda	3	\$	20,000	\$	-
AE-AIS-20-8969	OJAI FESTIVALS LTD		Ventura	3	\$	20,000	\$	-
AE-AIS-20-8283	PEN AMERICA LOS ANGELES		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-8224	PERALTA PARENT GROUP INC		Alameda	3	\$	20,000	\$	-
AE-AIS-20-9048	PONY BOX DANCE THEATRE		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-7505	SAN DIEGO DANCE THEATER		San Diego	3	\$	12,620	\$	-
AE-AIS-20-7687	SAN PEDRO CITY BALLET		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-8567	SANTA BARBARA DANCE INSTITUTE		Santa Barbara	3	\$	15,000	\$	-
AE-AIS-20-7945	UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC		Butte	3	\$	20,000	\$	-
AE-AIS-20-9127	WOMEN WONDER WRITERS		Riverside	3	\$	20,000	\$	-
AE-AIS-20-7691	YOUNG WOMENS CHORAL PROJECTS		San Francisco	3	\$	9,180	\$	-
AE-AIS-20-8860	YOUTH SPEAKS INC		San Francisco	3	\$	20,000	\$	-
AE-AIS-20-8877	FRIENDS OF WEST HOLLYWOOD ELEMENTARY		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-8781	JC CULTURE FOUNDATION		Los Angeles	3	\$	5,482	\$	-
AE-AIS-20-9036	LOS ANGELES YOUTH PHILHARMONIC		Los Angeles	3	\$	8,100	\$	-
AE-AIS-20-8711	GRANADA HILLS CHARTER HIGH SCHOOL EDUCATION FOUNDATION		Los Angeles	3	\$	3,000	\$	-
AE-AIS-20-8794	HOLLYWOOD HEART		Los Angeles	3	\$	20,000	\$	-
AE-AIS-20-6787	KINGS AND CLOWNS INC		Los Angeles	2	\$	20,000	\$	-
AE-AIS-20-8986	MUSIC IN SCHOOLS TODAY		San Francisco	2	\$	20,000	\$	-
AE-AIS-20-9117	SAN DIEGO BALLET		San Diego	2	\$	18,000	\$	-
AE-AIS-20-7898	Santa Clarita Community College District		Los Angeles	2	\$	19,388	\$	-
AE-AIS-20-8929	THE AJA PROJECT		San Diego	2	\$	17,768	\$	-
AE-AIS-20-8967	YOUNG IMAGINATIONS		Marin	2	\$	12,000	\$	-
AE-AIS-20-8909	MOUNTAIN AVENUE COMMITTED TO KIDS		Los Angeles	2	\$	11,550	\$	-

TAB E

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Sarah García, Arts Programs Specialist
Josy Miller, Ph.D., Arts Programs Specialist

Re: FY20-21 Arts Integration Training Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Arts Integration Training program on September 6, 2019. Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

In recent years, the CAC expanded the arts education grant programs, including the Arts Integration Training grant. Awards of up to \$5,000 support nonprofit arts organizations and teaching artists to plan and deliver professional development training in arts integration strategies to classroom teachers, as well as site, district, and county-level administrators.

There was no significant increase in the number of application submissions this year, despite an increase in the maximum award amount from \$2,500 to \$5,000. Additionally, in their feedback session, the peer review panelists indicated that a total request amount equivalent to other CAC project grant programs (\$20,000) would be beneficial in supporting work at the scale outlined in the grant guidelines.

As part of the staff eligibility review, zero applications were deemed ineligible. Thirty-eight applications were reviewed by one grant panel.

Panel Overview

Three panelists met virtually via Zoom meetings for two consecutive days. For the 38 project grant proposals, the panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

Of the 38 project grant proposals, a total of nine were ranked 6 (“Exemplary”), 13 were ranked 5 (“Strong”), eight were ranked 4 (“Good”), five were ranked 3 (“Fair”), three were ranked 2 (“Marginal”), and none were ranked 1 (“Weak”).

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) by the panel clearly articulated their project designs and engaged highly qualified teaching artist teams. These applications demonstrated strong partnerships with the school districts and/or County Offices of Education, and their projects spoke directly to the needs articulated by the communities they were going to be serving. These applications also highlighted the organization’s ability to implement these programs successfully.

Similarly, applications ranked 5 (“Strong”) or 4 (“Good”) addressed each of the review criteria listed in the guidelines, though in an number of cases, it was unclear how strong the partnerships were with the educational institutions to be served or the larger impact that would be made past the life of the grant period.

Applications that were ranked 2 (“Marginal”) or 3 (“Fair”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Fair” often lacked detail as to precisely what the classroom teachers would experience during the professional development opportunities or how those teachers would be selected to participate. Some applications did not include work samples that demonstrated high artistic merit. Those ranked “Weak” did not meet all of the project requirements.

Panelists:

Panel 1: March 17-18, 2020

Cara Goger (she/her/hers, Mariposa) Cara Goger joined the Mariposa County Arts Council, Inc. in 2012 as Executive Director and oversees the organization’s staff, its many cultural programs, arts education and lifespan learning initiatives, and creative placemaking policy work. She is also the Visual and Performing Arts Lead for the Mariposa County Office of Education (MCOE), representing Mariposa at the state and regional level, building arts education policy for MCOE, and providing resources and trainings for educators throughout Mariposa County. Ms. Goger holds a graduate degree in Political Science/International Relations. Previous to her work in Mariposa County, she worked for eight years with the Aja Project providing photography-based participatory programming to youth affected by war and displacement, and at the Museum of Photographic Arts, serving as the primary artist-in-residency for the museum’s senior programming (55+) and lead instructor for the School in the Park’s 5th grade program. Ms. Goger brings 15 years of experience at engaging a variety of audiences with the careful study and exploration of art, with particular attention to projects that allow for multiple voices to enter the art experience and the development of personal interpretations.

Zoe Michaelson (she/her/hers, Alameda) Zoe Michaelson graduated from the Berklee College of Music with a degree in Professional Music and Education. This led her on a path in education and she discovered that the role was more fulfilling and creative than she had

hoped. She began teaching piano and voice through a company called Merry Music Melody Academy. The demographic included students ages 6 through 14, from all financial and social standings in the Greater Boston Area. Zoe was so moved by the opportunity to create a community by bringing music into homes. She brought that passion home with her and created a small business in the East Bay Area. For about a year and a half, she has been developing this new community and building strong personal relationships through a shared love and value of music. She is deeply interested in advancing the music and arts programs throughout her community with this opportunity.

Browyn Sherman (she/her/hers, Yolo) Browyn Sherman is from Minneapolis, where she spent her youth performing and teaching at the Children's Theatre Company, SteppingStone Theatre, Stages Theatre, The Fringe Festival and the City of Plymouth. Browyn graduated cum laude with a B.A. in theatre from Loyola University Chicago. During her tenure as a student, Browyn AD'd *Twelfth Night*, directed *The Vagina Monologues*, and produced her original play *Invisible*, based on interviews collected from people living with chronic illness. During her time in Chicago, Browyn interned with Lifeline Theatre where she assistant directed *Jane Eyre* and was later hired as a house manager. She AD'd *The Birdfeeder Doesn't Know* at the Raven Theatre and joined a playwriting group for people with disabilities at the Greenhouse Theatre Project. There, she AD'd *The Marble Muse* and directed a staged reading of *Touch Tour*. Browyn is now the Development Operations Manager at B Street Theatre in Sacramento. She is also a military spouse, professional ceramic artist and the administrative manager for the Johnson Singer Foundation. Browyn is passionate about the world of nonprofit visual and performing arts, arts education, equity and inclusion.

FY20-21 AIT Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-AIT-20-8766	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	6	\$5,000	\$5,000
AE-AIT-20-8760	COTA COLLABORATIONS TEACHERS AND ARTISTS		San Diego	6	\$5,000	\$5,000
AE-AIT-20-8982	GUITARS IN THE CLASSROOM		San Diego	6	\$5,000	\$5,000
AE-AIT-20-8746	LA PROMISE FUND		Los Angeles	6	\$5,000	\$5,000
AE-AIT-20-7952	LUNA KIDS DANCE INC		Alameda	6	\$5,000	\$5,000
AE-AIT-20-8900	SAN BENITO COUNTY ARTS COUNCIL		San Benito	6	\$5,000	\$5,000
AE-AIT-20-9032	SAN FRANCISCO CHILDRENS ART CENTER		San Francisco	6	\$5,000	\$5,000
AE-AIT-20-8380	SANTA PAULA MUSEUM OF ART		Ventura	6	\$4,000	\$4,000
AE-AIT-20-8934	THE BOARD OF TRUSTEES OF THE LELAND STANFORD JUNIOR UNIVERSITY		Santa Clara	6	\$5,000	\$5,000
AE-AIT-20-8970	ALONZO KING LINES BALLET		San Francisco	5	\$5,000	\$4,750
AE-AIT-20-6613	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$5,000	\$4,750
AE-AIT-20-6702	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	5	\$5,000	\$4,750
AE-AIT-20-6688	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	5	\$5,000	\$4,750
AE-AIT-20-8222	PERALTA PARENT GROUP INC		Alameda	5	\$5,000	\$4,750
AE-AIT-20-6809	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	5	\$5,000	\$4,750
AE-AIT-20-8825	RIVERSIDE ARTS COUNCIL		Riverside	5	\$5,000	\$4,750
AE-AIT-20-8846	SANTA CLARITA COMMUNITY COLLEGE DISTRICT		Los Angeles	5	\$5,000	\$4,750
AE-AIT-20-8866	STAGEWRITE: BUILDING LITERACY THROUGH THEATRE	Intersection for the Arts	San Francisco	5	\$5,000	\$4,750
AE-AIT-20-8901	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		Sacramento	5	\$5,000	\$4,750
AE-AIT-20-7269	WEST CREATIVE PERFORMING ARTS	Santa Cruz Art League	Santa Cruz	5	\$5,000	\$4,750
AE-AIT-20-8920	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	5	\$5,000	\$4,750

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$183,825

Total Award Recommendation
\$141,750

AE-AIT-20-8942	YOUTH IN ARTS		Marin	5	\$5,000	\$4,750
AE-AIT-20-8469	ACTORS GANG INC		Los Angeles	4	\$5,000	\$4,500
AE-AIT-20-7463	GRAND VISION FOUNDATION		Los Angeles	4	\$5,000	\$4,500
AE-AIT-20-8778	KALA INSTITUTE		Alameda	4	\$5,000	\$4,500
AE-AIT-20-8785	LOS ANGELES COUNTY HIGH SCHOOL FOR THE ARTS FOUNDATION		Los Angeles	4	\$5,000	\$4,500
AE-AIT-20-8745	MONO ARTS COUNCIL		Mono	4	\$5,000	\$4,500
AE-AIT-20-7992	MUSEUM OF CHILDRENS ART		Alameda	4	\$5,000	\$4,500
AE-AIT-20-9098	OUTSIDE THE LENS		San Diego	4	\$5,000	\$4,500
AE-AIT-20-8845	PLAYHOUSE ARTS		Humboldt	4	\$5,000	\$4,500
AE-AIT-20-7137	A NOISE WITHIN		Los Angeles	3	\$5,000	\$0
AE-AIT-20-8186	CONGA KIDS		Los Angeles	3	\$5,000	\$0
AE-AIT-20-8975	MODESTO SYMPHONY ORCHESTRA ASSOCIATION		Stanislaus	3	\$5,000	\$0
AE-AIT-20-8985	MUSIC IN SCHOOLS TODAY		San Francisco	3	\$5,000	\$0
AE-AIT-20-8302	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	3	\$5,000	\$0
AE-AIT-20-7711	SAM AND ALFREDA MALOOF FOUNDATION FOR ARTS AND CRAFTS		San Bernardi	2	\$3,000	\$0
AE-AIT-20-8916	SAN JOSE CHILDRENS MUSICAL THEATER		Santa Clara	2	\$5,000	\$0
AE-AIT-20-8792	SAN JOSE JAZZ		Santa Clara	2	\$1,825	\$0
TOTAL:					\$183,825	\$141,750

TAB F

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Jason Jong
Arts Programs Specialist

Re: FY19-21 Cultural Pathways Grant Panel Overview

Program Overview

The Council approved the FY19-21 guidelines for the Cultural Pathways program on September 6, 2019. The Cultural Pathways program is rooted in the CAC's commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations.

The purpose of the Cultural Pathways program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Successful applicants will receive two years of general operating support up to an amount of \$15,000 per year over the course of the two-year program. Successful applicants will also receive technical assistance and professional development tools, resources, and training. Technical assistance may take the form of convenings, webinars, learning communities, and workshops.

There was a near identical total number of applications, from 63 proposals in FY17-19 to 62 in this grant cycle. Seven applications were deemed ineligible.

Panel Overview

One panel convened in Sacramento over three days to review 55 applications. This panel also convened remotely for one day to complete the final round of deliberation and to engage in policy discussion. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of seven applications were ranked 6 ("Exemplary"); 28 were ranked 5 ("Strong"), 14 were ranked 4 ("Good"); five were ranked 3 ("Fair"); and one was ranked 2 ("Marginal"). There were no applications which ranked 1 ("Weak").

Program Specialist Observations and Analysis

Applications ranking 6 (“Exemplary”) by the panel came from organizations who were able to demonstrate that management and leadership were both highly capable of participating in the Cultural Pathways program, as well as deeply reflective of the community intending to be served. Planned programming often presented meaningful opportunities to explore the cultivation and celebration of traditional and contemporary artistic practices. Demonstration of equity clearly indicated that personnel were of, by, and for the community to be served, and organizations were able to articulate their ability to nurture authentic and creative voices from the identified community. Plans for communication and documentation were highly thorough, and included robust methods for capturing the relevance, impact, and benefits through quantitative and qualitative methods.

An example of an exemplary application involves the thoughtful broadening of organizational infrastructure to partially support an Artistic Director, Company Manager, and Marketing & Outreach position for a dance company. This organization impressed panelists as an organization that was strongly rooted in the community to be served with a strong display of culturally responsive and engaging public programming year-round; a clearly written grant application, including a clear budget request, exceptional work samples, and a strong sense that the organization has a firm commitment to addressing social justice issues through their artistic medium, and a detailed profile of their philosophy and commitment to ensuring accessibility for all.

Applications that were ranked 5 (“Strong”) and 4 (“Good”) met all of the review criteria, however, to lesser degrees. These applications provided fewer details and clarity in all areas, including organizational readiness and capacity for deeper impact—particularly in connection to the community to be served. They offered fewer specifics in terms of communication and documentation strategies and less comprehensive measures for access.

Applications that were ranked 3 (“Fair”) and 2 (“Marginal”) left the panel with increasingly significant and unanswered questions related to the review criteria. There were no applications ranked 1 (“Weak”) by the panel.

Panelists:

Panel 1: February 24-26, 2020 and March 20, 2020

Katherine Bonalos (she/her/hers, Los Angeles) Katherine Bonalos has a blend of nonprofit experience in philanthropy, the arts, and community engagement. Currently, Katherine is a Program Officer for The Ralph M. Parsons Foundation, where she conducts grantmaking in L.A. County in support of the foundation’s mission to improve the lives of all Angelenos through investments in arts and culture and civic engagement, education, health, and human services. Katherine is a Funders Council member for the L.A. County Arts Ed Collective, and the co-chair of the L.A. Chapter of Asian Americans/Pacific Islanders in Philanthropy. Previously, she worked in community engagement programming at The Music Center/Performing Arts Center of L.A. County, where she collaborated with volunteers, local artists, and nonprofits to provide participatory arts experiences for all Angelenos. Prior to that role, she conducted health grantmaking at The California Endowment to improve access to quality health care for

underserved communities statewide. A native to California's Central Valley, Katherine received her MSW from USC. Katherine enjoys how the arts are infused and reflected in the cultural life of California's communities, and recreationally enjoys music, dance, drawing, painting, knitting, and crocheting.

Jamilah Bradshaw (she/her/hers, Contra Costa) Jamilah Bradshaw is an artist, grantmaker, and community health advocate from Oakland, California. She has been in the field of health and social justice since high school, starting as a poet and youth organizer. She studies and explores the development of public health strategies to support pleasure. An African Diaspora Studies scholar, she created an undergraduate major in Black Diaspora Studies (B.A., Mills College) and completed graduate work in Psychology with a focus on Community Mental Health (M.A., CIIS). She is the granddaughter of Louisiana and Texas migrants who have lived in Oakland since the 1950s.

Jamilah was an inaugural Greenlining Institute Health Equity Fellow at The California Endowment. Her publications include *Building the We: Healing-Informed Governing for Racial Equity in Salinas* and *Healing the Hurt: Promising Community Programs and Policy Recommendations*. She is a yoga teacher, massage therapist, circle trainer and facilitator, a member of Oakland's ACTual Theatre of the Oppressed Troupe, and board member of the Pedagogy and Theatre of the Oppressed Inc. She presents and leads workshops at conferences, festivals, and college campuses around the world and provides support and partnership to leaders and organizations engaging in change-making and community power-building.

Colette Eloi (she/her/hers, Riverside) Colette Eloi has been an active artist and administrator in the vibrant Bay Area African Diaspora arts community. She has been a judge for SF Carnaval and sat on panels about ethnic dance, and served as department chair at Laney College in the Dance department. She received an MFA from The California Institute of Integral Studies in Interdisciplinary Studies/Creative Inquiry in San Francisco and is a current Ph.D. student at UC Riverside in Critical Dance Studies. She is also an award-winning choreographer.

Lisette Sweetland (she/her/hers, Tuolumne) Lisette Sweetland is a longtime arts advocate. Her work as an Executive Director allows her an opportunity to impact her community and bring about change through artistic expression. Accessibility to art (especially for marginalized groups) is her biggest motivator.

Alma Villegas (she/her/hers, Los Angeles) Alma Villegas currently serves as artworxLA's Development Manager, based in Los Angeles, where she develops and builds support from government, foundations, individuals and corporations garnering \$1.4 million annual organizational support. Alma obtains support from signature Hollywood businesses, including Sony Pictures Entertainment, WME, Twentieth Century Fox, Universal Studios, Paramount Pictures, Warner Bros and the W Hotel. Alma's work also incorporates garnering support for major transportation projects and environmental issues. Highlights include acquiring the City of Los Angeles mayor's signature support for the implementation of the Marine Life Protection Act and key stakeholder outreach for Metro's Westside subway extension, now known as the Purple Line extension. Alma is also the Business Director of chamanvision, a literary/arts

studio which she co-founded 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. Alma holds a Bachelor of Science Degree in Business Administration and Marketing Management with minor in Economics from California State University, Los Angeles, and an Associate of Science in Engineering and Spanish from Instituto de Estudios Superiores del Occidente in Guadalajara, Mexico.

FY19-21 CP Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CP-19-8458	ARTOGETHER		Alameda	6	\$30,000	\$30,000
CP-19-7176	CARNATIC CHAMBER CONCERTS		Alameda	6	\$30,000	\$30,000
CP-19-8851	FLORECIENDO		Alameda	6	\$30,000	\$30,000
CP-19-8755	LENORA LEE DANCE	Asian Pacific Islander Cultural Center	San Francisco	6	\$30,000	\$30,000
CP-19-8921	PUSH DANCE COMPANY		San Francisco	6	\$30,000	\$30,000
CP-19-8917	SAMBAFUNK	Dimensions Dance Theater	Alameda	6	\$30,000	\$30,000
CP-19-9024	SILICON VALLEY AFRICAN FILM FESTIVAL		Santa Clara	6	\$30,000	\$30,000
CP-19-7976	AFRICAN ARTS ACADEMY		San Francisco	5	\$22,569	\$21,441
CP-19-7287	AFRO URBAN SOCIETY	Dancers' Group	Alameda	5	\$30,000	\$28,500
CP-19-9165	ALENA MUSEUM		Alameda	5	\$30,000	\$28,500
CP-19-8835	ARTISTS INK	Action Council of Monterey County, Inc.	Monterey	5	\$30,000	\$28,500
CP-19-8769	ASIAN CULTURE AND MEDIA ALLIANCE INC		San Diego	5	\$19,700	\$18,715
CP-19-8773	BERNARD BROWN/BBMOVES	Lula Washington Contemporary Dance Foundation, aka Lula Washington Dance Theatre	Los Angeles	5	\$19,250	\$18,288
CP-19-9042	BINDLESTIFF STUDIO		San Francisco	5	\$30,000	\$28,500
CP-19-8875	CHICANO PARK MUSEUM AND CULTUAL CENTER		San Diego	5	\$30,000	\$28,500
CP-19-7060	CHOPSTICKS ALLEY ART		Santa Clara	5	\$30,000	\$28,500
CP-19-7256	CUNAMACUE	CubaCaribe	Alameda	5	\$24,610	\$23,380
CP-19-8779	DSTL ARTS		Los Angeles	5	\$30,000	\$28,500
CP-19-8113	ERITREAN COMMUNITY CENTER OF SANTA CLARA COUNTY		Santa Clara	5	\$29,400	\$27,930
CP-19-8671	ESPERANZA DEL VALLE INC		Santa Cruz	5	\$15,000	\$14,250

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests \$1,407,439

Total Award Recommendations \$1,199,003
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CP-19-7606	GENRYU ARTS		San Francisco	5	\$30,000	\$28,500
CP-19-7609	GROWN WOMEN DANCE COLLECTIVE	Dancers' Group	Contra Costa	5	\$30,000	\$28,500
CP-19-8943	HIGHLAND PARK INDEPENDENT FILM FESTIVAL		Los Angeles	5	\$12,000	\$11,400
CP-19-7956	INDIAN PERFORMING ART CENTER		Los Angeles	5	\$30,000	\$28,500
CP-19-9108	JAZZANTIQUA INC		Los Angeles	5	\$10,000	\$9,500
CP-19-8784	MAQUEOS MUSIC	Casa 0101, Inc.	Los Angeles	5	\$30,000	\$28,500
CP-19-9030	NAVA DANCE THEATRE		Contra Costa	5	\$17,000	\$16,150
CP-19-9118	NORTH AMERICAN GUQIN ASSOCIATION		Alameda	5	\$30,000	\$28,500
CP-19-7290	PASACAT INC		San Diego	5	\$30,000	\$28,500
CP-19-6889	SENDEROS		Santa Cruz	5	\$30,000	\$28,500
CP-19-8668	TEATRO DE LAS AMERICAS INCORPORATED		Ventura	5	\$30,000	\$28,500
CP-19-8876	TEATRO NAGUAL	Latino Center of Art and Culture	Sacramento	5	\$30,000	\$28,500
CP-19-8359	TEATRO NAHUAL		Santa Clara	5	\$8,000	\$7,600
CP-19-8954	US JAPAN CULTURAL TRADE NETWORK INC		San Francisco	5	\$30,000	\$28,500
CP-19-8811	VIETNAMESE-AMERICAN ARTS AND LETTERS ASSOCIATION		Orange	5	\$30,000	\$28,500
CP-19-8296	AGGREGATE SPACE GALLERY		Alameda	4	\$30,000	\$27,000
CP-19-8348	CALEXICO ARTS COUNCIL		Imperial	4	\$30,000	\$27,000
CP-19-6949	CRITICAL MASS DANCE COMPANY		Los Angeles	4	\$30,000	\$27,000
CP-19-7591	DANCE STUDIO SHOWTIME - KATUSHA		Los Angeles	4	\$24,000	\$21,600
CP-19-7007	DOWNEY ART VIBE		Los Angeles	4	\$30,000	\$27,000
CP-19-9037	GIRLS SELF-ESTEEM PROGRAM		Sacramento	4	\$20,000	\$18,000
CP-19-7248	HANFORD MULTICULTURAL THEATER COMPANY		Kings	4	\$12,500	\$11,250
CP-19-7054	INTERNATIONAL EYE LOS ANGELES		Los Angeles	4	\$30,000	\$27,000
CP-19-8858	JMM DANCE CO		San Benito	4	\$25,000	\$22,500
CP-19-8989	NATIONAL ACADEMIC YOUTH CORPS INC		Sacramento	4	\$30,000	\$27,000
CP-19-8976	PROJECT21DANCE	Arts Connection	Los Angeles	4	\$10,000	\$9,000

CP-19-8910	SILICON VALLEY ASIAN PACIFIC FILMFEST	Contemporary Asian Theatre Scene	Santa Clara	4	\$10,000	\$9,000
CP-19-8953	UNITED STAGES		Los Angeles	4	\$30,000	\$27,000
CP-19-8768	ZAMBALETA		San Francisco	4	\$30,000	\$27,000
CP-19-8880	GREEN ART WORKSHOP		San Francisco	3	\$30,000	\$0
CP-19-7080	LIBROMOBILE DIY MFA PROGRAM	The Frida Cinema	Orange	3	\$30,000	\$0
CP-19-7151	OAKLAND ART MURMUR INC		Alameda	3	\$30,000	\$0
CP-19-8035	RENAISSANCE INSTITUTE OF MUSIC		San Diego	3	\$30,000	\$0
CP-19-8133	WORDSMITH PRODUCTIONS		San Bernardino	3	\$10,750	\$0
CP-19-9069	NEO EVOLUTIONARY LOGIC PROJECT		Humboldt	2	\$7,660	\$0

TOTAL: \$1,407,439 \$1,199,003

TAB G

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Jason Jong
Arts Programs Specialist

Re: FY19-20 Local Impact Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Local Impact program on September 6, 2019. The Local Impact program is rooted in the CAC's vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations. The CAC values diversity as a source of vibrancy and supports increasing access to the arts for Californians in communities where the arts are scarce, nonexistent, or vulnerable.

This grant program supports community-driven arts projects for small and mid-sized arts organizations to foster equity, access, and opportunity in historically marginalized communities by centering the arts as a vehicle for building strong, healthy, vibrant, and resilient communities.

There was an increase of almost 80% in the total number of applications, from 168 proposals in FY18-19 to 302 in this grant cycle. Twenty applications were withdrawn or deemed ineligible.

Panel Overview

Given the large number of submissions, six separate panels convened to review the Local Impact applications. Three panels had five members and two panels had four members. Each panel met in Sacramento for three days to review between 40 and 52 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 49 applications were ranked 6 ("Exemplary"); 124 were ranked 5 ("Strong"), 74 were ranked 4 ("Good"); 27 were ranked 3 ("Fair"); and seven were ranked 2 ("Marginal"). The panel ranked one application a 1 ("Weak").

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) by the panel clearly articulated their project designs, including project timelines, required free component, and evaluation and communication strategies. Community impact was evident through strong design and a clear indication of applicant organization personnel being of, by, and for the community to be served. Management and leadership displayed exemplary ability to carry out the project, with the strongest evidence of fiscal health, organizational capabilities, and strong partnerships, if part of the project design. Equity and accessibility statements and considerations were specific, clear, thoughtful, and innovative.

An example of an exemplary application involves the creation of a bilingual and annotated poster exhibit documenting LGBTQ+ celebrations, struggles, and history, by sharing laminated digital reproductions of vintage posters. There was strong appreciation for the purpose-driven, culturally responsive and linguistically appropriate approach. The proposed educational forum, art-making workshop, and exhibition tours would be designed for physical accessibility, and all events and activities would be free of charge to participants and the public, ensuring broad reach and community impact.

Applications that were ranked 5 (“Strong”) and 4 (“Good”) met all of the review criteria, however, to lesser degrees. These applications provided less details and clarity in project design; for example, often producing questions around the project participant selection process, participant demographics. These applications more often generated a desire for stronger and more instructive artistic work samples, and stronger evidence of community impact, through stronger engagement in the project planning process. Equity and accessibility measures often lacked specificity in this area.

Applications that were ranked 3 (“Fair”) or 2 (“Marginal”) left the panel with increasingly significant and unanswered questions related to the review criteria. One application was ranked 1 (“Weak”) by the panel, and did not seem to address the purpose of the program, its review criteria and project requirements.

Panelists:

Panel 1: December 9-11, 2020

Sarah Rafael Garcia (she/her/hers, Orange) Sarah Rafael Garcia is a writer, community educator and traveler. Since publishing *Las Niñas* (Floricanto Press 2008), she founded Barrio Writers, LibroMobile and Crear Studio. She has over 12 years of experience in the literary arts, 10 years of work as an arts leader and received over \$30,000 in grants for her literary arts projects. She is also an editor for the Barrio Writers and *Pariahs: Writing From Outside the Margins* anthology. In 2016, Sarah Rafael was awarded for *SanTana’s Fairy Tales* (Raspa Magazine 2017), which was supported in part by The Andy Warhol Foundation for the Visual Arts, through a grant supporting the Artist-in-Residence initiative at CSUF Grand Central Art Center. In 2018, she participated in a collaborative artist residency at The Guesthouse in Cork, Ireland, and was honored as an Emerging Artist at the 19th annual Orange County Arts Awards. Currently, she spends her days stacking books at LibroMobile, providing interdisciplinary literary arts workshops and juggling time to write in Santa Ana, California.

Nanette Kelley (she/her/hers, Humboldt) Nanette frequently travels to her family's Osage Reservation village, Waxaoli. Her elders moved to California from Oklahoma to escape their "Reign of Terror," hiding family members in danger of murder for land and resources. Eventually, her family moved back to Oklahoma, but her youngest grandparents returned here. Therefore, she was born in Los Angeles and attended L.A. public school in the '70s. Nanette completed her first bachelor's degree in art at Humboldt State University during the "old-growth timber wars" and the tribal "water wars." Immersed in a cultural conflict zone, she was publicity chair for educational-minded nonprofits (Humboldt Wildlife Care Center, Chico Environmental Affairs Council, and the McKinleyville Land Trust) where she learned community, cultural, and environmental public relations.

Completing her second bachelor's degree in communication at Rogers State University, Oklahoma, her Museum Internship was at the Kaiser Foundation Archives, Woody Guthrie Center. She cataloged and conserved Guthrie's personal papers, manuscripts, and artwork and implemented Pete Seeger's artifacts, manuscripts, and documents for the 2017 Pete Seeger Show.

Nanette is an art business owner and volunteer manager of a U.S. Fish and Wildlife schoolyard habitat. Working with local tribes from inception to restoration, she restores traditional arts and food habitat for local schools and Indian Education.

Eric Payne (he/him/his, Fresno) Eric Payne, Founder and Executive Director, started The Central Valley Urban Institute with the mission of advancing economic and social equity for low-income disadvantaged communities of color. Under Payne's leadership he has gained prominence in the movement to use public policy to improve access and opportunity for all low-income and communities of color in the Central Valley, particularly in the areas of health, housing, transportation, technology, arts, and infrastructure. Payne served as White House Director for the Building Neighborhood Capacity Program (BNCP), a place-based initiative for the City of Fresno Mayor's Office, where he oversaw neighborhood revitalization. He gained national recognition after being elected the Youngest Community College Trustee in America in the 2012 election cycle representing Trustee Area 2 on the State Center Community College District Governing Board. He has been featured on CNN, MSNBC, and featured in Black Enterprise as one of its "100 Men of Distinction."

Payne serves on numerous boards, including the Community College League of California and the African American Historical & Cultural Museum of the San Joaquin Valley. Payne earned a bachelor's and master's degree from Alabama A&M University.

Susanna Tu (she/her/hers, Sacramento) Until recently, Tu served as the Deputy Director at Verge Center for the Arts, a nonprofit art center focusing on contemporary art in Sacramento. She has six years of experience in the nonprofit field, from fundraising and grant writing, to developing and executing projects, events and exhibitions. In addition to being familiar with the Sacramento arts community, she also frequently visits arts organizations in the Bay Area and Los Angeles to get a wider sense of the different needs, focuses, and structures throughout the state.

Ellina Yin Yin (she/her/hers, Santa Clara) Ellina Yin Yin is a design strategist, recovering artist, and community organizer. She is a born and raised in San Jose resident, with over 10 years of marketing and business development experience from the design industry. In 2016, she began her journey as recovering artist into mixed media painting and drawing as well as poetry. She has since had two collaborative art shows. In 2017, she was awarded an Awesome Foundation grant to launch "Pitch Please!?" a *Shark Tank*-styled program aimed at enabling people to create change within their community. Currently, she is the Operations Director for Local Color / Exhibition District, an arts nonprofit dedicated to creating economic opportunities for artists with fair wages. She is also a founding board member of Catalyze SV, a nonprofit aimed at creating better communities through better development. Fun fact: She published her first children's book at age 6.

Panel 2: December 16-18, 2020

Maya Gomez (she/her/hers, Santa Barbara) Maya Gomez works with Las Maestras Center for Xicana Indigenous Thought and Art Practice. The Center, housed at UC Santa Barbara, endeavors to cultivate writer-artists with a public voice that emphasizes process on the road to product. With over 10 years of nonprofit leadership experience, Maya is leading the center's strategic planning process. She received her master's degree in the Arts in Education program at the Harvard Graduate School of Education (HGSE), where she worked as graduate student teacher during the Harvard Art Museum's inaugural reopening. Maya has served in various leadership positions with Making Waves Education Program and Southern Exposure Art Gallery both in San Francisco's Mission District. She has taught visual arts workshops, dance, youth empowerment, team building and college and career planning primarily to adolescents and young adults. More recently, Maya has been co-editing a book on the reflections of women of color in the arts that was released in March of 2019.

Monika Ramnath (she/her/hers, Los Angeles) Monika Ramnath has over 10 years of experience in nonprofit administration for both visual and performing arts organizations, and has been involved in dance and theatre for most of her life. She currently serves as Development Manager at the Ford Theatre Foundation in Los Angeles, where she is responsible for all aspects of fundraising and donor engagement. Her previous experience includes three years as Development Manager at East West Players theatre company in downtown L.A., and as Program Director at the California Art Club, where she produced programs ranging from the annual gala for 600 people to workshops for 10 to 15 students. In each of these positions, she has been motivated by working to increase access to and participation in arts.

Gloria Rubio (she/her/hers, Sonoma) Gloria Rubio received a dual bachelor's degree in theatre arts with an emphasis in dance, as well as psychology, and is currently midway through a Ph.D program in movement, dance, and expressive arts therapy. She went on to work as the administrative coordinator for Tamalpa Institute, a Marin County based nonprofit training program focused on movement and expressive arts. After five years there, she transitioned to become an administrator for Creative Sonoma, the arts division for the County of Sonoma that is based inside the Economic Development Board. It was through this position that she had more direct experience with supporting both the grants that organization applied for, as well as the grants that they provided. Since it was a small staff of three people, Gloria

held many roles, including being a significant staff member during the 2017 fires that afflicted Sonoma county, and the subsequent relief fund that was created in response. She is also a founding member, performer, and choreographer for contemporary dance based SoCo Dance Theater and Latin dance based Latin Elements. Lastly, she is proud to own and run a small Artisan business creating vintage-inspired beaded flowers.

Torange Yeghiazarian (she/her/hers, Alameda) Torange Yeghiazarian is the Founding Artistic Director of Golden Thread Productions, the first American theatre company focused on the Middle East, where she launched such visionary programs as ReOrient Festival, New Threads, Fairytale Players, and What do the Women Say? At Golden Thread, she directed “Our Enemies and Scenic Routes” by Yussef El Guindi, and “Tamam” by Betty Shamieh, among others. Torange received a Gerbode-Hewlett Playwright Commission Award to write “Isfahan Blues” and a commission by the Islamic Cultural Center of Northern California to write “The Fifth String: Ziryab’s Passage to Cordoba.” Other plays include “444 Days,” “Waves,” and “Call Me Mehdi,” included in the anthology “Salaam. Peace: An Anthology of Middle Eastern-American Drama,” TCG 2009. A playwright, director, and translator, Torange has been published in The Drama Review, American Theatre Magazine, AmerAsia Journal, and contributed to Encyclopedia of Women & Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. Born in Iran and of Armenian heritage, Turnage holds a master’s degree in theatre arts from San Francisco State University.

Panel 3: January 6-8, 2020

Shaghayegh Cyrous (she/her/hers, Contra Costa) Shaghayegh Cyrous is an Iranian American artist and curator, currently living and working in the Bay Area. Her works focus on the compression of time and space resulting from digital technologies, and how digital media play this critical role in the lives of exiles and immigrants. She is currently Programming Associate at Aggregate Space Gallery in Oakland, California. She was the researcher and production assistant of Jim Campbell for the Day for Night project at Salesforce Tower and a Youth Art Coordinator, Civic Engagement at Yerba Buena Center for the Arts in San Francisco. Shaghayegh studied as a Master of Fine Arts, Social Practice at California College of the Arts in San Francisco, California.

Carissa Garcia (she/her/hers, Fresno) Carissa Garcia is an interdisciplinary artist who approaches her work as a storyteller and poet. She considers herself a “greñuda filmmaker,” working on untamed methods of documenting and reversing erasure as a decolonial means of creating and recuperating knowledge. She worked for four years on a doctoral degree and currently holds a Master of Arts degree from the UCLA César E. Chávez Department of Chicana/o Studies, as a mentee of Judy Baca. Her research concentrates on the relationship between place and memory for Chicana artists in California’s Central San Joaquin Valley, where she was born and raised. She is currently working on a publication about the erased histories of Chicana muralism throughout the Central Valley and an anthology centering methods of art production and aesthetics of the Central Valley. As an emerging arts administrator, she has served on the board and as Interim Executive Director at Arte Américas, as well as Director of Strategy and Development for Fres.Co. She also has a small business working as a project manager and grants and program consultant specializing in racial and economic justice in the arts and serving artists of color and arts-based nonprofits.

Muisi-kongo Malonga (she/her/hers, Alameda) Muisi-kongo Malonga is a cultural caretaker, teaching and performing artist and arts administrator, Muisi-kongo's arts practice is steeped in a staunch Bay Area legacy of cultural preservation, social justice and service through art. For the past nine years, she has served as Executive Artistic Director of Fua Dia Congo (Fua), a 42-year-old Oakland-based cultural and performing arts organization founded by pioneering master artist Malonga Casquelourd. A performing member with the company for 20+ years and a lifelong apprentice of traditional Congolese cultural art forms, she remains committed to protecting, preserving and passing on the rich traditions of the Kongo people.

Muisi-kongo's experience in the arts field has enabled her to serve in a number of capacities, including principle dancer, choreographer, director, teaching artist, singer-songwriter, recording artist, writer, producer, curator, administrator, and development professional. Notable honors include: 2017 Creative Work Fund Award in Traditional Arts, 2017-18 Emerging Arts Professional Fellowship, several posts as Guest Lecturer in Stanford University's Theater and Performance Studies Department (Dance Division), and a 2014 commission of her original solo work "Kimpa Vita!" by CounterPulse.

Steven Meeks (he/him/his, Los Angeles) Steven Meeks served on artist in residence peer review panel and worked as artist in residence through Texas Commission on the Arts. In Dallas, Steven served on the Office of Cultural Affairs Public Art Panel, the Dallas Arts District Board, and initiated and organized first and several subsequent celebrations of Kwanzaa. He was the director of the third through the seventh annual Harambee Festivals and the initial Black Film Festivals. He was Artistic Director for the Arts District Annual Gospel Fest for several years and served on the Dallas Black Dance Theatre Board. Steven planned or coordinated dozens of arts and cultural workshops, performances, and exhibits and performed as musician and composer, as well as serving on a L.A. Metro Expo Line review panel.

Hang Le To (she/her/hers, San Francisco) Hang Le To is the current Au Co Vietnamese Cultural Center (ACVCC) Executive Director and Development. She is also Cultural Arts Coordinator and guided Au Co's strategic planning implementation for the last three years. She has worked with art consultants to strengthen the Center's arts programming and funding base, securing the Center's first grants with the San Francisco Arts Commission (Neighborhood Festivals), First Five, Team Up for Youth, Alliance for California Traditional Arts, and the Zellerbach Family Foundation. Hang Le graduated with a master's degree in Labor Studies – Union Leadership Administration at University of Massachusetts, Amherst. She worked as a Financial Director for AFL-CIO/S.F. Labor Council and is trained in nonprofit business practices. She is also the President of the Office and Professional Employees International Union Local 3 and Governor Board Advisory Committee Member of Department Consumer Affairs – Professional Fiduciary Bureau. She has more than 20 years of experience in nonprofit management.

Panel 4: January 13-15, 2020

Annie Barnes (she/her/hers, Lake) Annie Barnes has been an actress for 17 years with the SF-based national repertory touring company The New Shakespeare Company. She received her training with American Conservatory Theater, and is a founding member of the Asian

American Theater Company. She was active in the initial development of Pilipino American multimedia performances in the 1970's at San Francisco State, Bagong Diwa, Ating Tao, and more.

Lisa Maria Castellano (she/ella/her/hers, Santa Clara) Lisa Maria Castellanos is the Founder of Taller GiRASOL Grabando resistencia por medio del arte y de la solidaridad, a community-based arts project based in Silicon Valley, and an Advisory Board member of Transnational Villages Network, a bi-national network of indigenous communities of origin across five states in Mexico, and their diaspora communities living in the United States. Lisa has been involved in and worked with social justice organizations for close to 25 years, including Center for Third World Organizing, Fund for Nonviolence, TIGRA- Transnational Institute for Grassroots Research and Action, and Communities for a Better Environment. In her art practice, Lisa focuses on the use of popular and traditional arts to advance solidarity practice, sovereignty issues, notions of gendered spaces, human rights, and social justice issues. As an advisor with the Transnational Villages Network, Lisa's work connects diaspora communities with opportunities to collaborate with each other on projects that make visible their struggles in the U.S. and the vibrancy of their communities of origin in Mexico, such as the New York Tlan Festival. She also works with indigenous artisan collectives that make up APOFAM - Peoples Assembly of Migrant Families, to exhibit and curate their work in the U.S. Lisa received her undergraduate degree in Feminist Studies, with an emphasis on Social Movements and the Law from UC Santa Cruz, and practices screen printing and traditional arts in her home studio as well as community spaces in San Francisco, San Jose, Los Angeles and Oaxaca.

NaTalia Johnson (they/them/theirs, Sacramento) NaTalia Johnson danced with Dance Theatre of Harlem. They danced throughout Europe and were twice selected to perform in the Gala of International Dance Stars. They performed at the White House. NaTalia has taught master classes and workshops internationally to include Harlem School of the Arts, Dance Theatre of Harlem, Debbie Allen Dance Academy, Urban Ballet Theater, Henry Street Settlement Abrons Arts Center in New York, and instructed in the New York Public School System. They have trained several students who competed in the Youth American Grand Prix Ballet Competition. The former competitive gymnast studied piano and is also an accomplished vocalist and actress. They have been featured in numerous magazines and billboard ads around the world including spreads in Sansha Magazine, The Ballerina Project, Brian Mengini, Lois Greenfield, Brandon Taylor Johnson, Capezio, and a Times Square dance billboard. They have played lead roles in television and stage, starred in "Pearl" in Los Angeles, Cats, and the network televised "Hot Chocolate Nutcracker." They are Artistic Director of NJC Ballet.

Steven Meeks (he/him/his, Los Angeles) Steven Meeks served on artist in residence peer review panel and worked as artist in residence through Texas Commission on the Arts. In Dallas, Steven served on the Office of Cultural Affairs Public Art Panel, the Dallas Arts District Board, and initiated and organized first and several subsequent celebrations of Kwanzaa. He was the director of the third through the seventh annual Harambee Festivals and the initial Black Film Festivals. He was Artistic Director for the Arts District Annual Gospel Fest for several years and served on the Dallas Black Dance Theatre Board. Steven planned or coordinated dozens of art and cultural workshops, performances, and exhibits and performed as musician and composer, as well as serving on a L.A. Metro Expo Line review panel.

Panel 5: December 16-18, 2020

Andrew C Akufo (he/him/his, Sonoma) Andrew Akufo graduated from the University of Central Oklahoma in 2012 with a BFA in Studio Art. He moved from Oklahoma to New Mexico in 2013 where he started his first Executive Director position working for the Lea County Commission for the Arts. Andrew moved to Santa Rosa, California, in early 2018 and currently works as the Executive Director of the Healdsburg Center for the Arts. Andrew has worked with numerous local governments, school districts, businesses and community organizations, promoting arts education, presenting community art events and hosting national and international art exhibitions in Oklahoma, New Mexico, and California for over eight years. Andrew has served as a community liaison for 21st Century Community Learning projects in New Mexico, been a part of the WESTAF 2018 Emerging Leaders of Color Conference and served as a grants panelist for the Oklahoma Arts Council, New Mexico Arts and Nevada Arts Council. He still remains very active exhibiting in solo, group, and juried art shows. Andrew has studied art in America, Italy, Hungary, and Slovenia. Represented by galleries in Oklahoma, Arizona and New Mexico, Andrew continues to work on art from his home studio apartment.

Khurshid Dastur (any, Sacramento) Khurshid Dastur was born in Los Angeles and immediately immersed in a multi-ethnic, artistic community. They have lived a privileged life, as they were given every opportunity to travel to 47 of the 50 United States, Europe, Asia, and Central America. Those travels reaffirmed their multi-cultural identity and shaped their voice as an artist and political advocate. Khurshid's artistic experience includes complete training in the dance form Bharatanatyam under the supervision of two gurus: Medha Yodh and Viji Prakash. Both instilled a philosophy that everyone deserves a form of artistic expression. They expanded their training to include various other genres of cultural and ethnic dance, and have found a community of ethnic dancers with various backgrounds.

In 2015, Khurshid opened Momentum Dance and Fitness and in August of this year have sold their studio to Mirror Image Dance Company in order to pursue more advocacy and community development roles. While running Momentum, they were highly involved in the development of several dance instructors' careers, several whom currently perform regularly in the Sacramento area. Every program that ran through my studio was geared to teach self-empowerment alongside physical technique.

Priya Narayana (she/her/hers, Santa Clara) Priya Narayana is a performing arts professional in the Indian classical arts. As founder and director of Laya Arts Collective, Priya is responsible for planning, developing and overseeing educational and artistic programs, outreach, and fundraising. A dancer and dance educator herself, she utilizes her dance education and experience being an advocate for Indian classical artists into serving the artist community. Since 2006, Priya has taught numerous students and adults in Dance Academy settings, as well in Community Outreach programs such as in After School Programs of the Chicago Public Schools, bringing Indian culture in the form of dance and music to children of all backgrounds. Priya's artistic work is based on Classical Indian dance brought to a Contemporary stage. She has a master's degree in Interdisciplinary Arts and is pursuing a Ph.D. in Performing Arts. She has worked in various industries. As an American born woman raised by Indian Immigrants, Priya integrates programming to all stages. Representatives of the Indian arts are

few and far between. Priya joins the few to be a representative for artists who trained in the Classical arts of Indian based in the United States and abroad.

Joanne Tawfilis (she/her/hers, San Diego) Joanne Tawfilis has worked in the arts community for more than 35 years and previously owned an art gallery in Vienna, Austria, in Gales Ferry, CT USA, and currently in Oceanside, California (under renovation). She has curated and served on selection panels with the Haymarket Foundation in Connecticut and Massachusetts and was awarded an honorary Ph.D. from CSUSM in 2016. She founded the Art Miles Mural Project in 1997 in Bosnia where the first of more than 4,500 murals have been painted on canvas throughout the world with more than 1/2 million people from over 100 countries. Joanne is a retired UN executive-level employee and currently serves as a member of the U.S. National Commission to UNESCO.

Lillian Vasquez (Wisegarver) (she/her/hers, San Bernardino) As a board member on the ASIE board, Lillian Vasquez's pet projects for the chapter are related to art. She has produced a calendar for eight years using artwork from the San Bernardino community from individuals with autism. She has coordinated many art receptions, and gallery events, coordinated traveling art exhibits. She produced an art garden using artwork of individuals with autism at the ASIE Walk. Thru the ASIE, she has introduced a Marketplace at the ASIE Walk, giving young artists a place to showcase their work and sell their projects. Lillian sits on the Arts Committee for the city of Yucaipa. With her son, she is a member of three Art Associations. As part of her real job for a public radio and TV station, she has produced and hosted many segments on the arts.

FY19-20 LI Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-19-6757	3RD I SOUTH ASIAN INDEPENDENT FILM		San Francis	6	\$20,000	\$20,000
LI-19-7115	AFROSOLO THEATRE COMPANY	Intersection for the Arts	San Francis	6	\$20,000	\$20,000
LI-19-8159	ANNE BLUETHENTHAL AND DANCERS		San Francis	6	\$20,000	\$20,000
LI-19-8692	ARTSPAN		San Francis	6	\$20,000	\$20,000
LI-19-8156	AXIS DANCE COMPANY		Alameda	6	\$20,000	\$20,000
LI-19-8049	BRASARTE THE DAMASCENO BRAZILIAN CULTURAL EXCHANGE		Alameda	6	\$19,930	\$19,930
LI-19-8945	CALIFORNIA INSTITUTE FOR COMMUNITY, ART, AND NATURE	Earth Island Institute	Alameda	6	\$20,000	\$20,000
LI-19-8735	CASA CIRCULO CULTURAL INC		San Mateo	6	\$15,100	\$15,100
LI-19-7120	CENTER FOR THE STUDY OF POLITICAL GRAPHICS		Los Angele	6	\$20,000	\$20,000
LI-19-8105	CHINESE CULTURAL PRODUCTIONS		San Francis	6	\$20,000	\$20,000
LI-19-8448	CHRYSALIS STUDIO	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francis	6	\$20,000	\$20,000
LI-19-8033	COUNTERPULSE		San Francis	6	\$20,000	\$20,000
LI-19-6814	CUBACARIBE		San Francis	6	\$20,000	\$20,000
LI-19-8032	DANCE ELIXIR		Alameda	6	\$20,000	\$20,000
LI-19-8229	DSTL ARTS		Los Angele	6	\$20,000	\$20,000
LI-19-8388	EBONY REPERTORY THEATRE INC		Los Angele	6	\$20,000	\$20,000
LI-19-8621	EL TEATRO CAMPESINO		San Benito	6	\$20,000	\$20,000
LI-19-8947	ELDERGIVERS		San Francis	6	\$20,000	\$20,000
LI-19-7689	ENRICHING LIVES THROUGH MUSIC		Marin	6	\$20,000	\$20,000
LI-19-7096	ETH-NOH-TEC CREATIONS		San Francis	6	\$20,000	\$20,000
LI-19-6971	FAMILY RESOURCE & REFERRAL CENTER OF SAN JOAQUIN		San Joaqui	6	\$20,000	\$20,000
LI-19-8695	GIRLS ROCK SB		Santa Barb	6	\$17,237	\$17,237

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$5,055,969

Total Award Recommendations
\$4,205,795

LI-19-8980	HERNANDEZ MARIACHI HERITAGE SOCIETY		Los Angeles	6	\$20,000	\$20,000
LI-19-8067	HIGHWAYS INC		Los Angeles	6	\$20,000	\$20,000
LI-19-8581	HIJOS DEL SOL ARTS PRODUCTIONS		Monterey	6	\$20,000	\$20,000
LI-19-6617	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	6	\$20,000	\$20,000
LI-19-8262	INVERTIGO DANCE THEATRE		Los Angeles	6	\$20,000	\$20,000
LI-19-7227	INYO COUNCIL FOR THE ARTS		Inyo	6	\$20,000	\$20,000
LI-19-8132	KEARNY STREET WORKSHOP		San Francisco	6	\$20,000	\$20,000
LI-19-8723	LAS FOTOS PROJECT	Community Partners	Los Angeles	6	\$20,000	\$20,000
LI-19-8125	LOS ANGELES MUSIC AND ART SCHOOL		Los Angeles	6	\$20,000	\$20,000
LI-19-7688	LUNA KIDS DANCE INC		Alameda	6	\$20,000	\$20,000
LI-19-8562	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$17,000	\$17,000
LI-19-8305	OAKLAND INTERFAITH GOSPEL CHOIR INC		Alameda	6	\$20,000	\$20,000
LI-19-8503	OUTSIDE THE LENS		San Diego	6	\$20,000	\$20,000
LI-19-6650	POSITIVE ACTION COMMUNITY THEATRE		San Diego	6	\$16,000	\$16,000
LI-19-8611	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	6	\$20,000	\$20,000
LI-19-8112	QUEER REBELS PRODUCTIONS	Intersection for the Arts	San Francisco	6	\$11,737	\$11,737
LI-19-7022	RHYTHM ARTS ALLIANCE	Community Partners	Los Angeles	6	\$20,000	\$20,000
LI-19-8580	ROOT DIVISION		San Francisco	6	\$20,000	\$20,000
LI-19-8751	SAN FRANCISCO MIME TROUPE		San Francisco	6	\$20,000	\$20,000
LI-19-8292	SAN FRANCISCO TRANSGENDER FILM FESTIVAL	Fresh Meat Productions	San Francisco	6	\$20,000	\$20,000
LI-19-8109	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		Santa Clara	6	\$18,700	\$18,700
LI-19-7202	SANGAM ARTS		Santa Clara	6	\$20,000	\$20,000
LI-19-6887	TA YER		Los Angeles	6	\$16,000	\$16,000
LI-19-7696	TEADA PRODUCTIONS		Los Angeles	6	\$20,000	\$20,000
LI-19-8103	THE NONSEMBLE INC	Fulcrum Arts - Emerge Projects	Los Angeles	6	\$20,000	\$20,000
LI-19-8157	URBAN JAZZ DANCE COMPANY		San Francisco	6	\$20,000	\$20,000

LI-19-6924	VIVER BRASIL DANCE COMPANY		Los Angeles	6	\$20,000	\$20,000
LI-19-8620	ABADA-CAPOEIRA SAN FRANCISCO		San Francisco	5	\$20,000	\$19,000
LI-19-8431	ABHINAYA DANCE COMPANY OF SAN JOSE INC		Santa Clara	5	\$20,000	\$19,000
LI-19-6766	ABO COMIX	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	Alameda	5	\$7,000	\$6,650
LI-19-8178	AFRO URBAN SOCIETY	Dancers' Group	Alameda	5	\$20,000	\$19,000
LI-19-8267	AGGREGATE SPACE GALLERY		Alameda	5	\$18,800	\$17,860
LI-19-7584	AIMUSIC SCHOOL		Santa Clara	5	\$20,000	\$19,000
LI-19-8317	ALTERNATIVE THEATER ENSEMBLE		Marin	5	\$20,000	\$19,000
LI-19-8378	ARHOLIE FOUNDATION		Contra Costa	5	\$20,000	\$19,000
LI-19-8403	ARTOGETHER		Alameda	5	\$18,250	\$17,338
LI-19-6870	ARTS ORANGE COUNTY		Orange	5	\$20,000	\$19,000
LI-19-8720	ASIAN IMPROV ARTS		San Francisco	5	\$20,000	\$19,000
LI-19-8678	ASSOCIATION FOR THE ADVANCEMENT OF FILIPINO AMERICAN ARTS & CULTURE FESTIVAL OF PHIL ARTS & CULTURE		Los Angeles	5	\$20,000	\$19,000
LI-19-8139	ATTITUDINAL HEALING CONNECTION INC		Alameda	5	\$20,000	\$19,000
LI-19-8360	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	5	\$20,000	\$19,000
LI-19-7959	AYPAL: BUILDING API COMMUNITY POWER	Asian Pacific Environmental Network	Alameda	5	\$16,000	\$15,200
LI-19-7473	AYUDANDO LATINOS A SONAR		San Mateo	5	\$20,000	\$19,000
LI-19-8304	BLACK JOY PARADE		Alameda	5	\$20,000	\$19,000
LI-19-7068	CALIDANZA DANCE COMPANY		Sacramento	5	\$20,000	\$19,000
LI-19-8333	CALIFORNIA LGBT ARTS ALLIANCE		Los Angeles	5	\$8,700	\$8,265
LI-19-7660	CASHION CULTURAL LEGACY		Santa Clara	5	\$20,000	\$19,000
LI-19-7412	CHAMBER MUSIC UNBOUND		Mono	5	\$20,000	\$19,000
LI-19-8228	CHHANDAM CHITRESH DAS DANCE COMPANY		San Francisco	5	\$20,000	\$19,000
LI-19-8687	CIRCO ZERO		San Francisco	5	\$20,000	\$19,000

LI-19-8730	COLLAGE DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
LI-19-7271	COMPANY OF ANGELS INC		Los Angeles	5	\$20,000	\$19,000
LI-19-7310	CONTRA TIEMPO		Los Angeles	5	\$20,000	\$19,000
LI-19-8311	CORNERSTONE THEATER COMPANY INC		Los Angeles	5	\$20,000	\$19,000
LI-19-8365	CRE OUTREACH FOUNDATION INC		Los Angeles	5	\$20,000	\$19,000
LI-19-7065	DNAGA	Dancers' Group	Alameda	5	\$20,000	\$19,000
LI-19-8375	DUNIYA DANCE AND DRUM COMPANY	Dancers' Group	San Francisco	5	\$20,000	\$19,000
LI-19-8320	EAST BAY CENTER FOR THE PRESERVATION OF CULTURAL ARTS		Alameda	5	\$20,000	\$19,000
LI-19-8037	EKTAA CENTER		Orange	5	\$20,000	\$19,000
LI-19-9156	EMBODIMENT PROJECT		San Francisco	5	\$20,000	\$19,000
LI-19-8546	EVERYBODY DANCE NOW		Santa Barbara	5	\$20,000	\$19,000
LI-19-8526	EYE ZEN PRESENTS	CounterPulse	San Francisco	5	\$20,000	\$19,000
LI-19-7791	FERN STREET COMMUNITY ARTS INC		San Diego	5	\$20,000	\$19,000
LI-19-8090	FIRST EXPOSURES	Tides Center	San Francisco	5	\$20,000	\$19,000
LI-19-8219	FIRST NIGHT MONTEREY INC		Monterey	5	\$20,000	\$19,000
LI-19-8313	FIRST VOICE INC		San Francisco	5	\$20,000	\$19,000
LI-19-7366	FLORICANTO DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
LI-19-6979	FLYAWAY PRODUCTIONS		San Francisco	5	\$20,000	\$19,000
LI-19-8437	FRESH MEAT PRODUCTIONS		San Francisco	5	\$20,000	\$19,000
LI-19-8465	GAMELAN SEKAR JAYA		Alameda	5	\$19,943	\$18,946
LI-19-7597	GENRYU ARTS		San Francisco	5	\$20,000	\$19,000
LI-19-8230	GOLDEN THREAD PRODUCTIONS		San Francisco	5	\$20,000	\$19,000
LI-19-6679	GREAT LEAP INCORPORATED		Los Angeles	5	\$20,000	\$19,000
LI-19-7243	GROWN WOMEN DANCE COLLECTIVE	Dancers Group	Contra Costa	5	\$20,000	\$19,000
LI-19-9166	HIERO FOUNDATION		Alameda	5	\$20,000	\$19,000
LI-19-8441	INDEPENDENT PROJECT PRESS	Inyo Council for the Arts	Inyo	5	\$4,250	\$4,038
LI-19-8440	INTERNATIONAL HOUSE DAVIS		Yolo	5	\$17,300	\$16,435
LI-19-8218	JMM DANCE CO		San Benito	5	\$14,634	\$13,902
LI-19-7628	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		Los Angeles	5	\$13,550	\$12,873
LI-19-7885	KINGS REGIONAL TRADITIONAL FOLK ARTS INC		Kings	5	\$20,000	\$19,000

LI-19-8544	KITKA INC		Alameda	5	\$20,000	\$19,000
LI-19-8844	KNIGHTS OF INDULGENCE THEATRE UNITED STATES		Sonoma	5	\$12,000	\$11,400
LI-19-8609	KOREAN CULTURE CENTER - URISAWE INC		Alameda	5	\$10,900	\$10,355
LI-19-8532	KOREATOWN OAKLAND		Alameda	5	\$17,960	\$17,062
LI-19-8566	KULINTANG ARTS INC		San Francisco	5	\$20,000	\$19,000
LI-19-8452	KULTIVATE LABS		San Francisco	5	\$20,000	\$19,000
LI-19-8158	LA COMMONS	Community Partners	Los Angeles	5	\$20,000	\$19,000
LI-19-8136	LAMBDA LITERARY FOUNDATION		Los Angeles	5	\$20,000	\$19,000
LI-19-8617	LENORA LEE DANCE	Asian Pacific Islander Cultural Center	San Francisco	5	\$20,000	\$19,000
LI-19-7316	LITQUAKE FOUNDATION		San Francisco	5	\$20,000	\$19,000
LI-19-6696	LIVING JAZZ		Alameda	5	\$20,000	\$19,000
LI-19-8445	M5ARTS		Sacramento	5	\$20,000	\$19,000
LI-19-6930	MEDIA ARTS SANTA ANA (MASA)	Community Partners	Orange	5	\$20,000	\$19,000
LI-19-8121	MORONGO BASIN CULTURAL ARTS COUNCIL		San Bernardino	5	\$20,000	\$19,000
LI-19-7732	MUSICIANS AT PLAY FOUNDATION INC		Los Angeles	5	\$15,000	\$14,250
LI-19-7525	NAKA DANCE THEATER	Dancers' Group	San Francisco	5	\$20,000	\$19,000
LI-19-8351	NAVA DANCE THEATRE		Contra Costa	5	\$2,500	\$2,375
LI-19-9170	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		Mendocino	5	\$20,000	\$19,000
LI-19-6844	NETWORK OF MYANMAR AMERICAN ASSOCIATION		Los Angeles	5	\$19,000	\$18,050
LI-19-7830	NEWFILMMAKERS LOS ANGELES		Los Angeles	5	\$19,000	\$18,050
LI-19-7048	NO EASY PROPS INC		Los Angeles	5	\$8,790	\$8,351
LI-19-8190	OAKLAND BALLET COMPANY		Alameda	5	\$20,000	\$19,000
LI-19-8288	OPERA CULTURA		Santa Clara	5	\$20,000	\$19,000
LI-19-8627	PACIFIC ARTS MOVEMENT		San Diego	5	\$20,000	\$19,000
LI-19-6963	PANAMANIAN INTERNATIONAL FILM FESTIVAL	East LA Society of Film and Arts	Los Angeles	5	\$12,650	\$12,018
LI-19-8614	PIECE BY PIECE		Los Angeles	5	\$20,000	\$19,000
LI-19-8162	QUINTETO LATINO	InterMusic SF	San Mateo	5	\$20,000	\$19,000

LI-19-8446	RED POPPY ART HOUSE	Intersection for the Arts	San Francisco	5	\$19,998	\$18,998
LI-19-8543	RE-PRESENT MEDIA	Filmmakers Collaborative, Inc.	San Francisco	5	\$20,000	\$19,000
LI-19-8640	RIVERSIDE ARTS COUNCIL		Riverside	5	\$20,000	\$19,000
LI-19-8491	ROYAL STAGE CHRISTIAN PERFORMING ARTS		Sacramento	5	\$20,000	\$19,000
LI-19-8653	SACRAMENTO MENS CHORUS		Sacramento	5	\$9,000	\$8,550
LI-19-8099	SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER		San Diego	5	\$10,000	\$9,500
LI-19-8134	SAMOAN SOLUTIONS		San Mateo	5	\$15,495	\$14,720
LI-19-8418	SAN FRANCISCO BAY AREA THEATRE COMPANY		San Francisco	5	\$20,000	\$19,000
LI-19-8656	SAN FRANCISCO BLACK FILM FESTIVAL	African American Art & Culture Complex	San Francisco	5	\$20,000	\$19,000
LI-19-8497	SANTA BARBARA COMMUNITY YOUTH PERFORMING ARTS CENTER		Santa Barbara	5	\$20,000	\$19,000
LI-19-8728	SANTA CRUZ ART LEAGUE INC		Santa Cruz	5	\$9,400	\$8,930
LI-19-8381	SANTA PAULA MUSEUM OF ART		Ventura	5	\$10,700	\$10,165
LI-19-8660	SF URBAN FILM FEST	Intersection for the Arts	San Francisco	5	\$9,000	\$8,550
LI-19-8097	SHIPYARD TRUST FOR THE ARTS		San Francisco	5	\$20,000	\$19,000
LI-19-8557	SIDE STREET PROJECTS		Los Angeles	5	\$20,000	\$19,000
LI-19-6629	SIXTH STREET PHOTOGRAPHY WORKSHOP	Tenants and owners Development Corporation	San Francisco	5	\$20,000	\$19,000
LI-19-8436	SOUTH EAST EUROPEAN FILM FESTIVAL		Los Angeles	5	\$20,000	\$19,000
LI-19-8108	SPECTORDANCE		Monterey	5	\$20,000	\$19,000
LI-19-8300	STAGEWRITE: BUILDING LITERACY THROUGH THEATRE	Intersection for the Arts	San Francisco	5	\$20,000	\$19,000
LI-19-7489	STREET POETS INC		Los Angeles	5	\$20,000	\$19,000
LI-19-7600	STREET SYMPHONY PROJECT INC		Los Angeles	5	\$20,000	\$19,000
LI-19-8563	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		Sacramento	5	\$14,800	\$14,060

LI-19-8328	SUAREZ DANCE THEATER		Los Angeles	5	\$7,000	\$6,650
LI-19-7332	TEATRO VISION		Santa Clara	5	\$20,000	\$19,000
LI-19-8733	THE P G K PROJECT INC		San Diego	5	\$20,000	\$19,000
LI-19-8432	THE WRITERS GROTTTO	Independent Arts & Media	San Francisco	5	\$10,000	\$9,500
LI-19-8368	THINGAMAJIGS		Alameda	5	\$20,000	\$19,000
LI-19-8600	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	5	\$20,000	\$19,000
LI-19-8340	TRITON MUSEUM OF ART		Santa Clara	5	\$8,000	\$7,600
LI-19-8457	UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC		Butte	5	\$20,000	\$19,000
LI-19-8622	URBAN X INDIGENOUS	Asian Pacific Islander Cultural Center	San Francisco	5	\$8,360	\$7,942
LI-19-7975	VERSA-STYLE DANCE COMPANY		Los Angeles	5	\$16,000	\$15,200
LI-19-8231	VIETNAMESE-AMERICAN ARTS AND LETTERS ASSOCIATION		Orange	5	\$16,000	\$15,200
LI-19-8708	VISALIA ARTS CONSORTIUM INC		Tulare	5	\$20,000	\$19,000
LI-19-8195	VISUAL COMMUNICATIONS MEDIA		Los Angeles	5	\$20,000	\$19,000
LI-19-7158	WATSONVILLE FILM FESTIVAL		Santa Cruz	5	\$20,000	\$19,000
LI-19-7834	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	5	\$20,000	\$19,000
LI-19-8130	WORLD STAGE PERFORMANCE GALLERY		Los Angeles	5	\$20,000	\$19,000
LI-19-8714	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$18,000	\$17,100
LI-19-8007	YOUTH ART EXCHANGE	Tides Center	San Francisco	5	\$20,000	\$19,000
LI-19-7260	YOUTH SPIRIT ARTWORKS		Alameda	5	\$20,000	\$19,000
LI-19-8334	YULIA MALUTA, TRANSFORM THROUGH ARTS	Art without limits	Santa Barbara	5	\$17,750	\$16,863
LI-19-7841	ZACCHO S F		San Francisco	5	\$20,000	\$19,000
LI-19-6727	ZAWAYA		San Mateo	5	\$20,000	\$19,000
LI-19-9134	ALEXANDER VALLEY FILM SOCIETY		Sonoma	4	\$20,000	\$18,000
LI-19-7387	ARAB FILM FESTIVAL INC		San Francisco	4	\$20,000	\$18,000
LI-19-7625	ART OF THE MATTER PERFORMANCE FOUNDATION		San Francisco	4	\$20,000	\$18,000
LI-19-8331	ARTE AMERICAS THE MEXICAN ARTS CENTER		Fresno	4	\$20,000	\$18,000

LI-19-7742	ARTS COUNCIL OF KERN		Kern	4	\$15,950	\$14,355
LI-19-8148	ARTS FOR THE SCHOOLS		Nevada	4	\$20,000	\$18,000
LI-19-8225	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		San Francis	4	\$20,000	\$18,000
LI-19-8538	AUNT LUTE FOUNDATION		San Francis	4	\$20,000	\$18,000
LI-19-7082	BENITA BIKES DANCEART INC		Los Angele	4	\$4,250	\$3,825
LI-19-8639	BLUE MOUNTAIN COALITION FOR YOUTH AND FAMILIES INC		Calaveras	4	\$14,320	\$12,888
LI-19-7035	BOOMSHAKE MUSIC	Intersection	Alameda	4	\$20,000	\$18,000
LI-19-8475	BROCKUS PROJECT DANCE COMPANY		Los Angele	4	\$4,250	\$3,825
LI-19-8669	CAPITAL DANCE PROJECT	Blue Line Arts	Sacramento	4	\$15,000	\$13,500
LI-19-8271	CHICANO PARK MUSEUM AND CULTUAL CENTER		San Diego	4	\$20,000	\$18,000
LI-19-8601	CHITRESH DAS INSTITUTE		San Francis	4	\$20,000	\$18,000
LI-19-8815	CITY OF SIMI VALLEY		Ventura	4	\$20,000	\$18,000
LI-19-8233	CROWDED FIRE THEATER COMPANY		San Francis	4	\$16,298	\$14,668
LI-19-7090	DANCESENCE INC		Los Angele	4	\$14,000	\$12,600
LI-19-7208	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angele	4	\$13,000	\$11,700
LI-19-8294	EPIPHANY DANCE THEATER		San Francis	4	\$18,000	\$16,200
LI-19-7911	FLOCKWORKS		Mendocino	4	\$20,000	\$18,000
LI-19-8496	FOGLIFTER PRESS		San Francis	4	\$10,559	\$9,503
LI-19-7055	FUNSCH DANCE EXPERIENCE		San Francis	4	\$20,000	\$18,000
LI-19-7693	FUSE THEATRE INC		San Mateo	4	\$15,000	\$13,500
LI-19-7903	GREEN ART WORKSHOP		San Francis	4	\$20,000	\$18,000
LI-19-8116	GREENLY ART SPACE		Los Angele	4	\$12,239	\$11,015
LI-19-6779	HIPHOPFORCHANGE INC		Alameda	4	\$20,000	\$18,000
LI-19-8307	IMPERIAL COUNTY FILM COMMISSION	North County Coalition For The Arts	Imperial	4	\$4,000	\$3,600
LI-19-8093	IMPRINT CITY		San Francis	4	\$20,000	\$18,000
LI-19-7156	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCORPORATED		Los Angele	4	\$20,000	\$18,000
LI-19-7089	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$16,900	\$15,210
LI-19-8284	INTERNATIONAL EYE LOS ANGELES		Los Angele	4	\$10,000	\$9,000
LI-19-8703	JESS CURTISGRAVITY INC		San Francis	4	\$20,000	\$18,000

LI-19-7667	LANCASTER MUSEUM AND PUBLIC ART FOUNDATION		Los Angeles	4	\$20,000	\$18,000
LI-19-9137	LATINO CENTER OF ART AND CULTURE		Sacramento	4	\$20,000	\$18,000
LI-19-8523	LEELA INSTITUTE		Los Angeles	4	\$20,000	\$18,000
LI-19-7146	LIBERTY PAINTING CORP		Siskiyou	4	\$20,000	\$18,000
LI-19-8275	LOBSTER THEATER PROJECT		San Francisco	4	\$7,680	\$6,912
LI-19-6994	LONG BEACH YOUTH CHORUS		Los Angeles	4	\$3,000	\$2,700
LI-19-7963	MALAYA FILIPINO AMERICAN DANCE ARTS	Search to Involve Pilipino Americans	Los Angeles	4	\$5,714	\$5,143
LI-19-6804	MANILATOWN HERITAGE FOUNDATION		San Francisco	4	\$20,000	\$18,000
LI-19-7318	MARIN SOCIETY OF ARTISTS INC		Marin	4	\$13,000	\$11,700
LI-19-7902	MEDIA4GOOD INC		Santa Barb	4	\$20,000	\$18,000
LI-19-6970	MISSION PEAK CHAMBER SINGERS INC		Alameda	4	\$19,575	\$17,618
LI-19-8552	MUSIC AND KIDS A CALIFORNIA NON PROFIT CORPORATION		Los Angeles	4	\$20,000	\$18,000
LI-19-8472	NA LEI HULU I KA WEKIU HULA HALAU		San Francisco	4	\$20,000	\$18,000
LI-19-8066	NOORANI DANCE		San Mateo	4	\$20,000	\$18,000
LI-19-7926	OX	CounterPulse	San Francisco	4	\$20,000	\$18,000
LI-19-7303	PLAYHOUSE ARTS		Humboldt	4	\$20,000	\$18,000
LI-19-8604	PONY BOX DANCE THEATRE		Los Angeles	4	\$20,000	\$18,000
LI-19-8716	PRIDE PANTHERS COALITION INC		Fresno	4	\$3,250	\$2,925
LI-19-8548	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	4	\$20,000	\$18,000
LI-19-8204	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		San Francisco	4	\$20,000	\$18,000
LI-19-8629	RADAR PRODUCTIONS INC		San Francisco	4	\$20,000	\$18,000
LI-19-8428	SAFE HOUSE FOR THE PERFORMING ARTS		San Francisco	4	\$20,000	\$18,000
LI-19-8214	SALASTINA	Fulcrum Arts	Los Angeles	4	\$20,000	\$18,000
LI-19-7066	SAN DIEGO DANCE THEATER		San Diego	4	\$20,000	\$18,000
LI-19-7705	SAN FRANCISCO INTERNATIONAL HIP HOP DANCEFEST		San Francisco	4	\$20,000	\$18,000

LI-19-7638	SANTA ANA BUSINESS COUNCIL	Community Engagement Inc.	Orange	4	\$20,000	\$18,000
LI-19-6839	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	4	\$20,000	\$18,000
LI-19-8088	SOL TREASURES		Monterey	4	\$14,000	\$12,600
LI-19-8473	SOUTHERN EXPOSURE		San Francisco	4	\$19,946	\$17,951
LI-19-8645	STILL HERE PRODUCTIONS	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	4	\$14,738	\$13,264
LI-19-8554	SYNCHROMY		Los Angeles	4	\$10,200	\$9,180
LI-19-7061	SYZYGY DANCE PROJECT		Marin	4	\$10,000	\$9,000
LI-19-7043	TEATRO ESPEJO		Sacramento	4	\$20,000	\$18,000
LI-19-6611	THE ROBEY THEATRE COMPANY		Los Angeles	4	\$20,000	\$18,000
LI-19-8575	THREE GIRLS THEATRE COMPANY INC		San Francisco	4	\$20,000	\$18,000
LI-19-8312	TIA CHUCHAS CENTRO CULTURAL INC		Los Angeles	4	\$20,000	\$18,000
LI-19-8098	TOWNSEND OPERA PLAYERS INC		Stanislaus	4	\$20,000	\$18,000
LI-19-8330	TRAVELING STORIES		San Diego	4	\$20,000	\$18,000
LI-19-7125	URBAN VOICES PROJECT		Los Angeles	4	\$20,000	\$18,000
LI-19-8401	VELASLAVASAY PANORAMA		Los Angeles	4	\$20,000	\$18,000
LI-19-8208	WILD ART GROUP	Fulcrum Arts	Los Angeles	4	\$10,850	\$9,765
LI-19-7718	11 11 A CREATIVE COLLECTIVE		Los Angeles	3	\$20,000	\$0
LI-19-7820	AMADOR COUNTY ARTS COUNCIL		Amador	3	\$20,000	\$0
LI-19-7567	BALLET FOLKLORICO ANAHUAC		Stanislaus	3	\$20,000	\$0
LI-19-8149	COAXIAL ARTS FOUNDATION		Los Angeles	3	\$20,000	\$0
LI-19-8726	FREE ARTS FOR ABUSED CHILDREN		Los Angeles	3	\$20,000	\$0
LI-19-7445	HEALDSBURG CENTER FOR THE ARTS		Sonoma	3	\$20,000	\$0
LI-19-7393	INSPIRED SOUND INITIATIVE		Los Angeles	3	\$1,881	\$0
LI-19-7228	INSTITUTE OF ARTS MUSIC & SCIENCE A CALIFORNIA NON PROFIT PUBLIC BEN		Los Angeles	3	\$19,200	\$0
LI-19-8510	MIXED BAG PRODUCTIONS		San Francisco	3	\$20,000	\$0

LI-19-6749	MOUNTAINSIDE MASTER CHORALE INC		Los Angeles	3	\$15,713	\$0
LI-19-6759	MUSIC IN THE MOUNTAINS		Nevada	3	\$20,000	\$0
LI-19-8212	NAVEL LA CO		Los Angeles	3	\$20,000	\$0
LI-19-6818	OASIS COMPANIES INTERNATIONAL		Orange	3	\$12,500	\$0
LI-19-8485	PEACOCK REBELLION	Social Good Fund	Alameda	3	\$20,000	\$0
LI-19-8705	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS		San Mateo	3	\$14,000	\$0
LI-19-7266	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles	3	\$20,000	\$0
LI-19-7073	PIETER		Los Angeles	3	\$20,000	\$0
LI-19-7329	RELAMPAGO DEL CIELO INC		Orange	3	\$7,000	\$0
LI-19-8234	SAN BENITO COUNTY ARTS COUNCIL		San Benito	3	\$17,800	\$0
LI-19-8241	SF JUNETEENTH	Africal American Arts and Culture Center	San Francisco	3	\$20,000	\$0
LI-19-8258	SHOW BOX LA		Los Angeles	3	\$20,000	\$0
LI-19-7425	STONEWALL ALLIANCE OF CHICO		Butte	3	\$20,000	\$0
LI-19-7074	STRINDBERG LABORATORY		Los Angeles	3	\$20,000	\$0
LI-19-8725	THE AJA PROJECT		San Diego	3	\$13,222	\$0
LI-19-8260	WEST EDGE OPERA		Alameda	3	\$12,000	\$0
LI-19-8467	YOUTH DRAMA THEATER		Los Angeles	3	\$20,000	\$0
LI-19-8210	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	3	\$20,000	\$0
LI-19-8455	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	2	\$20,000	\$0
LI-19-8610	DOG + PONY	SAFEhouse for the Performing Arts	Contra Costa	2	\$18,000	\$0
LI-19-8164	MONTEREY COUNTY DANCE FOUNDATION		Monterey	2	\$11,500	\$0
LI-19-8248	NORTH COUNTY LESBIAN GAY BISEXUAL TRANSGENDER QUESTIONING RESOURCE		San Diego	2	\$20,000	\$0
LI-19-7871	RAGGED WING ENSEMBLE		Alameda	2	\$20,000	\$0
LI-19-7254	SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL INC		San Francisco	2	\$20,000	\$0

LI-19-6981	VETERAN ARTS PROJECT	Social and Environmental Entrepreneurs	San Diego	2	\$20,000	\$0
LI-19-8599	LOS ANGELES POLICE MUSEUM	Los Angeles Police Museum	Los Angeles	1	\$10,000	\$0
TOTAL:					\$5,055,969	\$4,205,795

TAB H

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Josy Miller, Arts Programs Specialist
Roman Sanchez, Arts in Corrections Program Analyst

Re: FY19-20 JUMP StArts Grant Panel Overview

Program Overview

Since its pilot year in 2013, JUMP StArts has supported high-quality arts education and artists-in-residence programs for youth engaged in the juvenile justice system. Beginning in 2018, the program has included two strands, one that supports work in county and community facilities, and a second that supports work in the three Division of Juvenile Justice sites. This year the Council expanded the program guidelines to serve youth who have been impacted by or are at elevated risk of being engaged in the justice system, in addition to those that have been incarcerated.

The JUMP StArts program also offers a \$2,500 planning grant opportunity for arts organizations seeking to build partnerships with juvenile justice and youth support service agencies.

As with many of our grant programs this year, increased funding and outreach led to a significant increase in the number of application submission. There was an increase of almost 32% in total number of applications, from 62 proposals in FY18-19 to 82 in this grant cycle. As part of the staff eligibility review, nine applications were deemed ineligible, either due to incomplete materials, organizational eligibility, or because they did not address the fundamental goals of the programs. The remaining 71 applications were reviewed by two different grant panels.

Panel Overview

Both of the panels met in person in Sacramento for three days to review approximately 35 applications each. For the 66 project grant proposals, the panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

The panels also reviewed five JUMP StArts planning grant proposals using the “Fund/No Fund” metrics laid out in the guidelines.

Of the five planning grant proposals, all five were recommended for funding. Of the 66 project grant proposals, a total of nine were ranked 6 (“Exemplary”), 28 were ranked 5 (“Strong”), 15 were ranked 4 (“Good”), eight were ranked 3 (“Fair”), seven were ranked 2 (“Marginal”), and one was ranked 1 (“Weak”).

The applications ranked 6 (“Exemplary”) by the panel clearly articulated their project designs and engaged artists that demonstrated the highest caliber work in their disciplines. These applications also highlighted the organization’s ability to implement these programs successfully. Additionally, these applications included thoughtful plans for participant accessibility and are responsive to the student communities being served.

Similarly, applications ranked 5 (“Strong”) or 4 (“Good”) addressed each of the review criteria listed in the guidelines, though many could have articulated clearer project designs or been more thorough in their understanding of their communities and how the specific project would be impactful for them.

Applications that were ranked 2 (“Marginal”) or 3 (“Fair”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Fair” often lacked detail as to precisely what the students would experience as part of the artistic engagement or post-engagement experiences, whether schools and/or students would be charged for service, and a lack of relevant teaching artist experience. Some applications did not include work samples that demonstrated high artistic merit. Those ranked “Weak” did not meet all of the project requirements.

Panelists:

Panel 1: February 24-26, 2020

Amy Caillouette (she/her/hers, San Diego) As an independent artist, contributor to youth arts education programming, arts patron, human resources administrator in a youth development nonprofit (Boys & Girls Clubs of Oceanside), and an Arts Commissioner in the City of Oceanside; Amy Caillouette has an unique perspective on arts and culture in her own community and is influenced daily by personal and professional interactions in the multi-faceted universe that is San Diego County. She has a passion to inspire creative thinking and artistic expression in the coming generations of potential artists that have little to no exposure to fine arts or are no longer being taught the ideas of creative risk taking in their school day. And, as the Arts Commission has worked since 2017 on a Master Plan for the Arts in Oceanside, Amy has been both a voice for the youth and an innovative contributor to the vibrant artistic direction for her city.

Sen Mendez (they/them/theirs/he/him/his, Alameda) Sen Mendez, also known as Queen Sen Sen, is a non-binary fat artist born and raised in Oakland, California. Currently teaching Oakland youth, Sen honors the ways art can be used to teach Oakland youth using visual arts as storytelling. Queen Sen Sen creates visual storytelling through images of historical ancestors, large and brown bodies as a way to dismantle systematic oppression among Indigenous, Black, Fat and Transgender bodies. Queen Sen Sen built their own art business in 2017 sharing their journey using relief printing as a form of therapy to cope with CPTSD and

depression. Included in the 2019 Queer Ancestor Project Visual Exhibition, Queen Sen Sen displayed their new prints where they have been challenged to develop their own visual storytelling with new carving techniques and their expression of large bodies taking up space using visual relief prints. Queen Sen Sen has given visual workshops for organizations such as Wellness in Action, Peacock Rebellion and large companies such as Facebook.

Susie Tanner (she/her/hers, Los Angeles) Susie Tanner is a member of SAG-AFTRA, Actors' Equity, Ensemble Studio Theatre/LA and the SAG-AFTRA Radio Play committee. As the Founder/Director of TheatreWorkers Project (TWP), she is an innovator in the field of documentary theatre and arts education. She sees the arts as a politically and socially transformative tool and is committed to providing special opportunities for underserved populations to realize their artistic potential through theatre. Susie is currently leading a CAC Reentry Through the Arts project at Dads Back! Academy in Watts, running theatre workshops and creating a performance piece with formerly incarcerated men. From 2014 to 2016, she produced and directed four socio-politically relevant plays; collaborated with La Colmenita, the Cuban national children's theatre; and conceived and taught Theatre for Social Change at Woodbury University. She has received many awards, including a 2014 National Artist Teacher Fellowship, 2011 JP Morgan Chase and Music Center Bravo awards, multiple ongoing CAC Artist in Schools grants, a CAC Artists Activating Communities grant, a City of Pasadena Individual Artist grant and a California Humanities grant. Under Susie's direction, TWP has been recommended for an LAUSD ACPN contract to provide performances and workshops to underserved schools.

Alicia van de Bor (she/her/hers, San Luis Obispo) Alicia van de Bor is an art major student at SJDC, transferring in Spring 2020 to California State University of Stanislaus for a BFA in art. She exhibited artwork at Horton Art Gallery and Mexican Heritage Center and received grants from the Stockton Arts Commission, Muller-Niven, and the California Arts Council. She is scheduled to teach art workshops at Arnold Rue, Seifert and Stribley Community Centers, and MarketPost International Market. Alicia was the children's arts activities organizer for the 2018 Mexican Heritage Center's Día de los Muertos festival. She is currently on the committee for the City of Stockton's Arts Week Collide Festival for festival planning and review and scoring of workshop and sculpture proposals. She creates graphic arts materials and writes grant proposals for several nonprofits. She has taught art workshops at Stockton Art League, The Write Place, The Teen Impact Center, Fathers and Families of San Joaquin County, Stockton Unified School District, and Weston Ranch Library. In 2017, Alicia and her husband created California S.T.E.A.M. to provide free classes and advocate for S.T.E.A.M. They have presented at the Crocker Art Museum, San Jose Quilt & Textile Museum, Rocklin Maker's Fair and local schools, libraries and festivals.

Panel 2: March 2-4, 2020

Cassandra Coppola (she/her/hers, Los Angeles) Cassandra Coppola is currently working as a film producer in Los Angeles, CA. She graduated with a B.A. in Communications from Purchase College in Westchester County, NY, where she also minored in Theatre and Jazz Vocals. She continued her education at the S.I. Newhouse School of Public Communications at Syracuse University where she received her M.A. in Television, Radio and Film. Since

moving to Los Angeles in 2017, Cassandra has continued to produce projects that range from music videos to independent feature films. She also previously worked at NewFilmmakers Los Angeles (NFMLA) as the Administrative and Educational Coordinator. Her background in film, dance, music, theatre, EMS and firefighting have helped shape her as a storyteller, and she will continue to create films that reflect her goals of making a more inclusive and diverse entertainment industry in front of and behind the camera.

Isabella O’Keeffe (she/her/hers, Tulare) Isabella O’Keeffe is a student at the College of the Sequoias in Visalia, CA. Currently, she works on campus in the theater department as a large lecture hall assistant for Intro to Drama and Film Appreciation courses. In addition, she also works as a Student Ambassador for her college helping students with registration assistance, financial aid, and outreach events. In 2018, she attended the National Leadership Conference in Washington, D.C., where she advocated for higher education, Pell Grant, and DACA students. Isabella is also the recent recipient of both the regional and national fellowship for Arts Leadership for the Kennedy Center American College Theater Festival (KCACTF). Isabella has a passion for helping marginalized groups, education, and encouraging others to follow their dreams.

Carmelita Ramirez-Sanchez (she/her, Los Angeles) Carmelita Sanchez’s distinguished 20+ year career in broadcasting and entertainment includes a string of “firsts”—from first female vice president of a hip-hop record label (Poetic Groove/Interscope) to first female radio DJ to reach over 10 million listeners (Wake Up Show.) Transitioning to the nonprofit sector, she founded “r.e.i.n.a.s.” (realizing every idea needs a start) to support under-resourced teen girls’ educational pursuits. She has developed youth programming for a number of brands and government organizations, including Los Angeles County, Nike, Interscope Records, Adidas, City of Los Angeles, and the Gay and Lesbian Center of Los Angeles. Carmelita currently serves as Executive Director of Boyle Heights Arts Conservatory, which trains students through specialized curricula, emphasizing economic and cultural equity, toward careers in the arts and entertainment industries.

Application ID	Applicant Organization	County	FS Organization	Final Rank	Grant Request Amount	Grant Award Amount
JSC-19-8819	INYO COUNCIL FOR THE ARTS	Inyo		FUND	\$ 2,500	\$ 2,500
JSC-19-7460	PLAYHOUSE ARTS	Humboldt		FUND	\$ 2,500	\$ 2,500
JSC-19-8435	Santa Barbara County Office of Arts and Culture	Santa Barbara		FUND	\$ 2,500	\$ 2,500
JSC-19-7381	SIDE STREET PROJECTS	Los Angeles		FUND	\$ 2,500	\$ 2,500
JSC-19-8816	WRITE OUT LOUD	San Diego		FUND	\$ 2,500	\$ 2,500
JSC-19-7295	ARMORY CENTER FOR THE ARTS	Los Angeles		6	\$ 50,000	\$ 50,000
JSC-19-9051	Arts as Healing Interventions		Alisal Center for	6	\$ 50,000	\$ 50,000
JSC-19-7273	ARTS COLLABORATIVE OF NEVADA COUNTY	Nevada		6	\$ 23,813	\$ 23,813
JSC-19-8896	DESTINY ARTS CENTER	Alameda		6	\$ 31,000	\$ 31,000
JSC-19-6881	EAST BAY CENTER FOR THE PERFORMING ARTS	Contra Costa		6	\$ 50,000	\$ 50,000
JSC-19-8946	INK PEOPLE INC	Humboldt		6	\$ 50,000	\$ 50,000
JSC-19-6791	MARIPOSA COUNTY ARTS COUNCIL INC	Mariposa		6	\$ 25,000	\$ 25,000
JSC-19-6761	MUSICIANS FOR EDUCATION INC	San Diego		6	\$ 31,000	\$ 31,000
JSC-19-8796	SAN BENITO COUNTY ARTS COUNCIL	San Benito		6	\$ 39,000	\$ 39,000
JSC-19-7832	916 INK	Sacramento		5	\$ 39,465	\$ 37,492
JSC-19-7627	916 INK	Sacramento		5	\$ 50,000	\$ 47,500
JSC-19-8847	A REASON TO SURVIVE	San Diego		5	\$ 19,998	\$ 18,998
JSC-19-7347	ACTORS GANG INC	Los Angeles		5	\$ 50,000	\$ 47,500
JSC-19-8597	ALAMEDA COUNTY DEPUTY SHERIFFS ASSOCIATION	Alameda		5	\$ 50,000	\$ 47,500
JSC-19-7363	ARTS COUNCIL FOR MONTEREY COUNTY	Monterey		5	\$ 50,000	\$ 47,500
JSC-19-7737	ARTS COUNCIL OF KERN	Kern		5	\$ 49,029	\$ 46,578
JSC-19-7673	ARTS FOR THE SCHOOLS	Nevada		5	\$ 29,338	\$ 27,871
JSC-19-8161	CALIFORNIA CENTER FOR THE ARTS EDUCATION	San Diego		5	\$ 50,000	\$ 47,500
JSC-19-9057	COLLAGE DANCE THEATRE	Los Angeles		5	\$ 50,000	\$ 47,500
JSC-19-7057	DIABLO BALLET	Contra Costa		5	\$ 32,400	\$ 30,780
JSC-19-7894	GUITARS IN THE CLASSROOM	San Diego		5	\$ 14,310	\$ 13,595
JSC-19-6850	MEDIA ARTS CENTER SAN DIEGO	San Diego		5	\$ 50,000	\$ 47,500
JSC-19-8829	MONO ARTS COUNCIL	Mono		5	\$ 9,554	\$ 9,076
JSC-19-7862	OLD GLOBE THEATRE	San Diego		5	\$ 45,580	\$ 43,301
JSC-19-9101	OUTSIDE THE LENS	San Diego		5	\$ 50,000	\$ 47,500
JSC-19-9066	RYSE INC	Contra Costa		5	\$ 50,000	\$ 47,500
JSC-19-6915	SAN DIEGO CULTURAL ARTS ALLIANCE	San Diego		5	\$ 31,650	\$ 30,068
JSC-19-7552	SOUTHLAND SINGS	Los Angeles		5	\$ 50,000	\$ 47,500
JSC-19-7288	STREET POETS INC	Los Angeles		5	\$ 50,000	\$ 47,500
JSC-19-9046	THE AJA PROJECT	San Diego		5	\$ 50,000	\$ 47,500
JSC-19-8828	THE DAVID S HARP FOUNDATION INC	San Diego		5	\$ 49,420	\$ 46,949
JSC-19-8885	THE H E ART PROJECT	Los Angeles		5	\$ 50,000	\$ 47,500
JSC-19-8349	UNUSUAL SUSPECTS THEATRE CO	Los Angeles		5	\$ 43,000	\$ 40,850
JSC-19-6956	VENTURA COUNTY ARTS COUNCIL	Ventura		5	\$ 50,000	\$ 47,500
JSC-19-6957	VENTURA COUNTY ARTS COUNCIL	Ventura		5	\$ 50,000	\$ 47,500
JSC-19-8958	YOLO COUNTY ARTS COUNCIL INC	Yolo		5	\$ 50,000	\$ 47,500
JSC-19-7106	YOUTH SPIRIT ARTWORKS	Alameda		5	\$ 50,000	\$ 47,500
JSC-19-9091	GIRLS ROCK SB	Santa Barbara		4	\$ 49,875	\$ 44,888
JSC-19-9005	MANDARINS OF SACRAMENTO INC	Sacramento		4	\$ 35,000	\$ 31,500
JSC-19-7812	MARIN SHAKESPEARE COMPANY	Marin		4	\$ 30,000	\$ 27,000
JSC-19-8789	MILLION LITTLE	Los Angeles		4	\$ 30,000	\$ 27,000
JSC-19-9138	OAKLAND PARKS AND RECREATION FOUNDATION	Alameda	Oakland Parks and Recreation	4	\$ 50,000	\$ 45,000
JSC-19-7229	PERFORMING ARTS WORKSHOP INC	San Francisco		4	\$ 11,057	\$ 9,951
JSC-19-8804	PLAYWRIGHTS PROJECT	San Diego		4	\$ 50,000	\$ 45,000
JSC-19-9015	PONY BOX DANCE THEATRE	Los Angeles		4	\$ 50,000	\$ 45,000
JSC-19-7023	Rhythm Arts Alliance	Los Angeles	Community Partners	4	\$ 50,000	\$ 45,000
JSC-19-7470	RIVERSIDE ART MUSEUM	Riverside		4	\$ 29,276	\$ 26,348
JSC-19-8935	SLOW THEATRE	Butte		4	\$ 16,540	\$ 14,886
JSC-19-8209	THE NEW CHILDRENS MUSEUM	San Diego		4	\$ 34,360	\$ 30,924
JSC-19-6614	THEATRE OF HEARTS INC	Los Angeles		4	\$ 40,000	\$ 36,000
JSC-19-6901	WILLIAM JAMES ASSOCIATION	Santa Cruz		4	\$ 43,660	\$ 39,294
JSC-19-8559	YOUNG AUDIENCES OF SAN DIEGO DBA	San Diego		4	\$ 50,000	\$ 45,000
JSC-19-8865	FREE ARTS FOR ABUSED CHILDREN	Los Angeles		3	\$ 50,000	\$ -
JSC-19-8173	NIMBUS ARTS	Napa		3	\$ 50,000	\$ -
JSC-19-6912	PERFORMING ARTS CENTER OF LOS ANGELES	Los Angeles		3	\$ 25,000	\$ -
JSC-19-8879	RIVERSIDE ARTS ACADEMY	Riverside		3	\$ 50,000	\$ -
JSC-19-7829	SAN DIEGO MUSEUM OF ART	San Diego		3	\$ 31,262	\$ -
JSC-19-8830	Santa Clarita Community College District	Los Angeles		3	\$ 48,160	\$ -
JSC-19-7064	SPECTORDANCE	Monterey		3	\$ 50,000	\$ -
JSC-19-7951	SUCCESS CENTER SAN FRANCISCO	San Mateo		3	\$ 50,000	\$ -
JSC-19-7869	CALIFORNIA STATE UNIVERSITY SAN MARINO	San Diego		2	\$ 50,000	\$ -
JSC-19-9090	SAN MATEO COUNTY SHERIFFS ACTIVITIES	San Mateo		2	\$ 45,000	\$ -
JSC-19-7039	THEATRE & ARTS FOUNDATION OF SAN DIEGO	San Diego		2	\$ 49,250	\$ -
JSC-19-8180	TRANSCENDANCE YOUTH ARTS PROJECT	San Diego		2	\$ 50,000	\$ -
JSC-19-9018	TUOLUMNE COUNTY ARTS ALLIANCE INC	Tuolumne		2	\$ 49,970	\$ -
JSC-19-9038	WOMEN WONDER WRITERS	Riverside		2	\$ 49,267	\$ -
JSC-19-8984	YOUTH UPRISING	Alameda		2	\$ 49,400	\$ -
JSC-19-7302	JUNIOR COMPANY FOUNDATION	Fresno		1	\$ 29,360	\$ -

Rank	Percent
Fund	100%
No Fund	0%

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$2,872,494

Total Award Recommendations
\$2,028,161

TAB I

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Maya Austin, MA
Arts Program Specialist

Re: FY19-20 Statewide and Regional Networks Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Statewide and Regional Networks program on September 6, 2019. The Statewide and Regional Networks (SRN) program is rooted in the California Arts Council's vision to strengthen the arts and culture ecosystem in California by supporting art service organizations and networks that provide specialized services for artists, arts organizations, and cultural communities that are reflective of California's diverse populations and interests.

Due to the broad summer outreach and increase in funding, there was an increase in total number of applications, from 49 applications to 58 this grant cycle.

The SRN program provides general operating support for art service organizations and networks with regional or statewide reach. The maximum request is \$35,000.

Panel Overview

A four-member grant review panel convened in Sacramento to review 58 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system. A total of 14 applications were ranked 6 ("Exemplary"), 15 were ranked 5 ("Strong"), 14 were ranked 4 ("Good"), 11 were ranked 3 ("Fair"), four were ranked 2 ("Marginal"), and no applications were ranked 1 ("Weak").

Program Specialist Observations and Analysis

The applications that ranked 6 ("Exemplary") fully demonstrated the purpose of the program. Applicants clearly articulated their organization's regional or statewide reach. The applicants clearly distinguished between programming and services offered to their constituents. Examples of services provided by these organizations included: grantmaking, professional development, and fiscal sponsorship. Applicants in this category strongly demonstrated that their organizations are leading the field in advancing and or/promoting cultural practices, artistic disciplines, or creative initiatives.

Applications ranked 5 (“Strong”) were able to meet the review criteria to a significant degree, but there were areas in the narrative where the applicant could have elaborated and provided stronger evidence of their services, constituents, and reach.

Applications ranked as 4 (“Good”) showed promise, but they lacked in key areas of the narrative. Applications addressed each of the review criteria listed in the guidelines; however, they did not provide clear evidence of statewide or regional activities, services, and constituent base. Overall, more clarity and clearer supplemental materials would have elevated these applications.

Applications that were ranked 3 (“Fair”) or 2 (“Marginal”) met some of the review criteria, but did not clearly demonstrate or articulate the degree to which they served as a network for either a statewide or regional constituent base. Moreover, it was unclear what services and benefits were provided to any potential constituent base. In many applications, it was unclear who the membership base is and what services are provided. Generally, panelists were left with significant unanswered questions and were not provided with enough information to determine how the organization served its identified networks or how it identified its membership base.

Regardless of the rankings, each of these applicant organizations demonstrated the need to continue and deepen support to art service organizations who are providing critical and robust services to artists and culture bearers. There is a thriving ecosystem of art services organizations in California who are demonstrating leadership, field cultivation, and field building.

Panelists:

Panel 1: March 9-11, 2020

Laura Poppiti (she/her/hers, San Francisco) Laura Poppiti has worked at small to mid-size nonprofit arts and arts education organizations in various fundraising capacities—including capital campaigns, annual fund development, grantwriting, membership programs, and special events—for more than a decade. As the Center for Cultural Innovation’s Grants Program Director, Laura manages all grantmaking programs for artists, arts administrators, and cultural anchors in California, in addition to overseeing the Bay Area office’s workshops, events, and operations. Prior to the Center for Cultural Innovation, Laura worked at New Conservatory Theatre Center, the Imagine Bus Project, SF Camerawork, and Museum of Performance & Design. Laura serves on Grantmakers in the Arts’ Support for Individual Artists Committee and the Advisory Circle for Look What She Did!, an L.A.-based nonprofit with the mission of bringing stories of astonishing women, past and present, to the forefront of our culture. She received her M.A. from San Francisco Art Institute in Exhibition & Museum Studies, and her B.A. in History from Catholic University of America.

Linda Ravenswood, PhD (she/her/hers, Los Angeles) Linda Ravenswood is a poet and performance artist from Los Angeles. She is the founder and editor in chief of The Los Angeles Press (thelosangelespress.com). Shortlisted for Poet Laureate of Los Angeles in 2017, Linda was awarded a California Writers Project grant in 2019. She is a fellow at The Women’s

Centre for Creative Work, a member of The Asylum Art 2020 Cohort, a founding member of Melrose Poetry Bureau, and a co-founding member of Project 1521. Her book *rock waves / sloe drags* is forthcoming from Eyewear London in 2020.

Robert Crouch (he/him/his, Los Angeles) Robert Crouch is an artist and curator whose work encompasses sound, performance, and technology. As an artist, he locates his work with the intersection of post-phenomenological listening practices, conceptual sound art, and contemporary electronic music. At its core, his work can be understood as a conversation between tonality, context, history and subjectivities. Similarly, Crouch's curatorial work focuses on the overlapping disciplines of sound, technology, movement, and performance. In 2017 he co-curated *Juan Downey: Radiant Nature*, a survey of early interactive and performance work of the late Chilean artist as part of the Getty initiative *Pacific Standard Time: LA/LA*. Crouch is the former Associate Director/Curator at LACE, where he curated solo exhibitions with artists Karen Lofgren, Gina Osterloh, Steve Roden, Sean Sullivan, and Margo Victor, and performances with artists including William Basinski, Celer, Lawrence English, Dominick Fernow, and Yann Marussich. He is also the founding partner of VOLUME, a curatorial project that functions as a catalyst for interdisciplinary new media work through exhibitions, performances, events, lectures, and publications. Crouch is currently the Executive and Artistic Director for Fulcrum Arts and the Artistic Director for the A×S Festival.

Khimberly Marshall (she/her/hers, Sacramento) Khimberly Marshall has 18 years combined experience in both theatre and film production, having written, directed and produced national commercials spots, short films and regional theatre productions. She has won numerous awards for art and literature. Khimberly has also worked in the tech & ticketing industry for major clients such as the California Music Theatre, Sacramento Ballet, Sacramento Area Theatre Alliance, Theatre El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theatre Management with a second bachelor's degree in Film from The Art Institute of California. Previously engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the *Block by Block* initiative, creating social practice art in underrepresented communities. Currently she is the Artistic Director of The MacBeth Project, designed to provide Shakespearean experiences to communities of color. Khimberly finds her most rewarding work in providing support to people and organizations that foster community.

FY 19-20 SRN Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
SRN-19-8655	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS			6	\$35,000	\$35,000
SRN-19-7645	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION			6	\$35,000	\$35,000
SRN-19-8287	CALIFORNIA LAWYERS FOR THE ARTS INC			6	\$35,000	\$35,000
SRN-19-8332	DANCERS GROUP			6	\$35,000	\$35,000
SRN-19-8520	FILM INDEPENDENT INC			6	\$35,000	\$35,000
SRN-19-9016	FULCRUM ARTS			6	\$35,000	\$35,000
SRN-19-8997	INLANDIA INSTITUTE			6	\$35,000	\$35,000
SRN-19-7379	INTERSECTION FOR THE ARTS			6	\$35,000	\$35,000
SRN-19-8286	Peacock Rebellion	Social Good Fund		6	\$35,000	\$35,000
SRN-19-6602	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE			6	\$35,000	\$35,000
SRN-19-6797	THE CENTER FOR CULTURAL INNOVATION			6	\$35,000	\$35,000
SRN-19-7099	THEATRE BAY AREA			6	\$35,000	\$35,000
SRN-19-7143	TURNAROUND ARTS CALIFORNIA			6	\$35,000	\$35,000
SRN-19-8318	WOMEN S CENTER FOR CREATIVE WORK			6	\$35,000	\$35,000
SRN-19-7729	Arts Education Alliance of the Bay Area	Intersection for the Arts		5	\$35,000	\$33,250
SRN-19-8810	ARTS FOR L A			5	\$35,000	\$33,250
SRN-19-8252	ASSOCIATION OF CALIFORNIA SYMPHONY ORCHESTRAS			5	\$35,000	\$33,250
SRN-19-9107	CALIFORNIA ASSOCIATION OF MUSEUMS			5	\$35,000	\$33,250
SRN-19-7370	Create CA	California Alliance for Arts Education		5	\$35,000	\$33,250
SRN-19-8118	Emerging Arts Professionals/San Francisco Bay Area	Intersection for the Arts		5	\$35,000	\$33,250
SRN-19-8812	LATINO ARTS NETWORK	Plaza de la Raza, Inc.		5	\$30,000	\$28,500
SRN-19-8888	NATIONAL ASSOCIATION OF LATINO INDEPENDENT PRODUCERS INC			5	\$35,000	\$33,250
SRN-19-8757	PLAYWRIGHTS FOUNDATION INC			5	\$35,000	\$33,250
SRN-19-8960	SMALL PRESS DISTRIBUTION INC			5	\$35,000	\$33,250
SRN-19-8322	TAIKO COMMUNITY ALLIANCE			5	\$35,000	\$33,250
SRN-19-9031	Teaching Artists Guild	Community Initiatives		5	\$35,000	\$33,250
SRN-19-6731	THE DANCE RESOURCE CENTER OF GREATER LOS ANGELES			5	\$35,000	\$33,250
SRN-19-9093	WEST COAST SONGWRITERS ASSOCIATION			5	\$20,280	\$19,266

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$1,818,662

Total Award Recommendations
\$1,331,906

SRN-19-8956	WORLD ARTS WEST			5	\$35,000	\$33,250
SRN-19-6992	CALIFORNIA ALLIANCE FOR ARTS EDUCATION			4	\$35,000	\$31,500
SRN-19-9043	CALIFORNIA HUMANITIES			4	\$35,000	\$31,500
SRN-19-6691	CALIFORNIA PRESENTERS			4	\$35,000	\$31,500
SRN-19-6933	CALIFORNIANS FOR THE ARTS			4	\$35,000	\$31,500
SRN-19-8999	CAPITAL FILM ARTS ALLIANCE			4	\$2,100	\$1,890
SRN-19-6615	CHORAL CONSORTIUM OF SAN DIEGO			4	\$12,000	\$10,800
SRN-19-8798	INTERMUSIC SF			4	\$35,000	\$31,500
SRN-19-9047	L A STAGE ALLIANCE			4	\$35,000	\$31,500
SRN-19-8078	LOS ANGELES PERFORMANCE PRACTICE			4	\$35,000	\$31,500
SRN-19-8605	POETRY FLASH			4	\$29,000	\$26,100
SRN-19-8990	POETS & WRITERS INC			4	\$35,000	\$31,500
SRN-19-9062	RADAR PRODUCTIONS INC			4	\$35,000	\$31,500
SRN-19-7562	San Diego Creative Youth Development Network	CSUSM Corporation		4	\$35,000	\$31,500
SRN-19-8793	San Diego Regional Arts and Culture Coalition	Mission Edge San Diego		4	\$9,000	\$8,100
SRN-19-8918	ART WITHOUT LIMITS			3	\$35,000	\$0
SRN-19-7965	BALBOA PARK CULTURAL PARTNERSHIP			3	\$35,000	\$0
SRN-19-9007	BAY AREA CREATIVE BAC			3	\$10,000	\$0
SRN-19-7637	CALIFORNIA LGBT ARTS ALLIANCE			3	\$19,000	\$0
SRN-19-6637	CALIFORNIA POETS IN THE SCHOOL			3	\$35,000	\$0
SRN-19-8412	HEYDAY			3	\$35,000	\$0
SRN-19-8903	NATIONAL ORGANIZATION FOR ARTS IN HEALTH			3	\$19,400	\$0
SRN-19-8907	NAVEL LA CO			3	\$35,000	\$0
SRN-19-9140	North County Arts Network	Studio ACE		3	\$12,882	\$0
SRN-19-7277	YOUNG AUDIENCES OF NORTHERN CALIFORNIA			3	\$35,000	\$0
SRN-19-9009	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO			3	\$35,000	\$0
SRN-19-9173	CATAMARAN LITERARY READER			2	\$35,000	\$0
SRN-19-8834	EXHIBIT ENVOY INC			2	\$35,000	\$0
SRN-19-8264	SAN DIEGO PERFORMING ARTS LEAGUE			2	\$35,000	\$0
SRN-19-8392	YOUNG PERFORMERS INTERNATIONAL			2	\$10,000	\$0

TAB J

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Andrea Porras
Arts Programs Specialist

Re: FY19-20 Veterans in the Arts Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Veterans in the Arts program on September 6, 2019. The purpose of the Veterans in the Arts program is to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. The program provides project support for nonprofit arts organizations, local arts agencies, veteran's assistance agencies, and social service agencies to reach veterans and their families. Projects include the perspective of one or more local veterans as active participants in the design, planning, and implementation of a project.

In addition to California-based nonprofit arts organizations, veteran's assistance agencies (either a local unit of government or a California-based nonprofit organization) with arts programming as a part of the mission, vision, and budget of the organization may apply.

This year there were 60 submissions in total in this grant cycle, eight more than in the previous cycle of 52. Eight applications were deemed ineligible.

Panel Overview

Four panelists met virtually via Google Hangout for three consecutive days to review 52 applications. One panelist scheduled to participate had to cancel due to technological and connectivity issues. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of three applications were ranked 6 ("Exemplary"); 24 were ranked 5 ("Strong"); 18 were ranked 4 ("Good"); six were ranked 3 ("Fair"); and one was ranked 2 ("Marginal"). The panel did not rank any applications a 1 ("Weak").

Program Specialist Observations and Analysis

Veteran, panelist, and field input from prior years resulted in this year's policy shift to focus the intent of the program on only veterans and their immediate family members, rather than including active military, who more often have greater access to support. Generally, applicants ranking in the higher ranges focused on direct hands-on opportunities. Those applicants proposed programming co-created by veterans in a way that would provide deep impact, and offered creative exploration through apprenticeships and/or job-related readiness. For example, some organizations committed to hire apprentices and/or union preparedness for jobs in industries such as theatre.

"Exemplary" applications ranked 6 evidenced clear opportunities to develop the creative expression and artistic abilities with project collaborators, with projects dedicated to marginalized communities with deep intentionality around equity, i.e., bilingual programming and materials. Programming centered around versus simply being open to persons with disabilities and having access and leadership of, for and by that population was another stand out detail to exemplary applications.

Applications that were ranked 5 ("Strong") continued to show a strong sense of awareness of and connection to veteran engagement. Art therapists involved not only held clear qualifications but also prior experience with the specific participant population. Some applications in this rank held an especially holistic approach to serving veterans or displayed the potential for exemplary artistic/creative outcomes. Intersectional communities, specifically POC staff, artists and populations served were standout applications, as they had a strategy, community support and participant trust.

In the case of the applications that ranked at 4 ("Good"), potential grantees met all of the review criteria, however, to lesser degrees. These applications provided less details and clarity in project design—for example, often producing questions around the project participant selection process and participant demographics. These applications more often generated a desire for stronger and more instructive artistic work samples and greater evidence of community impact through stronger engagement in the project planning process. Equity and accessibility measures often lacked specificity in this area.

Applications that were ranked 3 ("Fair") or 2 ("Marginal") left the panel with increasingly significant and unanswered questions related to the review criteria. There were no applications ranked 1 ("Weak") by the panel.

Panelists:

Panel 1: March 17-19, 2020

Charles Brack (he/him/his, Alameda) Charles Brack's well-roundedness, knowledge, and experience has steered the careers of a number working artists (musicians, photographers, filmmakers) since the 1990s. Charles has nearly two decades of experience working with musicians through time as a member of the marketing staff at the SFJAZZ organization, A&R at Isotope Records, and as current board member of the Living Jazz organization. He currently specializes in interactive media, strategic planning, and business development, and works with some of the world's most powerful brands as head of partnerships at Uncrate.com, a leading

men's lifestyle publication (online and print magazine). Charles was born and raised in a multigenerational military family.

Anthony Sigala (he/him/his, Imperial) Anthony Sigala graduated from Art Center College of Design in 1988. He was an illustrator/ designer for several years while teaching art at Pasadena City College, Imperial Valley College and Los Angeles County High School for the Arts. Anthony's path led him to California correctional education. He just retired as a school principal for the California Department of Corrections and Rehabilitation after 26 years. There, he oversaw education programs at various institutions, supervised credential teachers and planned rehabilitation programs. Currently, Anthony has plans to resume his career in illustration and design, as well as writing a book on his experiences in correctional education. He believes our youth should experience the arts and be able to express themselves in all communities. Rewarding as his career was, he strongly believes the arts can be another way youth can see the value in themselves. We must reach them in their own communities. Anthony witnessed the desperation and frustration many offenders have, and how the arts provided them a resource to reach within themselves and share that good with others. He has always believed in the power of the arts and education to be able to transform lives.

Ben Miyaji (he/him/his, Contra Costa) Ben Miyaji has over 25 years of experience in the nonprofit sector in various positions including board member, staff positions and executive director. He has served on numerous grants panels for small, medium and large size organizations. He has also submitted grants proposals. Ben has a unique perspective as a funder and grantee. Ben has served as the vice chair for the City of Palo Alto Public Art Commission since 2013. Prior to that, he was board president for the Asian Heritage Council and was a founding member of the South Bay Arts Forum, building opportunities for artists and arts organizations for multicultural arts communities to address issues of policy through equity and advocacy. He has also served as chair for the City of San Jose Arts Commission and the San Jose Mineta International Airport Public Art Steering Committee.

Chris Cohoon (he/his/him, Monterey) After serving in the U.S. Air Force and spending many years managing nonprofit youth mentorship programs for military families overseas, Chris earned a BFA in Studio Art from Illinois State University. Upon graduation, he consulted with organizations to begin creative education programs, such as sustainable community gardening, as well as restructuring a jewelry making and employment education social enterprise working with orphans in Kathmandu, Nepal. His own fine arts practice during this time also incorporated social practice and community participation. This all led Chris to complete his Master of Arts in Art + Design Education at The Rhode Island School of Design in 2016. Since then, he was the Artist in Residence at Eastern Illinois University's Tarble Arts Center, where he taught art to rural students attending public schools and alternative programs. He currently works at the Monterey Museum of Art, where he gets to shape the museum's vision to provide arts access to migrant families, and those of all demographics throughout the county. The museum provides free busing and trips to any public school in the county and free art programs at schools, libraries, and community events around the county, among other programs.

FY19-20 VIA Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation	Rank	Percent
VIA-19-7490	FRIENDS OF LINCOLN THEATER		Napa	6	\$18,000	\$18,000	6	100%
VIA-19-7853	OLD GLOBE THEATRE		San Diego	6	\$20,000	\$20,000	5	95%
VIA-19-8028	THE SHAKESPEARE CENTER OF LOS ANGELES INC		Los Angeles	6	\$20,000	\$20,000	4	90%
VIA-19-8631	ALAMEDA COUNTY ARTS COMMISSION		Alameda	5	\$20,000	\$19,000	3	0%
VIA-19-7364	ARTS COUNCIL FOR MONTEREY COUNTY		Monterey	5	\$19,500	\$18,525	2	0%
VIA-19-6858	ARTS ORANGE COUNTY		Orange	5	\$20,000	\$19,000	1	0%
VIA-19-6947	CHAPMAN UNIVERSITY		Orange	5	\$5,000	\$4,750		
VIA-19-8051	COLLAGE DANCE THEATRE		Los Angeles	5	\$18,000	\$17,100		
VIA-19-7322	CONTRA COSTA COUNTY		Contra Costa	5	\$10,000	\$9,500		
VIA-19-6988	CRE OUTREACH FOUNDATION INC		Los Angeles	5	\$20,000	\$19,000		
VIA-19-8064	CYGNET THEATRE COMPANY		San Diego	5	\$20,000	\$19,000		
VIA-19-8040	DIABOLO DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000		
VIA-19-8672	FRIENDS OF THE BRENTWOOD ART CENTER		Los Angeles	5	\$7,225	\$6,864		
VIA-19-7008	GEFFEN PLAYHOUSE INC		Los Angeles	5	\$20,000	\$19,000		
VIA-19-7780	KALA INSTITUTE		Alameda	5	\$20,000	\$19,000		
VIA-19-6792	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$20,000	\$19,000		
VIA-19-7547	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	5	\$20,000	\$19,000		
VIA-19-7988	OUTSIDE THE LENS		San Diego	5	\$20,000	\$19,000		
VIA-19-6905	PUTNAM FOUNDATION		San Diego	5	\$20,000	\$19,000		
VIA-19-6719	RESOUNDING JOY INC		San Diego	5	\$20,000	\$19,000		
VIA-19-7308	SAN LUIS OBISPO COUNTY ARTS COUNCIL		San Luis Obispo	5	\$20,000	\$19,000		
VIA-19-8008	SO SAY WE ALL		San Diego	5	\$20,000	\$19,000		
VIA-19-6638	THE CHANCE THEATER		Orange	5	\$10,000	\$9,500		
VIA-19-7109	THE IMAGINATION WORKSHOP INC		Los Angeles	5	\$10,500	\$9,975		
VIA-19-7702	UNSUNG HEROES LIVING HISTORY PROJECT		Sacramento	5	\$20,000	\$19,000		
VIA-19-6729	VETERAN ARTS PROJECT	Social and Environmental Entrepreneurs	San Diego	5	\$20,000	\$19,000		

Total Requests
\$874,638

Total Award
\$725,801

VIA-19-7038	WRITERS GUILD FOUNDATION		Los Angeles	5	\$18,000	\$17,100
VIA-19-7565	ARTS AND CULTURE EL DORADO		El Dorado	4	\$20,000	\$18,000
VIA-19-7480	ARTS COUNCIL OF KERN		Kern	4	\$17,829	\$16,046
VIA-19-6896	BLUE LINE ARTS		Placer	4	\$20,000	\$18,000
VIA-19-7807	CONTEMPORARY JEWISH MUSEUM		San Francisco	4	\$19,988	\$17,989
VIA-19-7686	CORNERSTONE THEATER COMPANY INC		Los Angeles	4	\$20,000	\$18,000
VIA-19-6595	DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS		Del Norte	4	\$20,000	\$18,000
VIA-19-7307	HOMES FOR FAMILIES		Los Angeles	4	\$20,000	\$18,000
VIA-19-7664	JOE GOODE PERFORMANCE GROUP		San Francisco	4	\$12,500	\$11,250
VIA-19-7685	NEW MUSICALS INC		Los Angeles	4	\$20,000	\$18,000
VIA-19-7453	NORTHERN CA VETERANS MUSEUM & HERITAGE CENTER		Shasta	4	\$20,000	\$18,000
VIA-19-7027	RIVERSIDE ARTS COUNCIL		Riverside	4	\$20,000	\$18,000
VIA-19-7931	SACRAMENTO GUITAR SOCIETY		Sacramento	4	\$5,700	\$5,130
VIA-19-7647	SAM AND ALFREDA MALOOF FOUNDATION FOR ARTS AND CRAFTS		San Bernardino	4	\$3,800	\$3,420
VIA-19-7555	SUAREZ DANCE THEATER		Los Angeles	4	\$5,000	\$4,500
VIA-19-7717	THE AJA PROJECT		San Diego	4	\$19,999	\$17,999
VIA-19-7002	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	4	\$15,725	\$14,153
VIA-19-7713	VIETNAM VETERANS OF CALIFORNIA INC		Sonoma	4	\$20,000	\$18,000
VIA-19-7728	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	4	\$20,000	\$18,000
VIA-19-6796	AMERICAN HISTORY THEATER		San Diego	3	\$9,000	\$0
VIA-19-7633	CALIFORNIA BALLET ASSOCIATION INC		San Diego	3	\$19,522	\$0
VIA-19-7978	COIN & GHOST		Los Angeles	3	\$4,000	\$0
VIA-19-7221	DELL-ARTE INC		Humboldt	3	\$15,600	\$0
VIA-19-7518	KRISTA DENIO>>MOVING GROUND	CounterPulse	San Francisco	3	\$11,500	\$0
VIA-19-7709	MARIN SHAKESPEARE COMPANY		Marin	3	\$20,000	\$0
VIA-19-7365	SAN JOSE CHORAL PROJECT		Santa Clara	2	\$18,250	\$0
TOTAL:					\$874,638	\$725,801

TAB K

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: J. Andrea Porras
Arts Program Specialist

Re: FY19-20 Youth Arts Action Grant Panel Overview

Program Overview

The Council approved the FY19-20 guidelines for the Youth Arts Action (YAA) program on September 6, 2019.

Youth Arts Action supports projects for youth from infancy through age 24 that occur outside of traditional school hours, taking place in arts venues, community centers, school sites, and other youth-oriented settings. Projects should empower children and youth by demonstrating the ability to cultivate positive social and emotional development, as well as promote artistic expression and creativity. Projects should utilize cultural assets, support upliftment of youth voices, and carry out programming that is relevant, dynamic, and innovative through cultivation of sustainable hands-on learning and training in transferable life skills.

There was a total of 374 applications submitted this FY 19-20 grant season, an increase of 17% from last year's 320 submitted applications. This increase and other increases of successfully submitted applications across programs are due in part to scheduled telephone meetings with constituents and outreach presentations across the state, including 11 site visits by Arts Program Specialists, providing opportunities for California-based nonprofit social service organizations with regular, ongoing arts programming and/or services to gain knowledge and access to the application process.

If funding recommendations are approved, these grants will deliver on the CAC's commitment to investing in California youth by uplifting them through arts and culture engagement that will help deter the school-to-prison pipeline faced by underrepresented and low-income LGBTQ+ and POC youth.

Panel Overview

Given the significant response and high volume of submitted applications, seven separate in-person panels convened to review the Youth Arts Action applications. Three panels had five members and four panels had four members, representing all aspects of California's diverse population: cross-cultural, intergenerational, Indigenous, Black and other POC, LGBTQ+, emerging and veteran administrators, arts educators, artists, youth artists/activists and

community organizers/cultural curators. The seven panels met in person in Sacramento for three consecutive days to review applications throughout the month of February. An eighth panel, comprised of members from the previous seven, met virtually via Zoom for one day on March 30 for further review and consideration of applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 78 applications were ranked 6 (“Exemplary”); 128 were ranked 5 (“Strong”), 66 were ranked 4 (“Good”); 53 were ranked 3 (“Fair”); and 32 were ranked 2 (“Marginal”); four were ranked 1 (“Weak”), and three applications were deemed ineligible.

Program Specialist Observations and Analysis

Applications ranked 6 (“Exemplary”) fully demonstrated the purpose of the program. Applicants clearly as well as creatively articulated not only insight and inclusion of youth as part of the project and design team, but also included youth alumni as curators, teaching and emerging youth leaders in training, artistic apprenticeships, and fellowships in addition to mentee and peer mentor active collaborators. There was thoughtful and forward thinking around language and project focus regarding safe spaces for intersectional communities of all identities and status, non-binary and multilingual programming, mindfulness for all abilities, and in some cases dedicated monetary and in-kind support via stipends, honoraria, bylines, copies of their published works, and scholarships matched by the applicant organization as a follow-through exit investment for the youth participants.

Applications that ranked 5 (“Strong”) were able to meet the review criteria to a significant degree. In many cases these also reflected a bend toward the above examples by way of having criteria such as artistic merit and impact strengthened through support materials and testimonials that lifted the voice and presence and activated the youth involved. Projects demonstrated a direct impact to participants through their experience, including an expanded knowledge base and access to a transformative space, field and platform and through self-affirmations.

Applications ranked as 4 (“Good”) showed promise and potential. In some cases, there seemed to appear good intentions, even exciting projections; however, there was lack of and or unclear evidence of those outcomes. There was a concern from panelists when “Target Communities” were identified to be served, but actual steps regarding partners showed a lack of community support or unclear understanding of the identified community and its cultural assets that was problematic. These applications had a challenge with fully accomplishing certain project requirements, such as a commitment to include and represent the communities to be served, appropriate rates of compensation for artists and arts workers supported by the project, and/or equitable and accessible scholarships and reduced fees for tuition-based projects.

Applications that were ranked 3 (“Fair”), 2 (“Marginal”), and 1 (“Weak”) met some of the review criteria, but did not clearly demonstrate or articulate the degree to which they would successfully begin, carry out and or evaluate their process/project.

Panelists:

Panel 1: January 13-15, 2020

Gema E. Cantu (she/her/hers, Alameda) Since 2016, Gema Cantu has been working at Hip Hop For Change Inc, a 501(c)(3) organization that utilizes hip-hop and its culture for positive self-expression for under-resourced youth. She has fund-raised over \$30,000 through canvassing by delivering cross-cultural communication in various districts in the Bay Area. Through our grassroots program, Gema daily contributed to over 30 conversations a day locally to build relationships within her community and involve the general public in social advocacy. In 2017, she was promoted to Administrator Director, where she would support their staff who are activists as well as maintain the day-to-day operations of the organization. Lastly, Gema is the second grant writer in Hip Hop For Change. She has received over \$30,000 in grant funding for creative cultural arts programs. Recent grant funders have been: the City of Oakland (\$13,500), Marin Charitable (\$4,000), Akonadi Foundation (\$7,000), Guitar Center (\$500), Saint Lutheran's Church (\$3,000), and California Arts Council (\$16,200). With the awarded funding, their education program is active in several sites in the Bay Area, and local hip-hop artists are now being paid and trained to be teaching artists for marginalized Black and Brown students.

Christine Chiang (she/her/hers, San Francisco) Christine Chiang is a seasoned fundraising professional in the fields of arts and culture, youth development, and education. Specializing in institutional giving—foundation, government, corporation—she has over 10 years of experience advancing and supporting programs that benefit communities and individuals through the transformative power of the arts and skill-based learning. She began her career at the Art Institute of Chicago, then moving to New York, she held key roles in youth development organizations such as Ifetayo Cultural Arts Academy and Third Street Music School Settlement. She recently returned to her home state, California, and is currently the Director of Foundation and Government Giving at the Fine Arts Museums of San Francisco (de Young/Legion of Honor).

Angela Franklin (she/her/hers, Los Angeles) Angela Franklin is a poet, essayist, and visual artist. She attended Antioch University Los Angeles in pursuit of a master's in fine arts and was awarded an Eloise Klein-Healy Scholarship. Her first book of poetry, *Poems Beneath My Keloids*, will be published in 2020 by World Stage Press. Other works have been published in anthologies and online publications. As a regular participant of the Poetry Salon's workshops and courses on social commentary and justice issues, she has crafted works relating to disparities and challenges faced by people of color. Additionally, she has edited numerous works of fellow poets. Last summer, she participated in a 10-day writer's retreat in Tuscany Italy. She is a fellow of the Voices of Our Nations Arts Foundations (VONA), Los Angeles, and the Hurston/Wright Writers Week, and a past participant of the Summer Writers Institute of Antioch Santa Barbara.

Sandra White-Stevens (she/her/hers, San Diego) Sandra White Stevens has an Associates of Arts Degree in Telemedia Communications and a diploma in Fashion Merchandising. She worked for two years in local radio as an Account Executive and started her own business that specializes in fashion and entertainment business coaching. She also publishes a teen and fashion magazine (Urban Teen & ModelStyle

Magazine). Sandra volunteered for 12 years as a committee member and production staff for The Miss San Diego Pageant, as well as produced and coordinated local fashion shows.

Panel 2: January 21-23, 2020

Khimberly Marshall (she/her/hers, Sacramento) Khimberly Marshall has 18 years combined experience in both theatre and film production, having written, directed and produced national commercials spots, short films and regional theatre productions. She has won numerous awards for art and literature. Khimberly has also worked in the tech & ticketing industry for major clients such as the California Music Theatre, Sacramento Ballet, Sacramento Area Theatre Alliance, Theatre El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theatre Management with a second bachelor's degree in Film from The Art Institute of California. Previously engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the *Block by Block* initiative, creating social practice art in underrepresented communities. Currently she is the Artistic Director of The MacBeth Project, designed to provide Shakespearean experiences to communities of color. Khimberly finds her most rewarding work in providing support to people and organizations that foster community.

Veronica Aranda (she/her/hers, Riverside) Veronica Aranda was born in 1981 in Aguascalientes, AGS, Mexico, and immigrated to Palm Springs, California, USA, when she was 7 years old. From an early age, she began drawing and painting to feel connected to the world. She considers herself a Mexican American artist, specializing in abstract expressionism. Art is her therapy and a form to heal, clear her head of any perplexities, concerns, and confusion. Veronica's current contributions have been mostly in the past three years, where she got involved with art projects through work and put together an art exhibition called Without Borders with the help of another artist in regard to immigrants and their positive contribution to the country. Her idea was about uniting the community which were supporters or non-supporters to give out a message of love and positivity of how everyone who is here contributes to the richness of what makes this country a better place. She has also collaborated with a teacher and an artist where they went to Tijuana to make art at the orphanages to offer the kids time for creativity and individual freedom from their situation. She feels art in every form is a very important tool for our society.

Jennifer Carter (she/her/hers, San Diego) Jennifer Carter is Editor in Chief and Contributing Writer of the CA Journal of Women Writers, an online literary journal devoted to fostering and enhancing the visibility of North American female authors and narrowing the wide gender gap found in discussions in the literary world. She is also a college professor in rhetoric, writing, and rhetorical analysis of gender and race relations, as well as an aspiring novelist and poet. She has been published in several journals and presented literary research at conferences. Jennifer currently serves as a board member at a local charter school, where she facilitates the Teacher/Staff Grant Program and oversee all grant processes, applications, and award distributions. She also serves on the Cultural Committee of that same board, assisting in the implementation and organization of cultural events and exchanges throughout the year.

Alejandra Enciso (she/her/hers, San Diego) Alejandra Enciso started her journey in the performing arts in 2012 with her consulting firm that entailed public relations geared toward the

Tijuana-San Diego border region, taking artists from Tijuana to San Diego and San Diego to Tijuana to know more about what was happening on stage in the region. She helped develop the 'Binational Audience School' which is a yearlong scholarship in which people (18 and older) can see theatre for free on both sides of the border to experience the creative process with artists and know more in depth what the craft entails. The program had been happening in Tijuana for a couple of years. She saw the potential and helped boost its binational status. She has worked with Broadway San Diego, translating press releases from English to Spanish in order for people to come and experience Broadway shows. In 2014, she organized the Tijuana leg of the TCG national conference hosted in San Diego. The conference was set for two days, and a third day was added in Tijuana with over 200 people, taking them around the city so people from all over the United States could see what a culturally diverse (and not ugly as portrayed) the city of Tijuana is. She extended the invitation to five local theatre companies to the conference. The platform helped to see these artists work and take them to other places like Costa Mesa, San Diego and Seattle to do performances.

Angela Franklin (she/her/hers, Los Angeles)

Angela Franklin is a poet, essayist, and visual artist. She attended Antioch University Los Angeles in pursuit of a master's in fine arts and was awarded an Eloise Klein-Healy Scholarship. Her first book of poetry, *Poems Beneath My Keloids*, will be published in 2020 by World Stage Press. Other works have been published in anthologies and online publications. As a regular participant of the Poetry Salon's workshops and courses on social commentary and justice issues, she has crafted works relating to disparities and challenges faced by people of color. Additionally, she has edited numerous works of fellow poets. Last summer, she participated in a 10-day writer's retreat in Tuscany Italy. She is a fellow of the Voices of Our Nations Arts Foundations (VONA), Los Angeles, and the Hurston/Wright Writers Week, and a past participant of the Summer Writers Institute of Antioch Santa Barbara.

Panel 3: January 27-29, 2020

Nkeiruka Oruche (she/her/hers, Alameda) Nkeiruka Oruche is an Igbo cultural producer and multidisciplinary performer specializing in the expressions of urban culture of the African Diaspora and its intersections with personal identity, public health and sociopolitical action. Since 2002, Nkeiruka has played a crucial role in ushering African culture unto the global stage from working as Editor-in-Chief of Nigerianentertainment.com, a digital magazine, and as co-founder of One3snapshot, an urban African art collective. Currently, Nkeiruka is focused on expanding and sustaining grassroots change-making and community health through the production, performance and embodiment of art and culture. She is a co-founder of BoomShake, a social justice and music education organization, artistic director of Afro Urban Society, a meeting place for urban African art, culture and people, and director of Studio Grand a multidisciplinary space dedicated to artists.

Valeria Miranda (she/her/hers, Santa Cruz) Valéria ("Val") Miranda is the executive director of the Santa Cruz Art League, a multi-disciplinary art center founded in 1919. Val also teaches graduate art and museum education at the Academy of Art University in San Francisco. She is passionate about the power of the arts and culture to change individuals, communities, and society. Val has worked in and with arts organizations since 1992. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art. She has

consulted in nonprofit administration, education, and fundraising, and some of her clients include Museo Eduardo Carrillo, MACLA, Japanese American Museum of San Jose, and Palo Alto Art Center. Val is a 2017 alumna of the National Association of Latino Arts and Culture Leadership Institute, a 2013 graduate of the Multicultural Artists Leadership Institute at the School of Arts & Culture @ Mexican Heritage Plaza, and a 2001 graduate of the Packard-funded Arts Leadership for the Future. She holds an MBA in Sustainable Management from Presidio Graduate School in San Francisco. A native of Rio de Janeiro, Brazil, Val's artistic practice is in dance, and she was a member of amateur and semi-professional dance companies.

Sofia Fojas (she/her/hers, Santa Clara) Sofia Fojas is in her 25th year as a K-12 educator. She is currently the new Director of Visual and Performing Arts in Elk Grove Unified School District. In the last five years, she served as the Supervisor for Cultural Equity and Social Justice in the Arts for San Francisco Unified School District in the Visual and Performing Arts Department and directed programs in the arts with the goal of increasing participation for under-served students. She has a B.A. in Anthropology from the University of Hawaii and a Master of Science in Educational Leadership at the California State University East Bay in Hayward. Sofia will begin as a board member of the National Guild of Community Arts in New York City this year and sat on the board of the California Alliance for Arts Education for the last two years. She was also the Multicultural Representative for the Bay Section and State Boards of the California Music Educators' Association and a member at large for the California American String Teachers' Association. Before joining SFUSD, she taught instrumental music for 15 years in the San Jose Unified School District and five years in Lincoln Unified in Stockton. She continues to play violin and viola professionally in the Central Valley and San Francisco Bay Area.

Termeh Yeghizarian (she/her/hers, San Francisco) Termeh Yeghizarian is a multidisciplinary visual artist exploring the intersections of politics, economy, identity and cultural representation. Her recent work is focused on concepts of home and belonging titled *Homefulness*, an evolving body of work that incorporates community engagement, site-specific installations, photography, drawing, and video projection. She is a sponsored member of the Intersection for the Arts in San Francisco and a faculty of art in the Older Adult Education Department at the City College of San Francisco. Termeh has been a practicing artist and art educator since 1999 when she received her MFA from San Francisco Art Institute. Additionally, from 2002 to 2015, she performed a variety of administrative and managerial tasks at Burning Man Project, where her position evolved into Volunteerism Manager, which included training the volunteer leadership, offering support online and in person, maintaining the volunteer database and email lists, and facilitating and representing Burning Man volunteerism.

Anjeanette Maraya-Ramey (she/her/hers, San Diego) Anjeanette Maraya-Ramey is a Certified Nonprofit Professional with a master's degree in Nonprofit Leadership and Management from University of San Diego, and a BFA in Dance Performance and Choreography from CalArts. She is the Founder and CEO of her own performing arts academy, and independent choreographer in San Diego. Maraya-Ramey served as the City of San Diego's Senior Manager of Arts and Culture Funding Programs, guiding the policies and procedures for the annual distribution of approximately \$10 million in public funding to over one hundred nonprofits. She also served as Executive Director of The Aja Project, Director of Development

for Mo`olelo Performing Arts Company; Grants & Donor Relations Manager for A Reason To Survive; and Company Manager for La Jolla Playhouse. She served as a grant panelist for California Arts Council, Jacobs Center for Neighborhood Innovation, and the City of San Diego Commission for Arts and Culture. She served as adjunct dance professor at Grossmont Community College, and is a Pomegranate Center Fellow, trained to facilitate community-driven, creative placemaking projects that make neighborhoods more livable, sustainable, just, and socially engaged.

Panel 4: February 3-5, 2020

Tara Graviss (she/her/hers, San Diego) Tara Graviss, Arts for Learning San Diego, has been involved in nonprofit arts education in San Diego for over 16 years, serving in various capacities: volunteer, teaching artist, trustee and now an executive leadership position. A life-long devotion to the arts and education combined with a proven background in business make her a dynamic leader and advocate for students, families, communities and artists! A passionate and dedicated professional with the experience needed to lead and develop organizational performance through collaboration and partnership. Her 20+ years of experience in international hospitality services ensure she has all the customer service and operational skills to be a change agent in the long-term sustainability of arts education in our schools and communities. 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 artists and poet and dedicates her private practice to supporting women recovering from trauma.

Roy Hirabayashi (he/him/his, Santa Clara) Roy Hirabayashi, co-founder of San Jose Taiko (SJT), recently celebrated 45 years of composing and playing taiko. For his years of community-building through SJT, he was awarded the 2011 National Endowment of the Arts National Heritage Fellowship, the nation's highest honor in folk and traditional arts. Roy has also received the SV Creates Legacy Laureate, San Jose Arts Commission Cornerstone of the Arts, Bunka Hall Fame, and has been a mentor in the Alliance for California Traditional Arts Master Program. In 2017 he performed at the Smithsonian FolkLife Festival and the Library of Congress Noontime Series and remains active performing and conducting workshops internationally. His current project includes music composition and performance for Luis Valdez's play, "Valley of the Heart." Roy remains active in the national arts community and has served on the boards for Western Arts Alliance, Japantown Community Congress of San Jose, School of Arts & Culture at Mexican Heritage Plaza, and is a founding member of 1stACT Silicon Valley, the Multicultural Arts Leadership Institute, and the Taiko Community Alliance. He is an American Leadership Forum Silicon Valley John W. Gardner Leadership Awardee and a member of the 2017 US-Japan Council Japanese American Leadership Delegation.

Melody Hernandez (she/her/hers, San Francisco) Growing up, Melody Hernandez had two passions: writing and social justice. First these passions led to a career in education. With a degree in American Indian Studies, she began teaching on reservations in northern Minnesota incorporating Ojibwe language and culture into the classroom. Examples included teaching the traditional arts of birch bark biting and beading and powwow dancing as part of the curriculum. After moving to San Francisco, Melody continued to teach a diverse range of students at various area public schools. Throughout this, she was unsettled by the gross inequities that

exist throughout the city, country and world. So many students are coming into the classroom with myriad obstacles that prevent them from learning while others have supports and safety nets that ensure success. She began working with nonprofits to craft and submit grant proposals and found this practice to be a rewarding way to integrate her passions. She quickly transitioned this into a full-time career as a consultant. Over the past five years she has worked with small to mid-sized nonprofits crafting narratives that help tell their stories and articulate their goals. These nonprofits represent culturally and ethnically diverse groups.

Gerry Simpson (he/him/his, Sacramento) Thirty-seven years ago, Gerry Simpson won a trip to California modeling and designing clothes. Since then he has been Head Instructor for Barbizon School of Modeling in San Jose, CA and co-owned Style, A Model's Work in Sunnyvale, CA. Gerry began a career with Nordstrom as a Fashion Stylist later to move to Elk Grove and became first a Stylist and then Visual Merchandising Manager for Nordstrom at Arden Fair Mall in Sacramento. During this time, he became a Professor at American River College teaching Visual Merchandising and Fashion Promotion. In 2018, Gerry received the SAC Fashion Icon Award and the Iris Award for Visual Art in Elk Grove, CA. 2019 marks his 20th year of creating and displaying my works of Art.

Khimberly Marshall (she/her/hers, Sacramento) Khimberly Marshall has 18 years combined experience in both theatre and film production, having written, directed and produced national commercials spots, short films and regional theatre productions. She has won numerous awards for art and literature. Khimberly has also worked in the tech & ticketing industry for major clients such as the California Music Theatre, Sacramento Ballet, Sacramento Area Theatre Alliance, Theatre El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theatre Management with a second bachelor's degree in Film from The Art Institute of California. Previously engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the *Block by Block* initiative, creating social practice art in underrepresented communities. Currently she is the Artistic Director of The MacBeth Project, designed to provide Shakespearean experiences to communities of color. Khimberly finds her most rewarding work in providing support to people and organizations that foster community.

Panel 5: February 10-12, 2020

Jeannie Barroga (she/her/hers, San Francisco) The complete collection of The Jeannie Barroga Papers is now in Stanford University Green Library's Special Collections and is currently being processed for the public. Commemorating the collection, her play *AURORA* was presented throughout 2015 at Stanford University, University of the Pacific, Stockton, and Foothill College. Ms. Barroga is a Dramatists Guild Member. Ms. Barroga was the Asian American Theater's Interim Artistic Director and a Literary Manager (TheatreWorks and the Oakland Ensemble Theater).

Plays (selected): *BUFFALO'ED* was awarded the Wallace Alexander Gerbode/William & Flora Hewlett Foundation Playwright Collaboration Grant (with Alleluia Panis). *BUFFALO'ED* was produced in Honolulu January through February of 2017.

WALLS was awarded the National Endowment for the Arts Access to Artistic Excellence Grant; and *BANYAN* was awarded the Arty Award for Best Original Production, (11 of 37 nominations).

Selected National productions: *RITA'S RESOURCES* (Pan Asian Repertory, New York); *WALLS*; *EYE OF THE COCONUT*; and *TALK-STORY*. Direction: LaMama's, New York, Brava Theater Center.

Other projects: *MARKED*, a novel; indie film producer and actor for Encounters on Earth and SOMA); and actor in *I AM A GHOST*.

Joshua Ramirez (he/him/his, Los Angeles) The first time Joshua Ramirez ever walked on the USC campus, he was collecting recyclables with his father. A decade later, he graduated with Honors from the School of Fine Art & Design. He could have made every excuse to fail, but he turned his obstacles into strengths and created art from adversity. He has always chosen to live a life of contribution; continually looking beyond his own reflection with a willingness to serve. As a first-generation low-income minority student with a disability, Joshua has never let the circumstances he was born into dictate who he is. In fact, it is because he was continually challenged that he built an unbreakable passion for the Arts, specifically Art Education and Creation. Mark Twain once said, "Find a job you enjoy doing, and you will never have to work a day in your life." For Joshua, education is freedom, and a way to continually learn new and exciting concepts that allow him to grow as an educator, while learning to apply them in his life and in his career.

Edmund Velasco (he/him/his, Los Angeles) Edmund Velasco can be seen as a featured sax soloist with The Estrada Brothers Latin Jazz Ensemble and has just finished recording their next CD release. He has also recently joined The Chris Williams Quintet. He has also made many guest appearances with Joe LaBarbara, Tony Dumas, Ron Eschete and many others. He has also performed twice at the Playboy Jazz Festival at the Hollywood Bowl. Edmund has performed at many important local venues, including the Baked Potato and L.A.'s Catalina Bar & Grill and at The San Jose Jazz Festival, The Manoshinos Festival and The Funchal Jazz Festival. He has played professionally for over 20 years with such top names as Mel Torme, Eddie Daniels, Ernie Andrews and many others. Edmund has served on the Executive Board for the Orange County Musicians Association, Local 7, for the past 15 years and was recently elected Vice President in 2016. Edmund is also involved with music education outreach programs. He is on the advisory board for SanArts, a fledgling arts conservatory at Santa Ana High School. He is also developing several concert series for the Orange County community as both an arts outreach and educational program for the aspiring musicians.

Kayla Dones (she/her/hers, Fresno) Kayla Dones has been an active artist in the growing community of Fresno, CA for the last eight years. Her work includes vending, advocating for economic support for artist on multiple media platforms. Speaking with community leaders to encourage development of resources and sharing the stories of artists through community journalism and zines. Her ten-volume Zine series features over 100 artists spanning from her local community all the way to South Africa. She attended California College of the Arts with a four-year scholarship for their community arts major; although she was unable to complete her time at the university, she learned many different skills that she has put into practice till this day.

Panel 6: February 18-20, 2020

Dakota McMahand (she/her/hers, Los Angeles) Dakota is a higher education professional, classical pianist, and a first-generation college graduate. She earned her Associate of Arts in Arts & Humanities from El Camino College, Bachelor of Arts in Interdisciplinary Studies with a concentration in Public Administration from California Baptist University and is currently pursuing a Master of Arts in Education Administration from the University of South Dakota. She has worked for over six years with the City of Los Angeles, Department of Cultural Affairs at the Watts Towers Arts Center as Piano Program Instructor and Coordinator as well as Assistant to the Director. She was a 2009 Getty Multicultural Undergrad Inter for CalArts Community Arts Partnership. Additionally, she has worked at Inner-City Arts as a Programs Associate. As a higher education professional, Dakota has worked at Charles R. Drew University of Medicine and Science for over two years in the Division of Student Affairs and College of Medicine. Currently, she is the Founder and CEO of an arts education start-up called Budding Artists which provides free process-based art experiences to pre-k children in under-resourced communities of Lynwood, Compton, and South Los Angeles. As a pianist, she has performed many places such as the RedCat Theatre, Museum of Contemporary Art, and with the Southland Symphony Orchestra.

Tonya Amos (she/her/hers, Contra Costa) Tonya is proud to build cross-cultural and intergenerational bridges with Grown Women Dance Collective. She received a B.A. in Cultural Anthropology from U.C. Berkeley and trained four years on full scholarship at Alvin Ailey American Dance Center. A member of Actors Equity Association, she has appeared with Alvin Ailey American Dance Theater & Donald Byrd, was a member of Cleo Parker Robinson Dance Ensemble, Footprints & Amy Pivar Dances, performed in the International Tour of “West Side Story,” the National Tour of “Sesame St. Live,” Sacramento Music Circus’ “The King & I,” and featured in numerous print ads & TV commercials. Owner of Aspire Pilates Center, she was awarded Pleasant Hill Chamber of Commerce’s “100 Women of Influence,” Women’s Initiative’s Female Entrepreneur of the Year, Concord’s Small Business of the Year, Community Focus’ Best Pilates Studio, and Concord’s Best Woman-Owned Business of the Year. Currently writing a Foot Pain prevention book, she’s running Pilates retreats internationally and developing education programs to make this impactful work accessible to diverse communities. Shifting Aspire’s operating model in 2018 has allowed her to work full time on bridging arts and wellness with low income communities.

Anna Pilhoefer (she/her/hers, Santa Barbara) Anna Pilhoefer brings over 20 years of experience as an artist, arts educator and administrator in district, school site and nonprofit arts organizations. After eight years of successful K-12 art teaching, she became a district-wide arts curriculum specialist and fiscal/resource manager in the 12th largest district in Texas, serving close to 60,000 students across 91 campuses. When moving to California, Anna worked as an independent consultant, facilitating a strategic planning process that included a comprehensive analysis of district arts practices, human/physical resources, budgets and site arts instructional time allocations. As a non-profit program director, Anna oversaw a \$1.2 million annual operating budget that supported the development of multiple programs and eighteen personnel. Her management of resources ensured that 3,000 students were provided with sustained creative learning opportunities through high quality visual arts learning. Anna recently served on a board of twenty on the Visual and Performing Arts Curriculum Framework and Evaluation Criteria Committee for the California Department of Education and is a commissioner for the Equity, Diversity, and Inclusion (ED&I) Commission for the NAEA.

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

Panel 7: February 24-26, 2020

Tara Graviss (she/her/hers, San Diego) Tara Graviss, Arts for Learning San Diego, has been involved in nonprofit arts education in San Diego for over 16 years, serving in various capacities: volunteer, teaching artist, trustee and now an executive leadership position. A life-long devotion to the arts and education combined with a proven background in business make her a dynamic leader and advocate for students, families, communities and artists! A passionate and dedicated professional with the experience needed to lead and develop organizational performance through collaboration and partnership. Her 20+ years of experience in international hospitality services ensure she has all the customer service and operational skills to be a change agent in the long-term sustainability of arts education in our schools and communities. 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 artists and poet and dedicates her private practice to supporting women recovering from trauma.

Andrea Temkin (she/her/hers, Sacramento) Andrea Temkin has extensive hands-on experience in nonprofit management, including programmatic and strategic planning and implementation, program evaluation, and fund development. In 2002, she founded her consulting practice which assists organizations to build leadership and manage transitions. Services include developing and implementing strategies for change, systems analysis and design, and executive coaching for nonprofits, educational institutions and the public sector. Special skills include working with organizations at moments of change or crisis. Ms. Temkin has worked with teaching artists and public schools from the beginning of her career, including nine years as the Resources and Resiliency Coordinator for the Alliance for Arts Learning Leadership at the Alameda County Office of Education. She was formerly the Executive Director of the Community School of Music and Arts in Mountain View CA and an Arts Grants Administrator and 504/ADA Coordinator for the California Arts Council.

Lisa Maria Castellano (she/ella/her/hers, Santa Clara) Lisa Maria Castellanos is the Founder of Taller GiRASOL Grabando resistencia por medio del arte y de la solidaridad, a community-based arts project based in Silicon Valley, and an Advisory Board member of Transnational Villages Network, a bi-national network of indigenous communities of origin across five states in Mexico, and their diaspora communities living in the United States. Lisa has been involved in and worked with social justice organizations for close to 25 years, including Center for Third

World Organizing, Fund for Nonviolence, TIGRA- Transnational Institute for Grassroots Research and Action, and Communities for a Better Environment. In her art practice, Lisa focuses on the use of popular and traditional arts to advance solidarity practice, sovereignty issues, notions of gendered spaces, human rights, and social justice issues. As an advisor with the Transnational Villages Network, Lisa's work connects diaspora communities with opportunities to collaborate with each other on projects that make visible their struggles in the U.S. and the vibrancy of their communities of origin in Mexico, such as the NewYorkTlan Festival. She also works with indigenous artisan collectives that make up APOFAM - Peoples Assembly of Migrant Families, to exhibit and curate their work in the U.S. Lisa received her undergraduate degree in Feminist Studies, with an emphasis on Social Movements and the Law from UC Santa Cruz, and practices screen printing and traditional arts in her home studio as well as community spaces in San Francisco, San Jose, Los Angeles and Oaxaca.

Amy Melissa Reed (they/them/theirs/she/her/hers, Placer) Amy Melissa Reed is an artist and the founding director of Ma Series Arts, an organization supporting womxn in live arts. Their work as an artist has led them to multidisciplinary collaborations and experiences with many different roles as educator, organizer, advocate, and producer. As a native two-spirit artist, they learned from elders and community members at a young age to be aware of obstacles and to work around them with community spirit and how to remain open. We recently founded a nonprofit to support womxn in the arts. We are a queer of color led organization. They have learned to develop and share a practice of listening to create awareness and deepen an understanding of creative freedom, resilience, and restoration. They are a vocal and string artist who often co-collaborates with Jazz, Folk, avant garde musician creatives in a devised way, cultivating site-specific original works throughout California and internationally as well. They also collaborate with their peers of M.A. Arts in offering Indigenous song and percussion creations as an intention-based practiced of honoring the original California people's prior to producing talent from around the world that come to Sacramento via Atlanta, Texas, the Bay, and Ireland. They have been celebrating and leading cultural bridge intersections in the Sacramento and Auburn area since the '90s.

Panel 8: March 30, 2020

Joshua Ramirez (he/him/his, Los Angeles) The first time Joshua Ramirez ever walked on the USC campus, he was collecting recyclables with his father. A decade later, he graduated with Honors from the School of Fine Art & Design. He could have made every excuse to fail, but he turned his obstacles into strengths and created art from adversity. He has always chosen to live a life of contribution; continually looking beyond his own reflection with a willingness to serve. As a first-generation low-income minority student with a disability, Joshua has never let the circumstances he was born into dictate who he is. In fact, it is because he was continually challenged that he built an unbreakable passion for the Arts, specifically Art Education and Creation. Mark Twain once said, "Find a job you enjoy doing, and you will never have to work a day in your life." For Joshua, education is freedom, and a way to continually learn new and exciting concepts that allow him to grow as an educator, while learning to apply them in his life and in his career.

Valeria Miranda (she/her/hers, Santa Cruz) Valéria ("Val") Miranda is the executive director of the Santa Cruz Art League, a multi-disciplinary art center founded in 1919. Val also teaches

graduate art and museum education at the Academy of Art University in San Francisco. She is passionate about the power of the arts and culture to change individuals, communities, and society. Val has worked in and with arts organizations since 1992. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art. She has consulted in nonprofit administration, education, and fundraising, and some of her clients include Museo Eduardo Carrillo, MACLA, Japanese American Museum of San Jose, and Palo Alto Art Center. Val is a 2017 alumna of the National Association of Latino Arts and Culture Leadership Institute, a 2013 graduate of the Multicultural Artists Leadership Institute at the School of Arts & Culture @ Mexican Heritage Plaza, and a 2001 graduate of the Packard-funded Arts Leadership for the Future. She holds an MBA in Sustainable Management from Presidio Graduate School in San Francisco. A native of Rio de Janeiro, Brazil, Val's artistic practice is in dance, and she was a member of amateur and semi-professional dance companies.

Anjeanette Maraya-Ramey (she/her/hers, San Diego) Anjeanette Maraya-Ramey is a Certified Nonprofit Professional with a master's degree in Nonprofit Leadership and Management from University of San Diego, and a BFA in Dance Performance and Choreography from CalArts. She is the Founder and CEO of her own performing arts academy, and independent choreographer in San Diego. Maraya-Ramey served as the City of San Diego's Senior Manager of Arts and Culture Funding Programs, guiding the policies and procedures for the annual distribution of approximately \$10 million in public funding to over one hundred nonprofits. She also served as Executive Director of The AjA Project, Director of Development for Mo'olelo Performing Arts Company; Grants & Donor Relations Manager for A Reason To Survive; and Company Manager for La Jolla Playhouse. She served as a grant panelist for California Arts Council, Jacobs Center for Neighborhood Innovation, and the City of San Diego Commission for Arts and Culture. She served as adjunct dance professor at Grossmont Community College, and is a Pomegranate Center Fellow, trained to facilitate community-driven, creative placemaking projects that make neighborhoods more livable, sustainable, just, and socially engaged.

Angela Franklin (she/her/hers, Los Angeles)

Angela Franklin is a poet, essayist, and visual artist. She attended Antioch University Los Angeles in pursuit of a master's in fine arts and was awarded an Eloise Klein-Healy Scholarship. Her first book of poetry, *Poems Beneath My Keloids*, will be published in 2020 by World Stage Press. Other works have been published in anthologies and online publications. As a regular participant of the Poetry Salon's workshops and courses on social commentary and justice issues, she has crafted works relating to disparities and challenges faced by people of color. Additionally, she has edited numerous works of fellow poets. Last summer, she participated in a 10-day writer's retreat in Tuscany Italy. She is a fellow of the Voices of Our Nations Arts Foundations (VONA), Los Angeles, and the Hurston/Wright Writers Week, and a past participant of the Summer Writers Institute of Antioch Santa Barbara.

FY19-20 YAA Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation	Rank	Percent
YAA-19-8150	826 VALENCIA		San Francis	6	\$20,000	\$20,000	6	100%
YAA-19-8576	ARMORY CENTER FOR THE ARTS		Los Angeles	6	\$20,000	\$20,000	5	95%
YAA-19-7802	ART OF ELAN		San Diego	6	\$20,000	\$20,000	4	90%
YAA-19-8361	AU CO VIETNAMESE CULTURAL CENTER		San Francis	6	\$20,000	\$20,000	3	0%
YAA-19-7641	BAY AREA MUSIC PROJECT		Alameda	6	\$20,000	\$20,000	2	0%
YAA-19-6951	BERKELEY CIVIC ARTS PROGRAM		Alameda	6	\$10,500	\$10,500	1	0%
YAA-19-7190	BERKELEY SOCIETY FOR THE PRESERVATION OF TRADITIONAL MUSIC		Alameda	6	\$20,000	\$20,000		
YAA-19-7036	BOOMSHAKE MUSIC	Intersection	Alameda	6	\$11,000	\$11,000		
YAA-19-8356	BOYLE HEIGHTS ARTS CONSERVATORY		Los Angeles	6	\$20,000	\$20,000		
YAA-19-8102	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	6	\$20,000	\$20,000		
YAA-19-7118	CANTARE CON VIVO		Alameda	6	\$20,000	\$20,000		
YAA-19-8005	CAMP INC		Alameda	6	\$15,000	\$15,000		
YAA-19-7165	CHAPTER 510 INK		Alameda	6	\$20,000	\$20,000		
YAA-19-8518	CHINESE CULTURAL PRODUCTIONS		San Francis	6	\$20,000	\$20,000		
YAA-19-7622	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC		Los Angeles	6	\$16,456	\$16,456		
YAA-19-7014	CITY OF SAN FERNANDO		Los Angeles	6	\$20,000	\$20,000		
YAA-19-8044	COMMUNITY INITIATIVES/HARMONY PROJECT BAY AREA	Community Initiatives	Alameda	6	\$20,000	\$20,000		
YAA-19-6985	COMMUNITY MUSIC CENTER		San Francis	6	\$20,000	\$20,000		
YAA-19-8371	CRE OUTREACH FOUNDATION INC		Los Angeles	6	\$20,000	\$20,000		
YAA-19-7171	DESTINY ARTS CENTER		Alameda	6	\$20,000	\$20,000		
YAA-19-8220	DIAMOND IN THE RAW		Los Angeles	6	\$20,000	\$20,000		
YAA-19-8144	DIABOLO DANCE THEATRE		Los Angeles	6	\$20,000	\$20,000		
YAA-19-8110	DIMENSIONS DANCE THEATER INCORPORATED		Alameda	6	\$20,000	\$20,000		

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$6,336,703

Total Award Recommendations
\$4,641,075

YAA-19-6900	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	6	\$20,000	\$20,000
YAA-19-8306	ENRICHING LIVES THROUGH MUSIC		Marin	6	\$20,000	\$20,000
YAA-19-7986	FERN STREET COMMUNITY ARTS INC		San Diego	6	\$20,000	\$20,000
YAA-19-7343	FLYAWAY PRODUCTIONS		San Francisco	6	\$20,000	\$20,000
YAA-19-7280	GET LIT WORDS IGNITE INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-7403	GHETTO FILM SCHOOL INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-8516	GIRLS ROCK SB		Santa Barbara	6	\$18,000	\$18,000
YAA-19-7462	GRITTY CITY REPERTORY YOUTH THEATRE		Alameda	6	\$20,000	\$20,000
YAA-19-8607	HANDFUL PLAYERS INC		San Francisco	6	\$20,000	\$20,000
YAA-19-8719	INFINITE FLOW - A WHEELCHAIR DANCE COMPANY		Los Angeles	6	\$20,000	\$20,000
YAA-19-7157	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCORPORATED		Los Angeles	6	\$20,000	\$20,000
YAA-19-7844	INYO COUNCIL FOR THE ARTS		Inyo	6	\$14,000	\$14,000
YAA-19-7009	KIDS IN THE SPOTLIGHT INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-8046	LA COMMONS	Community Partners	Los Angeles	6	\$20,000	\$20,000
YAA-19-7411	LACER AFTERSCHOOL PROGRAMS		Los Angeles	6	\$20,000	\$20,000
YAA-19-8202	LITTLE OPERA		San Francisco	6	\$20,000	\$20,000
YAA-19-6750	LIVING JAZZ		Alameda	6	\$20,000	\$20,000
YAA-19-9075	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	6	\$20,000	\$20,000
YAA-19-8541	MARIPOSA COUNTY ARTS COUNCIL		Mariposa	6	\$14,400	\$14,400
YAA-19-8085	MID-CITY COMMUNITY MUSIC		San Diego	6	\$20,000	\$20,000
YAA-19-8487	MOVIMIENTO DE ARTE Y CULTURA LATINO AMERICANA DE SAN JOSE INCORPORATED		Santa Clara	6	\$20,000	\$20,000
YAA-19-7815	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	6	\$16,605	\$16,605
YAA-19-8290	MUSIC MISSION SAN FRANCISCO NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION	Mission Cultural Center for Latino Arts	San Francisco	6	\$14,000	\$14,000
YAA-19-7564	PLAZA DE LA RAZA INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-7981	PROJECT LEVEL	Collective Impact	San Francisco	6	\$20,000	\$20,000

YAA-19-8206	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT- QWOCMAP		San Francis	6	\$20,000	\$20,000
YAA-19-8094	RAGAZZI BOYS CHORUS		San Mateo	6	\$18,522	\$18,522
YAA-19-7180	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT RIVERSIDE		Riverside	6	\$13,060	\$13,060
YAA-19-8369	RYSE INC		Contra Cost	6	\$20,000	\$20,000
YAA-19-8235	SAN BENITO COUNTY ARTS COUNCIL		San Benito	6	\$20,000	\$20,000
YAA-19-7774	SAN DIEGO GUILD OF PUPPETRY		San Diego	6	\$16,000	\$16,000
YAA-19-6929	SAN FERNANDO VALLEY YOUTH CHORUS		Los Angeles	6	\$20,000	\$20,000
YAA-19-8274	SAN FRANCISCO GIRLS CHORUS INC		San Francis	6	\$20,000	\$20,000
YAA-19-8694	SAN FRANCISCO JAZZ ORGANIZATION		San Francis	6	\$20,000	\$20,000
YAA-19-8761	SAN FRANCISCO MIME TROUPE		San Francis	6	\$20,000	\$20,000
YAA-19-6842	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	6	\$20,000	\$20,000
YAA-19-8489	SANTA MONICA YOUTH ORCHESTRA		Los Angeles	6	\$20,000	\$20,000
YAA-19-7466	SANTA ROSA SYMPHONY ASSOCIATION		Sonoma	6	\$20,000	\$20,000
YAA-19-8515	SCHOLARSHIP AUDITION PERFORMANCE PREPARATORY ACADEMY	Fulcrum Arts	Los Angeles	6	\$20,000	\$20,000
YAA-19-7935	SELF-HELP GRAPHICS AND ARTS INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-7757	SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE		Los Angeles	6	\$20,000	\$20,000
YAA-19-8370	SOUTHERN EXPOSURE		San Francis	6	\$19,993	\$19,993
YAA-19-6935	STREET POETS INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-8451	THE AJA PROJECT		San Diego	6	\$17,582	\$17,582
YAA-19-8659	THE SHAKESPEARE CENTER OF LOS ANGELES INC		Los Angeles	6	\$20,000	\$20,000
YAA-19-8100	TOWNSEND OPERA PLAYERS INC		Stanislaus	6	\$20,000	\$20,000
YAA-19-8179	TULEBURG PRESS		San Joaquir	6	\$10,775	\$10,775
YAA-19-8138	UNITED AMERICAN INDIAN INVOLVEMENT		Los Angeles	6	\$18,972	\$18,972

YAA-19-8059	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	6	\$20,000	\$20,000
YAA-19-8319	VENICE ARTS		Los Angeles	6	\$20,000	\$20,000
YAA-19-8362	YOUTH ART EXCHANGE	Tides Center	San Francis	6	\$20,000	\$20,000
YAA-19-6813	YOUTH BEAT -- A FISCALLY-SPONSORED PROJECT OF THE OAKLAND PUBLIC EDUCATION FUND	Oakland Public Education Fund	Alameda	6	\$20,000	\$20,000
YAA-19-7831	YOUTH SPEAKS INC		San Francis	6	\$20,000	\$20,000
YAA-19-7672	Z SPACE STUDIO		San Francis	6	\$8,600	\$8,600
YAA-19-7415	916 INK		Sacramento	5	\$20,000	\$19,000
YAA-19-6863	A STEP BEYOND		San Diego	5	\$19,995	\$18,995
YAA-19-8184	ABADA-CAPOEIRA SAN FRANCISCO		San Francis	5	\$20,000	\$19,000
YAA-19-7682	ABHINAYA DANCE COMPANY OF SAN JOSE INC		Santa Clara	5	\$20,000	\$19,000
YAA-19-8341	AFRICAN-AMERICAN SHAKESPEARE COMPANY		San Francis	5	\$20,000	\$19,000
YAA-19-7785	AIMUSIC SCHOOL		Santa Clara	5	\$20,000	\$19,000
YAA-19-9133	ALEXANDER VALLEY FILM SOCIETY		Sonoma	5	\$20,000	\$19,000
YAA-19-7909	ART WITHOUT LIMITS		Santa Barba	5	\$20,000	\$19,000
YAA-19-6610	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$20,000	\$19,000
YAA-19-7237	ASIAN ART MUSEUM FOUNDATION OF SAN FRANCISCO		San Francis	5	\$20,000	\$19,000
YAA-19-6869	AUDACITY PERFORMING ARTS PROJECT INC		Santa Clara	5	\$20,000	\$19,000
YAA-19-7962	AYPAL: BUILDING API COMMUNITY POWER	Asian Pacific Environmental Network (APEN)	Alameda	5	\$5,000	\$4,750
YAA-19-8042	BALLET FOLKLORICO EL TAPATIO DE SAN DIEGUITO	Bayside Community Center	San Diego	5	\$9,850	\$9,358
YAA-19-6694	BAY AREA GIRLS ROCK CAMP		Alameda	5	\$20,000	\$19,000
YAA-19-7478	BAYVIEW HUNTERS POINT CENTER FOR ARTS AND TECHNOLOGY		San Francis	5	\$20,000	\$19,000
YAA-19-7681	BAYVIEW OPERA HOUSE INC		San Francis	5	\$20,000	\$19,000
YAA-19-8347	BERKELEY ART CENTER ASSOCIATION		Alameda	5	\$16,000	\$15,200

YAA-19-8736	BOYS & GIRLS CLUBS OF SAN FRANCISCO		San Francis	5	\$20,000	\$19,000
YAA-19-7904	BRASARTE THE DAMASCENO BRAZILIAN CULTURAL EXCHANGE		Alameda	5	\$20,000	\$19,000
YAA-19-7304	BRAVA FOR WOMEN IN THE ARTS BROCKUS PROJECT DANCE COMPANY		San Francis	5	\$20,000	\$19,000
YAA-19-8390	CALIFORNIA DANCE INSTITUTE		Los Angeles	5	\$16,000	\$15,200
YAA-19-7072	CALIFORNIA INSTITUTE OF THE ARTS		Los Angeles	5	\$20,000	\$19,000
YAA-19-7538	CALIFORNIA SYMPHONY ORCHESTRA INC		Los Angeles	5	\$13,075	\$12,421
YAA-19-6601	CHHANDAM CHITRESH DAS DANCE COMPANY		Contra Cost	5	\$20,000	\$19,000
YAA-19-7047	CONTEMPORARY JEWISH MUSEUM		San Francis	5	\$20,000	\$19,000
YAA-19-7907	CONTRA TIEMPO		Los Angeles	5	\$20,000	\$19,000
YAA-19-7369	CUTTING BALL THEATER		San Francis	5	\$20,000	\$19,000
YAA-19-8628	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Cost	5	\$20,000	\$19,000
YAA-19-6705	EAST SIDE COMMUNITY ARTS	Alliance for Youth Education	Santa Clara	5	\$10,000	\$9,500
YAA-19-8122	EL SISTEMA SANTA CRUZ	Arts Council Santa Cruz County	Santa Cruz	5	\$20,000	\$19,000
YAA-19-6735	ELYSIAN VALLEY ARTS COLLECTIVE		Los Angeles	5	\$9,400	\$8,930
YAA-19-8578	EVERYBODY DANCE NOW		Santa Barba	5	\$20,000	\$19,000
YAA-19-8545	FILIPINO AMERICAN SYMPHONY ORCHESTRA		Los Angeles	5	\$20,000	\$19,000
YAA-19-6675	FIRST EXPOSURES	Tides Center	San Francis	5	\$20,000	\$19,000
YAA-19-8091	FLORICANTO DANCE THEATRE		Los Angeles	5	\$15,680	\$14,896
YAA-19-7044	FRIENDS OF PERALTA HACIENDA HISTORICAL PARK		Alameda	5	\$20,000	\$19,000
YAA-19-8316	GRAMMY MUSEUM FOUNDATION INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-7929	GREENWAY ARTS ALLIANCE		Los Angeles	5	\$18,000	\$17,100
YAA-19-8382	HEART OF LOS ANGELES YOUTH INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-8167						

YAA-19-8281	HEAT DANCELINE INCORPORATED		Alameda	5	\$20,000	\$19,000
YAA-19-7211	HERITAGE MUSEUM OF ORANGE COUNTY		Orange	5	\$11,000	\$10,450
YAA-19-6723	HIGHER GLIFFS INC		Alameda	5	\$20,000	\$19,000
YAA-19-6798	HIPHOPFORCHANGE INC		Alameda	5	\$14,700	\$13,965
YAA-19-8649	INK PEOPLE INC		Humboldt	5	\$20,000	\$19,000
YAA-19-8034	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	5	\$19,980	\$18,981
YAA-19-8335	INVERTIGO DANCE THEATRE		Los Angeles	5	\$20,000	\$19,000
YAA-19-8257	JACOBS CENTER FOR NEIGHBORHOOD INNOVATION		San Diego	5	\$20,000	\$19,000
YAA-19-7655	JAMESTOWN COMMUNITY CENTER INC		San Francis	5	\$20,000	\$19,000
YAA-19-8280	JAZZANTIQUA INC		Los Angeles	5	\$11,000	\$10,450
YAA-19-8291	JUNIOR CENTER OF ART & SCIENCE		Alameda	5	\$20,000	\$19,000
YAA-19-7028	KINGS AND CLOWNS INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-8690	LAS FOTOS PROJECT	Community Partners	Los Angeles	5	\$20,000	\$19,000
YAA-19-7760	LASTING IMPRESSIONS		Los Angeles	5	\$10,000	\$9,500
YAA-19-7135	LEGACY LA YOUTH DEVELOPMENT CORPORATION		Los Angeles	5	\$20,000	\$19,000
YAA-19-8447	LIBRARY ASSOCIATION OF LA JOLLA		San Diego	5	\$16,850	\$16,008
YAA-19-7650	LIGHT BRINGER PROJECT		Los Angeles	5	\$20,000	\$19,000
YAA-19-7000	LOS ANGELES DRAMA CLUB INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-7751	LOS ANGELES JAZZ SOCIETY		Los Angeles	5	\$20,000	\$19,000
YAA-19-7276	LOS ANGELES LGBT CENTER		Los Angeles	5	\$20,000	\$19,000
YAA-19-8175	LOS ANGELES PHILHARMONIC ASSOCIATION		Los Angeles	5	\$20,000	\$19,000
YAA-19-7790	LOS ANGELES YOUTH ORCHESTRA		Los Angeles	5	\$18,000	\$17,100
YAA-19-8434	LOS CENZONTLES MEXICAN ARTS CENTER		Contra Cost	5	\$20,000	\$19,000
YAA-19-7848	MARIN SHAKESPEARE COMPANY		Marin	5	\$20,000	\$19,000
YAA-19-6847	MEDIA ARTS CENTER SAN DIEGO		San Diego	5	\$20,000	\$19,000
YAA-19-7559	MERCED COUNTY ARTS COUNCIL INC		Merced	5	\$2,438	\$2,316
YAA-19-8063	MUSIC ACADEMY OF THE WEST		Santa Barba	5	\$20,000	\$19,000
YAA-19-6784	MUSIC IN THE MOUNTAINS		Nevada	5	\$20,000	\$19,000

YAA-19-8679	NAPA VALLEY YOUTH SYMPHONY		Napa	5	\$20,000	\$19,000
YAA-19-8511	NATIONAL STEINBECK CENTER		Monterey	5	\$20,000	\$19,000
YAA-19-7782	NEW DIRECTIONS FOR YOUTH INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-6662	NEW WEST SYMPHONY ASSOCIATION		Ventura	5	\$20,000	\$19,000
YAA-19-7825	NOE VALLEY CHAMBER MUSIC		San Francis	5	\$15,500	\$14,725
YAA-19-8329	OAKLAND INTERFAITH GOSPEL CHOIR INC		Alameda	5	\$20,000	\$19,000
YAA-19-7878	OAKLAND YOUTH CHORUS		Alameda	5	\$20,000	\$19,000
YAA-19-6918	OASIS COMPANIES INTERNATIONAL		Orange	5	\$12,500	\$11,875
YAA-19-7122	ORANGE COUNTY CHILDRENS THERAPEUTIC ARTS CENTER		Orange	5	\$20,000	\$19,000
YAA-19-8508	OUTSIDE THE LENS		San Diego	5	\$20,000	\$19,000
YAA-19-8522	P S ARTS		Los Angeles	5	\$20,000	\$19,000
YAA-19-8279	PASO ROBLES YOUTH ARTS FOUNDATION		San Luis Ob	5	\$20,000	\$19,000
YAA-19-7328	PLAYHOUSE ARTS		Humboldt	5	\$20,000	\$19,000
YAA-19-7439	PRESCOTT CIRCUS THEATRE		Alameda	5	\$20,000	\$19,000
YAA-19-7291	PROJECT BANDALOOP		Alameda	5	\$20,000	\$19,000
YAA-19-8594	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	5	\$20,000	\$19,000
YAA-19-7392	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		Alameda	5	\$20,000	\$19,000
YAA-19-7763	REEL STORIES		Alameda	5	\$14,000	\$13,300
YAA-19-6886	RESOUNDING JOY INC		San Diego	5	\$20,000	\$19,000
YAA-19-7020	RHYTHM ARTS ALLIANCE	Community Partners	Los Angeles	5	\$20,000	\$19,000
YAA-19-6825	RICHMOND ART CENTER		Contra Cost	5	\$20,000	\$19,000
YAA-19-6587	SACRAMENTO BALLET ASSOCIATION		Sacramento	5	\$11,110	\$10,555
YAA-19-7712	SACRED FOOLS THEATER		Los Angeles	5	\$7,910	\$7,515
YAA-19-8637	SAN DIEGO BALLET		San Diego	5	\$18,000	\$17,100
YAA-19-8504	SAN DIEGO DANCE THEATER		San Diego	5	\$11,720	\$11,134
YAA-19-8079	SAN DIEGO OPERA ASSOCIATION		San Diego	5	\$20,000	\$19,000
YAA-19-7168	SAN DIEGO YOUTH SYMPHONY		San Diego	5	\$20,000	\$19,000
YAA-19-7139	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francis	5	\$20,000	\$19,000

YAA-19-7213	SAN FRANCISCO YOUTH THEATRE		San Francis	5	\$20,000	\$19,000
YAA-19-6713	SAN JOSE COMMUNITY MEDIA ACCESS CORP		Santa Clara	5	\$18,317	\$17,401
YAA-19-7084	SANTA BARBARA DANCE INSTITUTE		Santa Barba	5	\$20,000	\$19,000
YAA-19-6647	SANTA BARBARA MUSEUM OF ART		Santa Barba	5	\$20,000	\$19,000
YAA-19-8183	SCHOOL OF ARTS AND CULTURE AT MHP		Santa Clara	5	\$20,000	\$19,000
YAA-19-8413	SHAKESPEARE-SAN FRANCISCO		San Francis	5	\$18,000	\$17,100
YAA-19-8323	SIDE STREET PROJECTS		Los Angeles	5	\$20,000	\$19,000
YAA-19-8492	SIERRA REPERTORY THEATRE INCORPORATED		Tuolumne	5	\$10,000	\$9,500
YAA-19-7698	SOUND ART		Los Angeles	5	\$20,000	\$19,000
YAA-19-7554	SOUTHLAND SINGS		Los Angeles	5	\$20,000	\$19,000
YAA-19-7359	STANFORD JAZZ WORKSHOP		Santa Clara	5	\$20,000	\$19,000
YAA-19-7715	STONE SOUP FRESNO		Fresno	5	\$20,000	\$19,000
YAA-19-8400	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		Sacramento	5	\$20,000	\$19,000
YAA-19-8223	THE COLBURN SCHOOL		Los Angeles	5	\$20,000	\$19,000
YAA-19-7148	THE GABRIELLA FOUNDATION		Los Angeles	5	\$20,000	\$19,000
YAA-19-7745	THE LOS ANGELES UNITED METHODIST URBAN FOUNDATION		Los Angeles	5	\$20,000	\$19,000
YAA-19-8221	THE WOODEN FLOOR FOR YOUTH MOVEMENT		Orange	5	\$20,000	\$19,000
YAA-19-6753	THE YOUNG SHAKESPEAREANS	Community Partners	Los Angeles	5	\$20,000	\$19,000
YAA-19-6682	THEATRE OF HEARTS INC		Los Angeles	5	\$20,000	\$19,000
YAA-19-8608	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	5	\$20,000	\$19,000
YAA-19-7996	TRITON MUSEUM OF ART		Santa Clara	5	\$5,150	\$4,893
YAA-19-8468	UNSCRIPTED LEARNING		San Diego	5	\$5,000	\$4,750
YAA-19-8507	URBAN ARTS COLLABORATIVE (UAC)	Action Council of Monterey County, Inc.	Monterey	5	\$20,000	\$19,000
YAA-19-8438	URBAN COLLABORATIVE PROJECT		San Diego	5	\$15,050	\$14,298
YAA-19-7333	WHEELCHAIRDANCERS ORG		San Diego	5	\$5,000	\$4,750
YAA-19-7739	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	5	\$17,000	\$16,150
YAA-19-8060	WOMENS AUDIO MISSION		San Francis	5	\$20,000	\$19,000

YAA-19-8466	YOUTH DRAMA THEATER		Los Angeles	5	\$20,000	\$19,000
YAA-19-8137	YOUTH IN ARTS		Marin	5	\$13,000	\$12,350
YAA-19-8251	YOUTH RADIO		Alameda	5	\$20,000	\$19,000
YAA-19-7258	YOUTH SPIRIT ARTWORKS		Alameda	5	\$20,000	\$19,000
YAA-19-7850	ZACCHO S F		San Francis	5	\$13,000	\$12,350
YAA-19-7506	ACTORS GANG INC		Los Angeles	4	\$20,000	\$18,000
YAA-19-8236	ALAMEDA COUNTY DEPUTY SHERIFFS ACTIVITIES LEAGUE		Alameda	4	\$20,000	\$18,000
YAA-19-8253	AMERICAN CONSERVATORY THEATRE FOUNDATION		San Francis	4	\$5,775	\$5,198
YAA-19-6828	ANGELS GATE CULTURAL CENTER INC		Los Angeles	4	\$12,560	\$11,304
YAA-19-6633	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	4	\$12,425	\$11,183
YAA-19-8583	BELL ARTS FACTORY		Ventura	4	\$20,000	\$18,000
YAA-19-8615	BOYS & GIRLS CLUBS OF METRO LOS ANGELES		Los Angeles	4	\$20,000	\$18,000
YAA-19-7422	CALIDANZA DANCE COMPANY		Sacramento	4	\$14,000	\$12,600
YAA-19-6769	CALIFORNIA SHAKESPEARE THEATER		Alameda	4	\$20,000	\$18,000
YAA-19-7281	CALIFORNIA STATE UNIVERSITY SAN MARCOS CORPORATION		San Diego	4	\$14,000	\$12,600
YAA-19-7194	CENTER FOR COMMUNITY ARTS, CITY OF WALNUT CREEK		Contra Cost	4	\$14,244	\$12,820
YAA-19-8553	CENTER THEATRE GROUP OF LOS ANGELES		Los Angeles	4	\$14,293	\$12,864
YAA-19-8188	CONGA KIDS		Los Angeles	4	\$20,000	\$18,000
YAA-19-7049	DIABLO BALLET		Contra Cost	4	\$18,125	\$16,313
YAA-19-7806	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	4	\$11,250	\$10,125
YAA-19-6609	ELEMENTAL STRINGS		Los Angeles	4	\$20,000	\$18,000
YAA-19-8595	GENRYU ARTS		San Francis	4	\$20,000	\$18,000
YAA-19-7127	HOLLYWOOD HEART		Los Angeles	4	\$18,000	\$16,200
YAA-19-7246	INLAND VALLEY REPERTORY THEATRE INC		Los Angeles	4	\$20,000	\$18,000
YAA-19-8154	INTERNATIONAL CITY THEATRE		Los Angeles	4	\$18,000	\$16,200
YAA-19-7851	JAZZ EDUCATION ENSEMBLE	Intersection for the Arts	Alameda	4	\$1,940	\$1,746
YAA-19-7232	JC CULTURE FOUNDATION		Los Angeles	4	\$11,250	\$10,125
YAA-19-6740	JEWISH COMMUNITY CENTER OF SAN FRANCISCO		San Francis	4	\$20,000	\$18,000

YAA-19-7865	JULIA MORGAN CENTER FOR THE ARTS INC		Alameda	4	\$18,000	\$16,200
YAA-19-8321	KALA INSTITUTE		Alameda	4	\$20,000	\$18,000
YAA-19-8854	KNIGHTS OF INDULGENCE THEATRE UNITED STATES		Sonoma	4	\$8,000	\$7,200
YAA-19-8570	KRONOS PERFORMING ARTS ASSN		San Francis	4	\$20,000	\$18,000
YAA-19-8074	LA PENA CULTURAL CENTER INC		Alameda	4	\$9,100	\$8,190
YAA-19-8124	LA PROMISE FUND		Los Angeles	4	\$20,000	\$18,000
YAA-19-8018	LATINO THEATER COMPANY		Los Angeles	4	\$20,000	\$18,000
YAA-19-7651	LOS ANGELES MUSIC AND ART SCHOOL		Los Angeles	4	\$20,000	\$18,000
YAA-19-8654	MAINLY MOZART INC		San Diego	4	\$20,000	\$18,000
YAA-19-7402	MEDIA4GOOD INC		Santa Barba	4	\$20,000	\$18,000
YAA-19-6954	MODESTO SOUND		Stanislaus	4	\$3,845	\$3,461
YAA-19-6961	MONO ARTS COUNCIL		Mono	4	\$12,376	\$11,138
YAA-19-8630	MUSEUM OF CONTEMPORARY ART		Los Angeles	4	\$20,000	\$18,000
YAA-19-7835	MUSEUM OF CONTEMPORARY ART SANTA BARBARA INC		Santa Barba	4	\$15,000	\$13,500
YAA-19-6960	MUSICIANS AT PLAY FOUNDATION INC		Los Angeles	4	\$20,000	\$18,000
YAA-19-6644	MUSYCA		Los Angeles	4	\$20,000	\$18,000
YAA-19-9131	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		Mendocino	4	\$20,000	\$18,000
YAA-19-8325	NEW VILLAGE ARTS INC		San Diego	4	\$14,850	\$13,365
YAA-19-6888	NO EASY PROPS INC		Los Angeles	4	\$15,000	\$13,500
YAA-19-6822	NORTH COAST REPERTORY THEATRE A NON PROFIT CORPORATION		San Diego	4	\$18,000	\$16,200
YAA-19-9064	NORTHERN CALIFORNIA CENTER FOR THE ARTS		Nevada	4	\$12,438	\$11,194
YAA-19-8217	NUEVA VISION COMMUNITY SCHOOL		Los Angeles	4	\$20,000	\$18,000
YAA-19-6862	ODC		San Francis	4	\$20,000	\$18,000
YAA-19-8718	OPERA CULTURA		Santa Clara	4	\$10,000	\$9,000
YAA-19-8573	P F BRESEE FOUNDATION		Los Angeles	4	\$20,000	\$18,000
YAA-19-7932	PACIFIC CHORALE		Orange	4	\$11,475	\$10,328
YAA-19-6879	PACIFIC SYMPHONY		Orange	4	\$20,000	\$18,000

YAA-19-8205	PASADENA EDUCATIONAL FOUNDATION		Los Angeles	4	\$20,000	\$18,000
YAA-19-8625	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS		San Mateo	4	\$11,000	\$9,900
YAA-19-8565	ROOT DIVISION		San Francis	4	\$20,000	\$18,000
YAA-19-6591	SACRA PROFANA		San Diego	4	\$13,051	\$11,746
YAA-19-7175	SACRAMENTO THEATRE COMPANY		Sacramento	4	\$20,000	\$18,000
YAA-19-7796	SAN DIEGO JUNIOR THEATRE		San Diego	4	\$9,200	\$8,280
YAA-19-8346	SAN FRANCISCO ART AND FILM PROGRAM		San Francis	4	\$20,000	\$18,000
YAA-19-7389	SAN FRANCISCO BOYS CHORUS		San Francis	4	\$20,000	\$18,000
YAA-19-8152	SANTA BARBARA INTERNATIONAL FILM FESTIVAL INC		Santa Barba	4	\$20,000	\$18,000
YAA-19-8727	SANTA BARBARA SYMPHONY ORCHESTRA ASSOCIATION		Santa Barba	4	\$20,000	\$18,000
YAA-19-6778	THE CRUCIBLE		Alameda	4	\$20,000	\$18,000
YAA-19-8153	THE H E ART PROJECT		Los Angeles	4	\$20,000	\$18,000
YAA-19-8395	VOICES OF MUSIC INC		San Francis	4	\$7,715	\$6,944
YAA-19-8542	WOMENS VOICES NOW INC		Los Angeles	4	\$20,000	\$18,000
YAA-19-7021	YOUTH ARTS ALIVE	Santa Barbara County Action Network - SBCAN	Santa Barba	4	\$9,250	\$8,325
YAA-19-8406	YOUTH ORCHESTRAS OF FRESNO		Fresno	4	\$20,000	\$18,000
YAA-19-8355	ALLIANCE FOR YOUTH ACHIEVEMENT		Santa Clara	3	\$20,000	\$0
YAA-19-8646	ANAHEIM BALLET		Orange	3	\$15,000	\$0
YAA-19-6827	ARTS & LEARNING CORPORATION		Orange	3	\$20,000	\$0
YAA-19-8568	ARTS AND SERVICES FOR DISABLED INCORPORATED		Los Angeles	3	\$19,655	\$0
YAA-19-7309	BACKHAUS DANCE		Orange	3	\$14,500	\$0
YAA-19-8536	BAY AREA CHILDRENS THEATRE		Alameda	3	\$20,000	\$0
YAA-19-8662	BERKELEY MUSIC GROUP		Alameda	3	\$20,000	\$0
YAA-19-8547	BOYS & GIRLS CLUBS OF METRO LOS ANGELESBOYS AND GIRLS CLUB OF VISTA INC		San Diego	3	\$12,500	\$0

YAA-19-8652	CASA ROMANTICA CULTURAL CENTER AND GARDENS		Orange	3	\$15,500	\$0
YAA-19-6710	CHILDRENS MUSICAL THEATREWORKS OF FRESNO		Fresno	3	\$20,000	\$0
YAA-19-7140	CHUCK JONES CENTER FOR CREATIVITY		Orange	3	\$8,850	\$0
YAA-19-8633	CORPORATION OF THE FINE ARTS MUSEUMS		San Francis	3	\$20,000	\$0
YAA-19-8616	COUNTY OF SANTA BARBARA ARTS FUND		Santa Barba	3	\$20,000	\$0
YAA-19-7192	DANCE ARTS FOUNDATION		Los Angeles	3	\$20,000	\$0
YAA-19-8677	EAST-WEST PLAYERS INC		Los Angeles	3	\$11,878	\$0
YAA-19-7178	FANTASIA FAMILY MUSIC		Los Angeles	3	\$20,000	\$0
YAA-19-8404	FOOLS FURY THEATER		San Francis	3	\$20,000	\$0
YAA-19-8114	FREE ARTS FOR ABUSED CHILDREN		Los Angeles	3	\$20,000	\$0
YAA-19-8419	FRIENDS OF THE PALO ALTO CHILDRENS THEATRE		Santa Clara	3	\$20,000	\$0
YAA-19-7217	GALLO CENTER FOR THE ARTS INC		Stanislaus	3	\$20,000	\$0
YAA-19-8213	GIRLS ROCK SACRAMENTO		Sacramento	3	\$9,825	\$0
YAA-19-9059	HEALDSBURG CENTER FOR THE ARTS		Sonoma	3	\$20,000	\$0
YAA-19-7699	HOPE TECHNOLOGIES SACRAMENTO INC		Sacramento	3	\$11,742	\$0
YAA-19-8641	ISING SILICON VALLEY		Santa Clara	3	\$4,525	\$0
YAA-19-8606	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		Los Angeles	3	\$2,395	\$0
YAA-19-8131	KADIMA CONSERVATORY OF MUSIC INC		Los Angeles	3	\$20,000	\$0
YAA-19-8207	L A S BEST		Los Angeles	3	\$18,000	\$0
YAA-19-8732	LOS ANGELES YOUTH PHILHARMONIC		Los Angeles	3	\$20,000	\$0
YAA-19-8670	MALASHOCK DANCE & COMPANY		San Diego	3	\$20,000	\$0
YAA-19-7811	MAMMOTH LAKES FOUNDATION		Mono	3	\$7,000	\$0
YAA-19-9080	MARIN THEATRE COMPANY		Marin	3	\$17,750	\$0
YAA-19-8691	MOONLIGHT CULTURAL FOUNDATION		San Diego	3	\$8,650	\$0
YAA-19-8619	NATIONAL CHILDRENS CHORUS		Los Angeles	3	\$20,000	\$0
YAA-19-8478	OCEANSIDE MUSEUM OF ART		San Diego	3	\$20,000	\$0

YAA-19-8673	OJAI FESTIVALS LTD		Ventura	3	\$12,625	\$0
YAA-19-8598	PORTOLA VALLEY THEATRE CONSERVATORY INC		San Mateo	3	\$20,000	\$0
YAA-19-7800	REDISCOVER CENTER INC		Los Angeles	3	\$13,318	\$0
YAA-19-8464	REDLANDS ART ASSOCIATION		San Bernar	3	\$15,405	\$0
YAA-19-7819	RIVERSIDE ARTS COUNCIL		Riverside	3	\$20,000	\$0
YAA-19-8461	SACRAMENTO GUITAR SOCIETY		Sacramento	3	\$5,600	\$0
YAA-19-8256	SAN DIEGO CHILDRENS CHOIR		San Diego	3	\$20,000	\$0
YAA-19-6938	SAN FRANCISCO BALLET ASSOCIATION		San Francis	3	\$20,000	\$0
YAA-19-8089	SAN FRANCISCO CHILDRENS ART CENTER		San Francis	3	\$16,560	\$0
YAA-19-7214	SAN FRANCISCO JEWISH FILM FESTIVAL		San Francis	3	\$16,200	\$0
YAA-19-6920	SANTA BARBARA MIDDLE SCHOOL	Santa Barbara Middle School	Santa Barba	3	\$3,340	\$0
YAA-19-8456	SPINDRIFT SCHOOL OF PERFORMING ARTS INC		San Mateo	3	\$6,495	\$0
YAA-19-7846	STERN GROVE FESTIVAL ASSOCIATION		San Francis	3	\$20,000	\$0
YAA-19-8056	THE BOYS AND GIRLS CLUBS OF SAN DIEGUITO		San Diego	3	\$20,000	\$0
YAA-19-8529	THE HARMONY PROJECT		Los Angeles	3	\$20,000	\$0
YAA-19-7858	THE LIBRARY OF MUSICLANDRIA		Sacramento	3	\$4,200	\$0
YAA-19-8276	VERGE CENTER FOR THE ARTS		Sacramento	3	\$19,987	\$0
YAA-19-8297	WOODCRAFT RANGERS		Los Angeles	3	\$20,000	\$0
YAA-19-8790	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	3	\$12,000	\$0
YAA-19-8397	24TH STREET THEATRE COMPANY		Los Angeles	2	\$20,000	\$0
YAA-19-8417	BERKELEY REPERTORY THEATRE		Alameda	2	\$20,000	\$0
YAA-19-8410	BLANK THEATRE COMPANY		Los Angeles	2	\$20,000	\$0
YAA-19-7810	BOYS & GIRLS CLUBS OF GREATER REDLANDS-RIVERSIDE		San Bernar	2	\$20,000	\$0
YAA-19-7492	BOYS AND GIRLS CLUB OF LAKE TAHOE		El Dorado	2	\$5,000	\$0
YAA-19-8675	CITY OF TEMECULA/ OLD TOWN TEMECULA COMMUNITY THEATER		Riverside	2	\$15,000	\$0
YAA-19-8710	COLLAGE DANCE THEATRE		Los Angeles	2	\$20,000	\$0

YAA-19-8712	DANCE & DRUM IN HUMBOLDT	Ink People, Inc.	Humboldt	2	\$20,000	\$0
YAA-19-8535	DRAGON PRODUCTIONS THEATRE COMPANY		San Mateo	2	\$20,000	\$0
YAA-19-8399	ENCORE THEATRE GROUP		Los Angeles	2	\$20,000	\$0
YAA-19-7040	FRIENDS OF CHORAL MUSIC		Orange	2	\$8,000	\$0
YAA-19-8658	GRAY AREA FOUNDATION FOR THE ARTS		San Francisco	2	\$20,000	\$0
YAA-19-8363	KERN DANCE ALLIANCE		Kern	2	\$18,800	\$0
YAA-19-8421	KIDSPACE A PARTICIPATORY MUSEUM		Los Angeles	2	\$20,000	\$0
YAA-19-8872	MONTALVO ASSOCIATION		Santa Clara	2	\$20,000	\$0
YAA-19-8115	NATOMAS ARTS AND EDUCATION FOUNDATION		Sacramento	2	\$17,250	\$0
YAA-19-8266	OCEANSIDE THEATRE COMPANY	The Oceanside Theatre Company	San Diego	2	\$10,418	\$0
YAA-19-8389	PALM SPRINGS ART MUSEUM		Riverside	2	\$20,000	\$0
YAA-19-8493	PASADENA CONSERVATORY OF MUSIC		Los Angeles	2	\$20,000	\$0
YAA-19-8684	SAN FRANCISCO OPERA GUILD		San Francisco	2	\$20,000	\$0
YAA-19-8299	SAN JOSE JAZZ		Santa Clara	2	\$20,000	\$0
YAA-19-7991	SAN LEANDRO UNIFIED SCHOOL DISTRICT		Alameda	2	\$20,000	\$0
YAA-19-8135	SIERRA CLASSIC THEATRE		Mono	2	\$12,000	\$0
YAA-19-8586	SIMI VALLEY CULTURAL ASSN		Ventura	2	\$20,000	\$0
YAA-19-9169	SONOMA VALLEY MUSEUM OF ART		Sonoma	2	\$20,000	\$0
YAA-19-7418	STAR ARTS EDUCATION		Santa Clara	2	\$12,600	\$0
YAA-19-8269	TAHOE SCHOOL OF MUSIC		Nevada	2	\$20,000	\$0
YAA-19-7083	THE ALL-AMERICAN BOYS CHORUS		Orange	2	\$20,000	\$0
YAA-19-6745	THE BOYS & GIRLS CLUB OF BURBANK AND GREATER EAST VALLEY INC		Los Angeles	2	\$10,000	\$0
YAA-19-8415	THE PACIFIC PRIDE FOUNDATION INC		Santa Barbara	2	\$20,000	\$0
YAA-19-8644	VOX FEMINA LOS ANGELES		Los Angeles	2	\$8,533	\$0
YAA-19-8551	WEST COAST SONGWRITERS ASSOCIATION		San Mateo	2	\$20,000	\$0
YAA-19-8648	WYLAND FOUNDATION	Wyland Foundation	Orange	2	\$20,000	\$0
YAA-19-7119	DESTINY COMMUNITY SERVICES		Placer	1	\$15,000	\$0
YAA-19-8171	INLANDIA INSTITUTE		Riverside	1	\$5,750	\$0

YAA-19-7804	MUSEUM OF CRAFT AND DESIGN		San Francis	1	\$20,000	\$0
YAA-19-8393	REDLANDS COMMUNITY MUSIC ASSOCIATION INC		San Bernard	1	\$10,000	\$0
TOTAL:					\$6,336,703	\$4,641,075

TAB L

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Sarah García, Arts Programs Specialist
Josy Miller, Arts Programs Specialist

Re: Addendum Arts Education Exposure, FY19-20 Program Recommendations

Program Specialist Notes:

Two of the panels that convened to review our Artists in Schools applications also reviewed one application each for the Arts Education Exposure program. One of these applications had been previously deemed ineligible, but after further review and consideration, it was included for consideration. The other application was meant to be adjudicated by the last Exposure panel but, because of a double conflict of interest declaration, had to be reviewed by a later panel.

Panel Overview

The first panel met in person in Sacramento on February 10 to February 12, 2020, and the second convened virtually from March 26 to March 30. The panels utilized the review criteria stated in the Arts Education Exposure guidelines and the 6-point ranking system. The first application was ranked a 5 (“Strong”) by the in-person peer review panel. The second application was ranked a 4 (“Good”) by the virtual panel.

Panelists

Panel 1: February 10 – 12, 2020

Rebecca Duran (she/her/hers, San Mateo) Rebecca Duran is a nonprofit leader, relationship developer, and education supporter with a passion for museums and youth programs. She has 15 years of nonprofit experience in direct service, management, and fundraising; three years of classroom teaching experience as a Teach For America Corps Member; and three years of writing/editing experience at nonprofit daily college newspaper, followed by six-month correspondent internship with The Boston Globe. She is a lover of museums of all kinds and have traveled near and far to experience art, science, and history museums. So many of her favorites are right here in California. Rebecca currently works for Hiller Aviation Museum in San Carlos. Her responsibilities include planning and executing an annual benefit gala; managing sponsorship and underwriting opportunities; cultivating, soliciting, and stewarding major donors; assisting with Board member recruitment and orientation; grant writing and reporting; and supervising the implementation of the membership program. Rebecca has a master’s degree in Management with an emphasis in Nonprofit Leadership from New England

College, and a B.S. in Print Journalism and a B.A. in Political Science, both from Boston University. She has also earned a California Teaching Credential.

Kim Garner (she/her/hers, Merced) Kim Garner was named Executive Director of Arts at University of California, Merced in summer 2019. In her new role, she is responsible for coordinating and promoting UC Merced's visual and performing arts activities, fundraising, community affairs and administrative aspects of a nascent and diverse arts program. Kim has an extensive arts background with over 15 years of museum, art administration and art education experience, including managing exhibitions and education programming for the Phoebe Hearst Museum of Anthropology at UC Berkeley, directing arts education programming for the Triton Museum of Art in Santa Clara and directing the curatorial program for the San Diego Historical Society's museums including their flagship museum in Balboa Park. A California Central Valley native, she began her career at the Fresno Metropolitan Museum of Art, History and Science where she came up through the ranks first as a museum registrar, then exhibition and collections curator and finally director of exhibition and education under, Director of the National Gallery, Kaywin Feldman. She earned both a BA and MA in Art from CSU Fresno.

Rachel Hull (she/her/hers, Alameda) Rachel Hull works with a team of talented artists and arts educators who serve elementary, middle and high schools and includes all ages programming at the theatre. Rachel was a member of the Lead Action Team for the Alliance for Arts Learning Leadership within Alameda County's Office of Education, is the Chair of the Berkeley Arts Education Steering Committee and past Board Member of AATE. Previously the Director of Education at Dallas Theater Center, she oversaw all education and community programs including Project Discovery, awarded the 2013 National Arts and Humanities Youth Program Award. In Dallas, Rachel led collaborations with arts and cultural organizations, school districts and arts organizations through the Informal Educators of Dallas County, and as an advisory to the Theatre Educators of North Texas. Outside of her work within regional theatre, Rachel mentors student teachers at UC Berkeley, and has taught/ presented at Southern Methodist University, the University of Texas, Educational Theatre Association, Dallas ISD, University of Houston's Center for Arts Leadership, Theatre Communications Group, American Alliance for Theatre Education, and National Guild for Community Arts Education.

Kristen Jacobson (she/her/hers, Marin) Kristen Jacobson is an arts leader, educator, and program designer dedicated to the accessibility of arts education for diverse populations. As of the fall of 2019, she is the Executive Director at Youth in Arts in Marin County. Recently, she was the Managing Director of Education at Alonzo King LINES Ballet, where she led initiatives to expand LINES' programs that promote individuality, creativity and communication through dance and movement learning. Under her leadership, LINES education programs experienced significant expansion, growth, success, and impact. She also serves on the Board of Directors of the Arts Educators Alliance of the Bay Area as well as San Francisco Unified School District's Arts Ed. Master Plan Advisory Committee. Previously, Kristen served as the Youth & Community Programs Manager for Hubbard Street Dance Chicago where she was responsible for developing and implementing Hubbard Street's Youth Dance Program from its inception, managing school partnerships, teaching artist development, family programming as well as partnerships with major cultural institutions across the city of Chicago. She holds a BA from

Point Park University's Conservatory of Performing Arts and an MA from Columbia College in Chicago.

Panel 2: March 26 – 30, 2020

Gema E. Cantu (she/her/hers, Alameda) Since 2016, Gema Cantu has been working at Hip Hop for Change Inc, a 501(c)(3) organization that utilizes hip-hop and its culture for positive self-expression for under-resourced youth. She has fund-raised over \$30,000 through canvassing by delivering cross-cultural communication in various districts in the Bay Area. Through our grassroots program, Gema daily contributed to over 30 conversations a day locally to build relationships within her community and involve the general public in social advocacy. In 2017, she was promoted to Administrator Director, where she would support their staff who are activists as well as maintain the day-to-day operations of the organization. Lastly, Gema is the second grant writer in Hip Hop for Change. She has received over \$30,000 in grant funding for creative cultural arts programs. Recent grant funders have been the City of Oakland (\$13,500), Marin Charitable (\$4,000), Akonadi Foundation (\$7,000), Guitar Center (\$500), Saint Lutheran's Church (\$3,000), and California Arts Council (\$16,200). With the awarded funding, their education program is active in several sites in the Bay Area, and local hip-hop artists are now being paid and trained to be teaching artists for marginalized Black and Brown students.

Melissa Gutierrez (she/her/hers, Sacramento) If you paid attention to the 2006 Alameda County Fair youth art section, you'll recognize Melissa's name from the "Best Watercolor" category, where I won \$100 and a big blue ribbon. If you missed that, you might have caught her chalk art at a local festival or biergarten recently. Between these appearances, though, Melissa has been busy—studying Picasso, Miró, Gaudi, Dali, and El Greco in Spain as part of her college art minor; or getting her MFA in fiction at the University of Arizona; or teaching kids how to draw and paint and turn what they thought were mistakes at first into awesome new parts of their drawings at Kidzart, an after-school arts program franchise and her side gig throughout her studies. Today, she works as a copywriter for Bukwild, a digital media agency rooted in Sacramento that operates on an international level when it comes to narrative strategy and art direction. She has just completed prerequisites for a master's degree in Art Therapy, aiming to begin that program this fall—because she believes that instead of a studio, she has a community (online and in town) to talk and create and express to make change in ourselves and our world.

Sen Mendez (they/them/theirs/he/him/his, Alameda) Sen Mendez, also known as Queen Sen, is a non-binary fat artist born and raised in Oakland, California. Currently teaching Oakland youth, Sen honors the ways art can be used to teach Oakland youth using visual arts as storytelling. Queen Sen creates visual storytelling through images of historical ancestors, large and brown bodies as a way to dismantle systematic oppression among Indigenous, Black, Fat and Transgender bodies. Queen Sen built their own art business in 2017 sharing their journey using relief printing as a form of therapy to cope with CPTSD and depression. Included in the 2019 Queer Ancestor Project Visual Exhibition, Queen Sen displayed their new prints where they have been challenged to develop their own visual storytelling with new carving techniques and their expression of large bodies taking up space using visual relief prints. Queen Sen has

given visual workshops for organizations such as Wellness in Action, Peacock Rebellion and large companies such as Facebook.

Tamaira Sandifer (she/her/hers, Sacramento) Tamaira Sandifer has been dancing and choreographing since the age of 7. Growing up in an impoverished community in Richmond, California, dance was a primary form of entertainment for her six-member family, as extracurricular activities were luxuries the single-parent family could not afford. There were no dance programs in her hood, so her dance studio became MTV and her dance masters Michael Jackson, Janet Jackson, Paula Abdul, and many others through music videos. She thrived in this tough environment, forcing her to grow in problem solving, creativity and innovation. These same giftings are used to impact the many cities she has planted roots in today. By the time she graduated high school, her passion for the arts created opportunities that compelled her out of the hood and into multiple successful entrepreneurial art-based careers. By 2000, Sandifer was married, raising two little girls, and decided to relocate to California's capital, Sacramento. She began volunteering in local churches, community centers and dance studios teaching urban arts. She quickly built a following that outgrew many of her volunteer spaces. She also developed the reputation as a no-nonsense coach who gets results from even the toughest of youth candidates. Her mission became clear, to impact as many youths as she could through the arts. In 2005, Ms. Tee's popularity demanded that she establish herself, and this mother of three started her dance business, Studio T Urban Dance Academy, and nonprofit 3.0, Inc. Studio T became the arts partner for school districts and after school enrichment programs all over Northern California interfacing with nearly 3,800 students in the course of a school year. They began to churn out Hollywood's most sought-after young dancers, including the 2016 winner of *So You Think You Can Dance?* Her graduates currently travel the world working with artists like Justin Bieber, JLo, Jabbawockeez, NappyTabs, Brittany Spears, Usher, Selena Gomez, Rihanna, Chris Brown, and many others. She won international and regional hip-hop dance titles as was voted "Best of Sacramento." Through her work with the juvenile Youth Detention Facility, she won "Volunteer of the Year." She added a family component called S.T.E.P. (Studio T Empowering Parents) and now offers free workshops that help dance families grow in family management learning skills like budgeting, debt freedom, meal planning, "How to Not Go Broke at Christmas," and much more.

TAB M

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Maya Austin
Arts Program Specialist

Re: Addendum-Arts and Public Media, FY19-20 Program Recommendations

Program Specialist Notes:

The application noted in the attached chart had been previously deemed ineligible, but after further review, the application was revisited for consideration to be reviewed by a peer-review panel. The Council previously voted on all other Arts and Public Media funding recommendations at their February meeting.

Panel Overview

On March 25, 2020, a three-member peer review panel convened virtually to rank 1 application. The panel utilized the review criteria stated in the Arts and Public Media guidelines and the 6-point ranking system. The application was ranked a “5” (strong), by the peer review panel. The panel was conducted in the same format as the in-person meetings.

Panelists

Melissa Wolfish (she/her/hers, Los Angeles) is the Institutional Giving Manager at KCRW, an award-winning public radio station and NPR affiliate based in Santa Monica, CA, where she oversees the station's portfolio of foundation, corporate, and government funders. Her passion for the arts, education, and community engagement are complemented her prior fundraising positions at Wayfinder Family Services, which provides a wide spectrum of services to individuals of all abilities, and the Los Angeles chapter of The Posse Foundation, which identifies high school students with extraordinary potential that may be overlooked by the traditional college admissions system.

Melissa received her Master of Education in Arts Education from the Harvard Graduate School of Education, after graduating from Oberlin College where she majored in creative writing. Melissa's lifelong appreciation and enthusiasm for the arts served as the roots for her

Agata Maruszewski (she/her/hers, Redding) joined Shasta County Arts Council in 2012. At the time, a recent graduate of Academy of Fine Arts in Poznan, Poland, she was thrilled to engage with an arts advocacy organization. Maruszewski has previously gained grant writing experience in the arts non-profit sector, and has interned at prominent museums in Poland. At Shasta County Arts Council, apart from performing the duties of the Executive Director, she curates and programs the Old City Hall gallery. She also oversees the operations of Shasta Community Access Channels - public access television station broadcasting three PEG

channels available to Charter subscribers in the Redding area. Agata holds a Master of Fine Arts degree in Sculpture, and Master of Fine Arts in Art Critique and Art Promotion.

Joel Garcia (he/him/his, Los Angeles) is an artist, arts administrator and cultural organizer with over 20 years of experience working transnationally with artists locally and in Latin America, organizing workshops, events and festivals in over 20 Mexican and Latin American cities. Currently, Joel is the Director of Programs & Operations at Self Help Graphics & Art and since 2010 has produced the Día de los Muertos Celebration, helping grow attendance and engagement with the local and international community. Joel has also developed art and organized community engagement activities for organizations such as the Dolores Huerta Foundation, UFW United Farm Workers, Tia Chucha's Centro Cultural, The John Anson Ford Amphitheatre, Japanese American National Museum, the Save Ethnics Studies Campaign in Arizona, Alto Arizona Campaign against SB1070, National Day Laborer Organizing Network, and the Cucapa Campaign for Ancestral Fishing Rights among others. As printmaker Joel has assisted with revitalizing the Professional Print Program at Self Help Graphics & Art by helping merge digital and analog techniques and pushing for more experimental processes. He recently presented a body of work at the Vincent Price Art Museum (July 2015) titled Tatewari. Joel currently serves as the co-chair for the California Endowment's Building Healthy Communities Boyle Heights #IAMPossible youth campaign.

FY19-20 APM Funding Recommendations-Addendum

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
APM-19-7876	CALIFORNIA COLLEGE OF THE ARTS		San Francisco	5	\$25,000	\$23,750

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$25,000

Total Award Recommendations
\$23,750

TAB N

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: Hilary Amnah
Arts Program Specialist

Re: Addendum Organizational Development & Professional Development,
FY19-20 Program Recommendations

Program Specialist Notes:

An additional staff panel convened to review or re-review applications in the Organizational Development and Professional Development categories for the following reasons:

- 1) Some applications were missed in the original panels because they had deadline extensions per statewide power outages (*OD only*).
- 2) Some applicants contested their application including a client list when previously deemed ineligible for a lack of consultant's client list (*OD only*).
- 3) Applicants deemed ineligible because of a lack of signatures on Letters of Agreement were reconsidered and reviewed (*OD and PD*).

Program Overviews

The purpose of the Organizational Development (OD) grant is to fund one-time consulting services to build arts and cultural organizations' capacity for sustainability and success. Examples of organizational development activities present in the applications included consulting services for website development; social media and marketing; earned-income strategies; program evaluation; and diversity, equity, and inclusion training. Other common areas of organizational development that applicants sought consulting services for were strategic planning and audits.

The purpose of the Professional Development (PD) program is to build arts and cultural organizations' capacity for sustainability and success through professional development activities for staff members, artists, arts administrators, arts educators, or board members of the applicant organization. The trend of applications consisted of requests to support the following professional development activities: registration for workshops, conferences and trainings; in-state travel for conferences and training; and on-site professional development workshops for staff.

Panel Overview

Organizational Development and Professional Development grant programs are reviewed by a staff panel in keeping with common practices among State Arts Agencies for small grants. It is a highly valuable experience for staff to understand the panel experience from the panelist's

perspective. It also leads to a more transparent work environment and cultivates a better understanding of the programmatic offerings of the California Arts Council.

Because there was only a total of 25 applications that needed to be reviewed across both programs, OD and PD applications were combined into a single additional staff panel. The panel included 23 OD applications and two PD applications. On March 13, 2020, CAC staff members Lariza Barcena, Reese Lee, and Laura Littlefield convened to rank the 25 applications. The panels reviewed the applications according to the review criteria stated in the guidelines of each program and the “Fund,” “Not Fund” ranking system.

A total of 17 Organizational Development applications were ranked “Fund,” and six were ranked “Not Fund.” Both of the two Professional Development applications reviewed were ranked “Not Fund.”

Panelist Bios:

Lariza Barcena (she/her/hers, Sacramento) Lariza Barcena is a Sacramento-based performer with background in event planning, social media, and cultural mediation. She holds a B.A. in Anthropology and Global Studies from UCLA, and an A.A. in Language Studies from American River College. Her native language is Italian, and she is fluent in English, Tagalog, and Ilocano. As a dancer, she has performed across the United States for NBA and NFL games with Boogie Monstarz and performance painter David Garibaldi. She started The Sleepy Foodie blog in early 2017 to highlight local restaurants and events. She also co-curates the Filipino Fork social media account for the Philippine National Day Association. When not performing and documenting her food escapades, Lariza is the Council Liaison at the California Arts Council.

Reese Lee (they/them/theirs/she/her/hers, Sacramento) Reese Lee is a student, writer and actor local to Sacramento. Across artforms, they are most drawn to those that combine the innate power of art with social analysis. As a student assistant at the California Arts Council, they have been amazed and humbled to learn about the spectrum of arts projects, organizations and movements budding, blooming, flourishing across the state. Reese is incredibly grateful for having been closely involved in the 2019-2020 grant adjudication process as a notetaker, and they are excited to continue finding inspiration through the impactful work of California artists on the path ahead.

Laura Littlefield (she/her/hers, Sacramento) Laura Littlefield is the Procurement and Policy Analyst for the California Arts Council. Before joining the Arts Council, she spent 12 years working in arts education mentoring teaching artists and administering arts education programs at the Sacramento Metropolitan Arts Commission. She began her career as a preschool teacher with Headstart, where she developed and delivered lessons with an emphasis on reading and math readiness integrated with the arts. In her spare time Laura engages in her own creative pursuits, including writing and painting.

FY19-20 OD & PD Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Total Grant Award Recommendation
OD-19-7186	OUTWORDS ARCHIVE INC		Los Angeles	FUND	\$5,000	\$5,000
OD-19-7191	BLUE SKY SUSTAINABLE LIVING CENTER		Santa Barbara	FUND	\$5,000	\$5,000
OD-19-7368	ITALIAN AMERICAN ART AND CULTURE ASSOCIATION OF SAN DIEGO		San Diego	FUND	\$5,000	\$5,000
OD-19-7679	San Jose Taiko		Santa Clara	FUND	\$5,000	\$5,000
OD-19-7765	WOMENS AUDIO MISSION		San Francisco	FUND	\$5,000	\$5,000
OD-19-7786	Quinteto Latino	InterMusic SF	San Mateo	FUND	\$5,000	\$5,000
OD-19-7809	Dept. of Shiny Objects	Fulcrum Arts	Los Angeles	FUND	\$5,000	\$5,000
OD-19-7837	IMMACULATE HEART COMMUNITY		Los Angeles	FUND	\$5,000	\$5,000
OD-19-7838	SCREAMFEST HORROR FILM FESTIVAL		Los Angeles	FUND	\$5,000	\$5,000
OD-19-7860	LUX ART INSTITUTE		San Diego	FUND	\$5,000	\$5,000
OD-19-7995	ISING SILICON VALLEY		Santa Clara	FUND	\$5,000	\$5,000
OD-19-8045	Project Level	Collective Impact	San Francisco	FUND	\$5,000	\$5,000
OD-19-8073	SACRAMENTO GUITAR SOCIETY		Sacramento	FUND	\$5,000	\$5,000
OD-19-8087	THE DANCE RESOURCE CENTER OF GREATER LOS ANGELES		Los Angeles	FUND	\$5,000	\$5,000
OD-19-8514	LATINO CENTER OF ART AND CULTURE		Sacramento	FUND	\$5,000	\$5,000
OD-19-9157	ARTOGETHER		Alameda	FUND	\$5,000	\$5,000
OD-19-9167	ALTERNATIVE THEATER ENSEMBLE		Marin	FUND	\$5,000	\$5,000
OD-19-6708	SF Urban Film Fest	Intersection for the Arts	San Francisco	NOT FUND	\$5,000	\$0
OD-19-6895	City of Laguna Beach		Orange	NOT	\$5,000	\$0
OD-19-7011	homeLA	Fulcrum Arts	Los Angeles	NOT	\$5,000	\$0
OD-19-7091	LASSEN COUNTY PERFORMING ARTS COUNCIL INC	Plumas County Arts Commission aka Plumas Arts	Lassen	NOT FUND	\$5,000	\$0
OD-19-7922	SF Juneteenth	African American Arts and Culture Center	San Francisco	NOT FUND	\$5,000	\$0
OD-19-8521	ARTS UNITY MOVEMENT		San Mateo	NOT	\$5,000	\$0
PD-19-6991	First Exposures	Tides Center	San Francisco	NOT	\$3,000	\$0
PD-19-7300	Peacock Rebellion	Social Good Fund	Alameda	NOT	\$3,000	\$0

TOTAL: \$121,000 \$85,000

Rank	Percent
FUND	100%
NOT FUND	0%

Total Request
\$121,000

Total Recommended
\$85,000

TAB O

California Arts Council | Public Meeting | 04/01/2020

Date: April 1, 2020

To: California Arts Council

From: J. Andrea Porras
Arts Program Specialist

Re: Addendum Reentry Through the Arts, FY19-20 Program Recommendations

Program Specialist Notes:

A special panel convened to re-review one Reentry Through the Arts application previously deemed ineligible after further consideration. The Council previously voted on all other Reentry Through the Arts funding recommendations at their meeting on February 5, 2020.

Program Overview

The Council approved the FY19-20 guidelines for the Reentry Through the Arts program on September 6, 2019.

Reentry Through the Arts supports arts and culture programs for adults who have been incarcerated within correctional institutions and reinforces the direct impact that arts and culture have on the health, welfare, and economic well-being of all Californians. By focusing on the principles of restorative justice, transformative justice, and reconciliation, Reentry Through the Arts elevates projects that utilize arts and culture as part of a holistic approach to supporting the successful transition of formerly incarcerated individuals back into their communities.

Although there was an increase of 34% in applications submitted from FY18-19, only two more applicants are being recommended for funding this season.

Panel Overview

The first panel met in person in Sacramento on December 10 to December 12, 2020, and the second convened virtually on March 30. The panels utilized the review criteria stated in the Reentry Through the Arts guidelines and the 6-point ranking system.

A total of 6 applications were ranked a 6 (“Exemplary”), 14 applications were ranked a 5 (“Strong”), eight were ranked a 4 (“Good”), and one was ranked a 3 (“Fair”) by the first panel.

At the second special panel convening, the application re-reviewed was ranked a 5 (“Strong”) by the panel.

Program Specialist Observations and Analysis

RTA panelists focused on program requirements in the guidelines, such as “The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and implementation of the project,” and “Projects should include culturally responsive approaches that are relevant to the participants and community that foster the principals of restorative justice.” These were among the standout areas of focus when assessing applications.

Panelists also felt appreciative of the opportunity to address “Equity and Accessibility” as a consciously and responsibly added review criterion. They felt that perhaps for the next year the CAC might consider separating them as two individual criteria, also adding more guidance and perhaps providing exemplary models.

Applications that ranked a 6 (“Exemplary”) were successful in addressing all of the review criteria, but particularly stood out in their approaches to impact, equity, and centering the narratives of persons of color and immigrants.

Some of the highlights of the applications ranked a 5 (“Strong”) by the panel included clear and concise budgets, inclusivity of stipends or salaries for returned citizens, restorative justice approaches, and the inclusion of wraparound services. Applications ranked a 4 (“Good”) showed potential but demonstrated slightly less robust strategies for inclusion than evident in those ranked a 5. The application that ranked a 3 (“Fair”) left the panel with significant questions regarding many of the review criteria.

Panelists

Panel 1: December 10-12

Idris Ackamoor (he/him/his, San Francisco) Idris Ackamoor is a composer, actor, tap dancer, administrator, and director. He is the Founder of the San Francisco performance company CULTURAL ODYSSEY and the Founder, Artistic Director of the legendary jazz and world music ensemble IDRIS ACKAMOOR & THE PYRAMIDS. Mr. Ackamoor just received a \$50,000 Composer Commission presented by the Gerbode Foundation. In December 2016 Idris received a THEATRE BAY AREA LEGACY AWARD presented to individuals that have made “extraordinary contributions to the Bay Area theatre community.” In 2015 he received THE SUI GENERIS FOUNDATION Achievement Award for “one of a kind contribution, which benefit society in unique ways”. He has been honored with TWO Lifetime Achievement Awards for his extraordinary musical and theatrical contributions. The most recent was presented in January 2012 by the renowned BBC radio personality Gilles Peterson at the Worldwide Awards Show in London. In 2003 San Francisco’s historic magazine, The San Francisco Bay Guardian, presented Idris with his first.

Gerald Garth (he/him/his, Los Angeles) Gerald Garth currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities,

called “Your Story, Your Words.” Garth is also Board Treasurer with Christopher Street West/ LA Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color. As a representative of the communities I serve, I understand very directly the needs and nuances of LGBTQ people and people of color. More particularly, I understand the need for intentional diversity and inclusion for serving these communities and the need for allyship and education to and for groups one might not represent.

Dr. Jeanette Jackson (she/her/hers, San Bernardino) Dr. Jeanette Jackson founded a nonprofit arts organization in 1998 that preserves and presents the rich culture of Africa through the arts. She recently completed her doctoral studies and is very interested in getting back to providing more service to the community. She has served as a panelist before and finds it satisfying to learn about the amazing work happening in our state. Dr. Jackson is an active member of the community and wants to ensure that the voices of the citizens most in need are being heard. She was raised in a historically underrepresented community. She works currently in the prison system and sees the most extreme side of what happens when our communities are not healed or serviced. She is committed to making a difference and ensuring that the arts are used in these communities as a place of healing, reconnection and discovery.

Ron P. Muriera (he/him/his, Santa Clara) Ron P. Muriera has over 20 years of experience and knowledge as an arts and cultural administrator, performing artist, community activist, educator, historian, consultant, and advocate for underrepresented populations in the San Francisco Bay Area, California and nationwide. My work is focused on issues of racial, social and economic justice, arts and culture, and educational equity. Through RPM Consulting, I support the mission of arts/cultural organizations and educational institutions through strategic planning. I currently volunteer in the following positions: Arts Commissioner on the City of San José Arts Commission, currently serving as the Vice Chair, and previously Chair of the Arts Commission’s Public Art Committee; trustee with the California History Center at De Anza College; Board Vice President for California Arts Advocates and its sister organization, Californians for the Arts, and recently appointed to the advisory board of the Global Artists Creative Collaboration for Empowerment. I hold professional membership with Americans for The Arts, American Evaluation Association, and Grant Professionals Association. I have a BA in Humanities from New College of California and am a graduate of the American Conservatory Theater in San Francisco.

Amy Melissa Reed (they/them/theirs/she/her/hers, Placer) Amy Melissa Reed is an artist and the founding director of Ma Series Arts, an organization supporting womxn in live arts. Their work as an artist has led them to multidisciplinary collaborations and experiences with many different roles as educator, organizer, advocate, and producer. As a native two-spirit artist, they learned from elders and community members at a young age to be aware of obstacles and to work around them with community spirit and how to remain open. We recently founded a nonprofit to support womxn in the arts. We are a queer of color led organization. They have learned to develop and share a practice of listening to create awareness and deepen an understanding of creative freedom, resilience, and restoration. They are a vocal and string artist who often co-collaborates with Jazz, Folk, avant garde musician creatives in a devised

way, cultivating site-specific original works throughout California and internationally as well. They also collaborate with their peers of M.A. Arts in offering Indigenous song and percussion creations as an intention-based practiced of honoring the original California people's prior to producing talent from around the world that come to Sacramento via Atlanta, Texas, the Bay, and Ireland. They have been celebrating and leading cultural bridge intersections in the Sacramento and Auburn area since the '90s.

Panel 1: March 30, 2020

Gerald Garth (he/him/his, Los Angeles) Gerald Garth currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called "Your Story, Your Words." Garth is also Board Treasurer with Christopher Street West/ LA Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color. As a representative of the communities I serve, I understand very directly the needs and nuances of LGBTQ people and people of color. More particularly, I understand the need for intentional diversity and inclusion for serving these communities and the need for allyship and education to and for groups one might not represent.

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learned to develop and share a practice of listening to create awareness and deepen an understanding of creative freedom, resilience, and restoration. They are a vocal and string artist who often co-collaborates with Jazz, Folk, avant garde musician creatives in a devised way, cultivating site-specific original works throughout California and internationally as well. They also collaborate with their peers of M.A. Arts in offering Indigenous song and percussion creations as an intention-based practiced of honoring the original California people's prior to producing talent from around the world that come to Sacramento via Atlanta, Texas, the Bay, and Ireland. They have been celebrating and leading cultural bridge intersections in the Sacramento and Auburn area since the '90s.

FY19-20 RTA Funding Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
RTA-19-6655	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	6	\$50,000	\$50,000
RTA-19-7546	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		Fresno	6	\$50,000	\$50,000
RTA-19-8111	HOMEBOY INDUSTRIES		Los Angeles	6	\$50,000	\$50,000
RTA-19-8591	ASIAN PRISONER SUPPORT COMMITTEE	CHINESE FOR AFFIRMATIVE ACTION	Alameda	6	\$50,000	\$50,000
RTA-19-8453	KITCHENS FOR GOOD		San Diego	6	\$47,575	\$47,575
RTA-19-7603	STREET SYMPHONY PROJECT INC		Los Angeles	6	\$50,000	\$50,000
RTA-19-7937	ACTORS GANG INC		Los Angeles	5	\$50,000	\$47,500
RTA-19-7615	EMBODIMENT PROJECT		San Francisco	5	\$50,000	\$47,500
RTA-19-6593	FRIENDS OUTSIDE IN LOS ANGELES COUNTY		Los Angeles	5	\$50,000	\$47,500
RTA-19-8423	KALA INSTITUTE		Alameda	5	\$50,000	\$47,500
RTA-19-8698	STRINDBERG LABORATORY		Los Angeles	5	\$18,692	\$17,757
RTA-19-7481	COMMUNITY WORKS WEST INC		Alameda	5	\$50,000	\$47,500
RTA-19-8681	OUTSIDE THE LENS		San Diego	5	\$50,000	\$47,500
RTA-19-7078	STARFISH STORIES INC		Los Angeles	5	\$50,000	\$47,500
RTA-19-7946	SUCCESS CENTER SAN FRANCISCO		San Mateo	5	\$50,000	\$47,500
RTA-19-6982	ELLAS FOUNDATION		Los Angeles	5	\$49,783	\$47,294
RTA-19-7529	LENORA LEE DANCE	Asian Pacific Islander Cultural Center	San Francisco	5	\$50,000	\$47,500
RTA-19-6775	MUSICIANS FOR EDUCATION INC		San Diego	5	\$18,500	\$17,575
RTA-19-7756	OPTIONS RECOVERY SERVICES		Berkeley	5	\$16,500	\$15,675
RTA-19-8584	PLAYWRIGHTS PROJECT		San Diego	5	\$30,000	\$28,500
RTA-19-8120	TEATRO DE LAS AMERICAS INCORPORATED		Ventura	5	\$15,530	\$14,754
RTA-19-8506	GIVE A BEAT FOUNDATION		Orange	4	\$14,784	\$13,306
RTA-19-8661	COLLAGE DANCE THEATRE		Los Angeles	4	\$50,000	\$45,000

Rank	Percent
6	100%
5	95%
4	90%
3	0%
2	0%
1	0%

Total Requests
\$1,296,217

Total Award Recommendation
\$1,181,303

RTA-19-8147	THE H E ART PROJECT		Los Angeles	4	\$50,000	\$45,000
RTA-19-7799	THEATRE FOR CHILDREN INC		Sacramento	4	\$50,000	\$45,000
RTA-19-8569	TIA CHUCHAS CENTRO CULTURAL INC		Los Angeles	4	\$50,000	\$45,000
RTA-19-7551	FRESNO METRO BLACK CHAMBER OF COMMERCE	Fresno Arts Council	Fresno	4	\$50,000	\$45,000
RTA-19-8196	HOUSING WORKS		Los Angeles	4	\$49,340	\$44,406
RTA-19-7892	OLD GLOBE THEATRE		San Diego	4	\$35,513	\$31,962
RTA-19-7746	MUCKENTHALER CULTURAL CENTER FOUNDATION		Orange	3	\$50,000	\$0

TOTAL: \$1,296,217 \$1,181,303

TAB P

California Arts Council | Public Meeting | 04/01/2020

Giant of Chicano culture, Santa Paula's Xavier Montes dies

Stacie N. Galang, Ventura County Star Published 12:31 p.m. PT Feb. 11, 2020



Xavier Montes pauses at a mural in downtown Santa Paula in 2015. (Photo: JOSEPH A. GARCIA/STAR FILE PHOTO)

A giant of Chicano culture whose love of music and art influenced generations in his native Santa Paula and far beyond died Thursday after a prolonged illness. Xavier Montes was 67.

Known to many as Big X, Montes was raised by his aunt in this citrus-growing hub. He graduated from Santa Paula High School in 1970 and earned a bachelor's degree in studio art from UC Santa Barbara with a teaching credential, according to his own biography and accounts from friends and family.

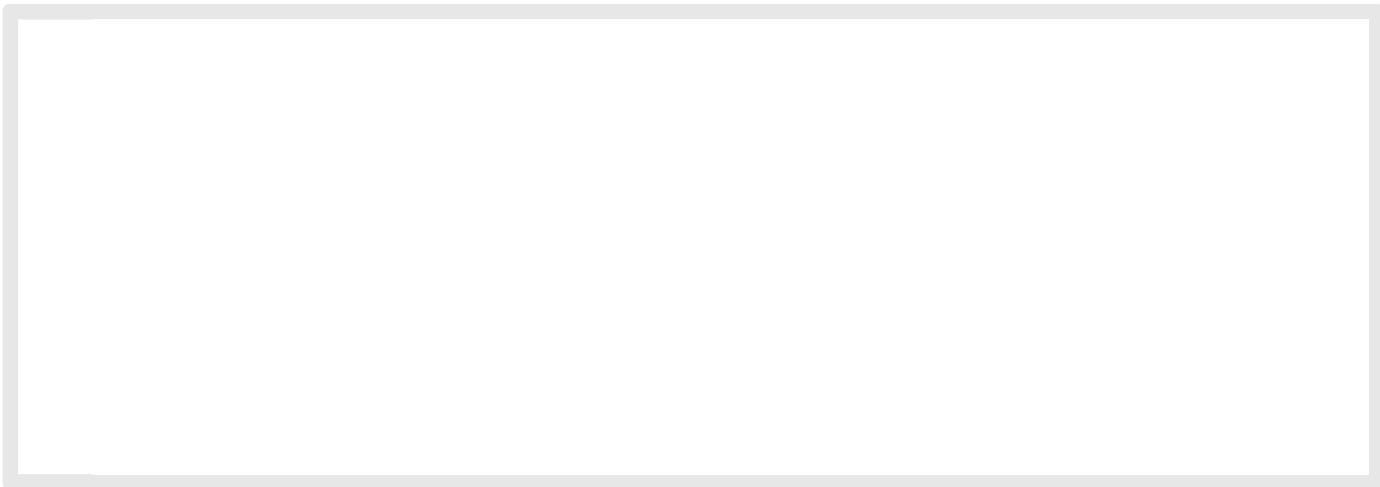
In past interviews, Montes described himself as a musician from childhood who sang himself to sleep. As a youth, he learned to play the guitar and loved rock 'n' roll music, playing in bands like the Homeboys.

While living in Santa Barbara in the '70s, he found the instrument that would be his inspiration.

More: [Residents voice support for Highway 126 site as future home of Santa Paula Hospital. \(/story/news/local/2020/02/07/santa-paula-hospital-new-location-highway-126-support-residents/4628205002/\)](/story/news/local/2020/02/07/santa-paula-hospital-new-location-highway-126-support-residents/4628205002/)

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"When I walked down that hallway and I saw and heard that harp being played in person, my life changed forever," Montes said in a 2015 video for The Star.

He fell in love with the sort of folk harp beloved in the music of Mexico's Veracruz region. In his nearly seven decades of life, he played in a number of bands and groups and released three albums, including his most recent CD, "Amor, Amor."

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He adopted the *guayabera*, the dress shirt he wore for performances, in his everyday life and together with a Panama-style hat created a signature look.

Lorenzo "Lencho" Moraza met the artist and musician through his brothers in the mid-1970s when they played in Chicano bands like Conjunto los Perros. They sang about the farmworker struggle and channeled their music into the ballads of *corridos*; the romantic songs of *boleros*; and through *jorachos*, the folk music of Veracruz, among others.

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Most recently Moraza and Montes played in the ensemble Trio de Colores.

"I'm going to miss him dearly," Moraza said. "I like to think that he was a family member. That's how close we've been."

Chicano art

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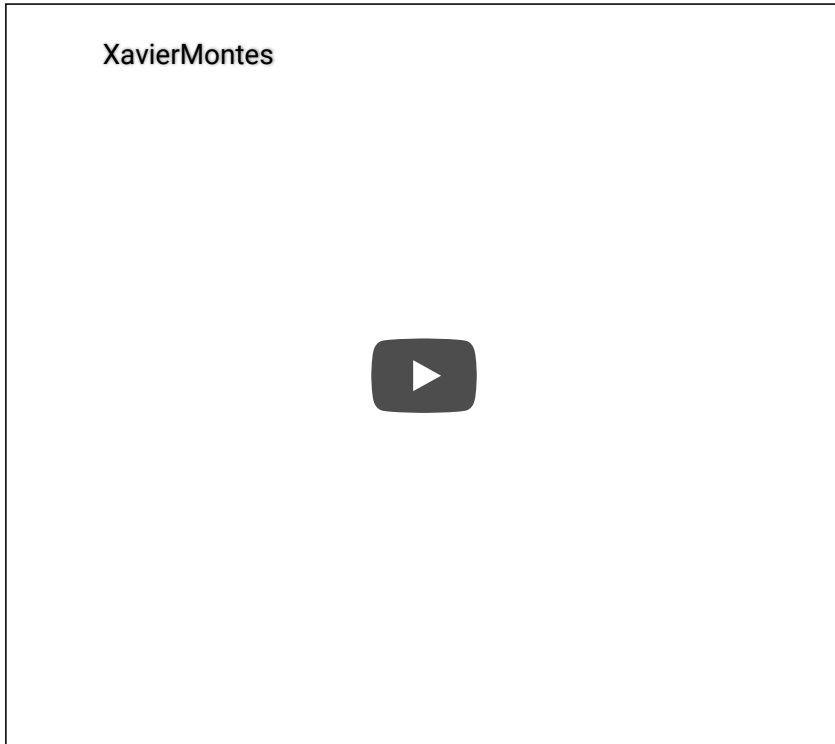


[A self-described Chicano artist \(http://archive.vcstar.com/lifestyle/artistic-touch-big-x-reaches-out-through-art-and-music-ep-368601954-349213711.html/\)](http://archive.vcstar.com/lifestyle/artistic-touch-big-x-reaches-out-through-art-and-music-ep-368601954-349213711.html/), Montes created works that depict farmworkers and traditional Mexican musicians, sometimes on their own or combined with imagery of the Aztecs and Our Lady of Guadalupe. He received an artist-in-residence grant from the California Arts Council in 1984-1987.

Montes worked for years at Santa Paula's Blanchard Community Library and mentored generations of children through art and music programs he founded.

In the '90s, Montes worked with at-risk youths and created the mural on Chino's Market on 12th Street, near Our Lady of Guadalupe Church, Moraza said. A portion of the mural reads "Xavier's Library."

In 1994, Montes founded the De Colores Art Show that featured pieces heavily influenced by figures such as Cesar Chavez and Dolores Huerta. He also worked with children in music programs across the region, including his own De Colores Studio and Inlakech Cultural Arts Center in Oxnard.



For his efforts, the community honored him with awards. He received the Cultural Arts Latino Leadership award from El Concilio del Condado de Ventura in 1999, citizen of the year in 2004 by the Santa Paula Chamber of Commerce and a Paul Harris Fellow by the Santa Paula Rotary Club in 2007.

"I think that was his passion – giving of himself to make the world a better place," said daughter Anica Walls.

He was a "free spirit," she said. Her father chose to live a simple life and focused his energy on sharing his love of art and music with others.

"He did things that made his heart feel good," Walls said.

She will remember her father most for his giving.

More: [Public auction scheduled to sell Santa Clara Waste Water facility \(https://www.vcstar.com/story/news/local/communities/santa-paula/2020/02/07/public-auction-scheduled-sell-site-2014-chemical-explosion/2860242001/\)](https://www.vcstar.com/story/news/local/communities/santa-paula/2020/02/07/public-auction-scheduled-sell-site-2014-chemical-explosion/2860242001/)

Jennifer Heighton, Santa Paula Art Museum's executive director, said Montes' founding of the De Colores Art Collection reflects the local Hispanic and Latino experiences and traditions. The museum played host to many of the art shows over its 25-year run.

She praised Montes for his commitment to the community and especially the youth.

"He was an amazing artist, musician, curator and mentor," she said in a statement. "Xavier helped young people develop their skills and talents as artists. In his De Colores Studio, he taught students not only how to play music but to also appreciate their culture."

The as **4 free articles left. Only \$1 for 3 months. Save 97%.** | ^ Moraza said. De Colores started as one-day shows and grew to include artists from

"It was an extraordinary event," Moraza said of De Colores. "That brought artists from all over the Southwest."

Montes was 'so giving of his time'

Montes' partner Vanessa Acosta met him seven years ago in the art and music scene in Los Angeles and later moved to Santa Paula.

Acosta said Montes brought artists from Los Angeles to Santa Paula and vice versa. The art shows captured his culture and in recent years raised awareness about injustices, she said.

"It crossed borders, county borders, you know," she said of his work to bring artists together.



Xavier Montes watches students play guitar while working with the Inlakech Cultural Arts Center's "Angels with Harps" program in 2015. (Photo: JOSEPH A. GARCIA/STAR FILE PHOTO)

Acosta said Montes continued to oversee his children's music program until last week, when he was admitted to the hospital.

"He made sure that each child had a guitar," she said. "He always made sure they were doing homework and did music."

Moraza, the former principal at Renaissance High School, said Montes' generosity will be sorely missed.

Behind the scenes, Montes donated hours and hours of time playing music for community groups, at funerals and school events.

"I used to hire him to come and teach art classes for students," Moraza said. "I would pay him for an hour, and he would stay for three hours. He was so giving of his time."

In addition to his daughter and Acosta, Montes leaves behind his son Robert Montes, his sisters Lola Mendez and Alice Montes, brothers Victor Montes and David Montes, his grandsons Dante and Gregory Walls and many nieces, nephews and friends.

A funeral Mass is planned at noon March 20 at Our Lady of Guadalupe Church, 427 N. Oak St., Santa Paula. For more information, visit www.santapaulafuneralhome.com (<https://www.santapaulafuneralhome.com/>).

Read or Share this story: <https://www.vcstar.com/story/news/local/2020/02/11/xavier-montes-influence-chicano-culture-santa-paula-dies/4696213002/>



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CELEBRITIES

'So You Think You Can Dance' runner-up Danny Tidwell dies at 35: 'Can't believe this is real'

[Hannah Yasharoff](#) USA TODAY

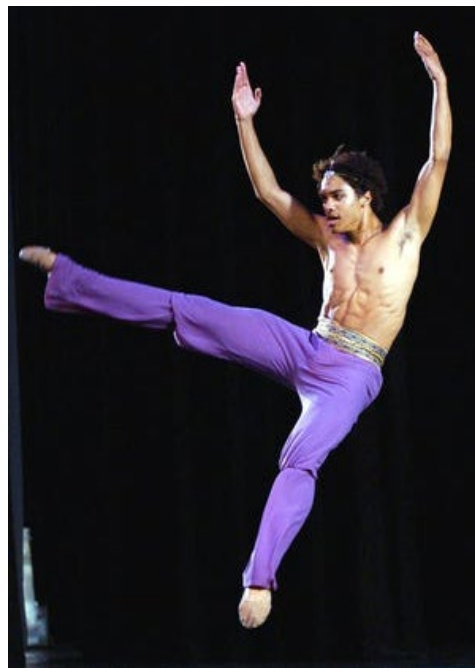
Published 1:16 p.m. ET Mar. 8, 2020 | Updated 5:37 p.m. ET Mar. 8, 2020

Danny Tidwell, a former "[So You Think You Can Dance](#)" contestant who finished in second place in 2007, has died at 35.

Tidwell's brother, Travis Wall, confirmed his death in an Instagram [post](#) Saturday, announcing his heart was broken because "yesterday I lost a brother" and asking that his followers "pray for my mom and my family during this difficult time."

"I'm not ready. But I never think I will be. Because I can't believe this is real. I can't believe you're gone," Wall wrote. "You were more than my brother. You were my inspiration. I idolized you growing up. Wanted to dance just like you. Wanted to be you!"

David Benaym, Tidwell's husband and a



Danny Tidwell performs a leap in his pas de deux from "Le Corsaire" on June 26, 2002, in Jackson, Miss., during Round 3 of the USA International Ballet Competition. *ROGELIO SOLIS, AP*

journalist for i24 News, wrote that he was "devastated" to lose "the love of my life," who died Friday night in a car crash "while his friend was driving him home from work."

"We were so lucky to have him, life was so challenging for him," Benaym wrote. "But he was a warrior, and he came back standing, always. We loved each other so much, he was and always will be family. He made me the happiest for so many years."

Choreographer/actress Debbie Allen, a guest judge on Tidwell's "SYTYCD" season, mourned Tidwell on Instagram, calling him "our beautiful dancing genius" and a "Prince amongst Paupers."



"So You Think You Can Dance" top 10 dancer Danny Tidwell fields questions from the media during the Television Critics Association's summer sessions on July 22, 2007. *Gus Ruelas, ASSOCIATED PRESS*

"We will always speak your name with love and respect," she wrote. "See you on the other side."

Tidwell grew up dancing at an after-school program in Virginia, where his teacher, Denise Wall, noticed that he hadn't been registered for school and was left unsupervised for long periods of the day, according to a 2007 interview she gave to

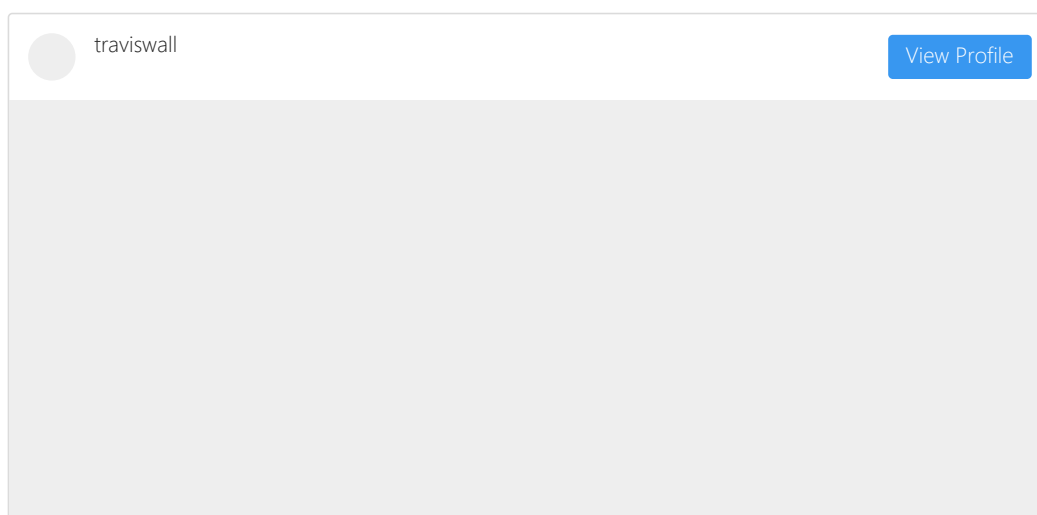
The Virginian-Pilot.

Lauren Gottlieb (from left), Danny Tidwell, Dominic Sandoval and Jaimie Goodwin from TV's "So You Think You Can Dance," after performing live with the other finalists at Rose Garden arena in Portland. *Chris Ryan, Corbis Via Getty Images*

Wall later obtained legal guardianship of Tidwell and he began calling her four sons, Travis, Scotty, Tyler and Shannon, his brothers. Travis, who is five years younger than Tidwell, finished in second place during the 2006 season of "So You Think You Can Dance." (He's since returned to the show as a choreographer and mentor.)

It was watching his younger brother during a "Dance" tour performance that Tidwell realized he wanted to pursue the same dream.

"At Madison Square Garden, Danny looked at me with tears in his eyes and said, 'I want to do that,' " Denise told The Virginian-Pilot. " 'My brother's up there on that stage, dancing and living, and I want to do that.' "



[View More on Instagram](#) traviswall

My heart is broken. Yesterday I lost a brother . And we all lost a gift. I'm not ready. But I never think I will be. Because I can't believe this is real. I can't believe you're gone. You were more than my brother. You were my inspiration. I idolized you growing up. Wanted to dance just like you. Wanted to be you! I wish I could jump in your arms again like we used to when we were kids and onstage dancing. We will all remember the joy and passion you brought to everyone you came in contact with through out your journey. A journey cut to short. You are a legend. And I love you so much Danny. Rest In Peace my brother. I can't believe I'm even typing this . Please pray for my mom and my family during this difficult time. 💎💎💎💎💎

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"Do that" he did: Tidwell auditioned the following season and made it to the finale, where he came in second to Sabra Johnson.

“What terrible news. Danny was easily one of the best dancers we have ever had on 'SYTYCD,' " Nigel Lythgoe, co-creator and executive producer of "So You Think You Can Dance," told USA TODAY in a statement. "To hear he lost his life is heartbreaking. On behalf of everyone at 'So You Think You Can Dance,' we send our deepest condolences to Travis, Denise and his entire family.”

"I wish I could jump in your arms again like we used to when we were kids and onstage dancing," Wall added in his Instagram post. "We will all remember the joy and passion you brought to everyone you came in contact with through out your journey. A journey cut to short. You are a legend. And I love you so much Danny. Rest In Peace my brother. I can't believe I'm even typing this."