

## NOTICE OF PUBLIC MEETING

**Thursday, January 25, 2018  
10 a.m. to 4:00 p.m.**

**OC Music & Dance Center  
17620 Fitch Ave., Suite 160  
Conference Room A&B  
Irvine, CA 92614  
(949) 386-8336**

- |   |                       |
|---|-----------------------|
| 1. Call to Order<br>Welcome from venue  | D. Harris<br>R. Stein |
| 2. Performance (TBA)  |                       |
| 3. Roll Call and Establishment of a Quorum  | L. Barcena            |
| 4. Approval of Minutes from November 30, 2017 ( <b>TAB 1</b> )  | D. Harris             |
| 5. Chair's Report ( <b>TAB 2</b> )  | D. Harris             |
| 6. Director's Remarks   | A. Bown-Crawford      |
| 7. Council Verbal Bios  | D. Harris             |
| 8. Deputy Director's Report ( <b>TAB 3</b> )<br>a) Budget Overview<br>b) F.Y. 2016-2018 Grant Actuals   | A. Kiburi             |
| 9. Public Comment (may be limited to 2 minutes per speaker)   |                       |
| 10. <i>Voting Item</i> : Approval of Professional Development Grant Ranking and Awards ( <b>TAB 4</b> ) | J. Bonillo            |
| 11. <i>Voting Item</i> : Spring 2018 Panel Pool Additions ( <b>TAB 5</b> )                              | A. Kiburi             |
| 12. Break: Council Members Paperwork  |                       |
| 13. Cultural Pathways Grantee Presentation  | TBA                   |

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|--|--------------|
| 14. <i>Discussion Items (TAB 6)</i>  | D. Harris    |
| a) Grant Matching Fund and Budget Requirements   |              |
| b) Fiscal Sponsor Requirement  |              |
| 15. <i>Voting Items:</i>   | J. Devis     |
| 1. Nomination and Election of 2018 Chair   |              |
| 2. Nomination and Election of 2018 Vice Chair  |              |
| 16. <i>Update Items: Keep Arts in Schools Voluntary Contribution Fund and Arts License Plate (TAB 7)</i> | C. Fitzwater |
| 17. Legislative Overview for Council - Part III  | K. Margolis  |
| 18. Future Agenda Items  | D. Harris    |
| 19. <i>Voting Item: Council Meeting Calendar</i>   | N. Lindo     |
| 20. Adjournment  | D. Harris    |

**Notes:**

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

*All copies are drafts until approved by the Council*

**MINUTES OF PUBLIC MEETING**

**Thursday, November 30, 2017  
10:00 a.m. to 2:40 p.m.**

**E. Claire Raley Studios for the Performing Arts  
2420 N Street  
Sacramento, CA 95816  
(916) 823-5078**

**PRESENT:**

Council Members

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

*Council Members absent: Christopher Coppola, Juan Devis, Jaime Galli, Rosalind Wyman*

Arts Council Staff

Ayanna Kiburi, Interim Executive Director  
Caitlin Fitzwater, Director of Public Affairs  
Shelly Gilbride, Programs Officer  
Kristin Margolis, Director of Legislative Affairs  
Debra Waltman, Director of Administrative Services  
Hilary Amnah, Arts Program Specialist  
Jaren Bonillo, Arts Program Specialist  
Jason Jong, Arts Program Specialist  
Josy Miller, Arts Education Program Specialist  
Andrea Porras, Arts Program Specialist  
Stephanie Anderson, Arts in Corrections Program Manager  
Kimberly Brown, Public Affairs Specialist  
Wendy Moran, Graphic Designer  
Mariana Moscoso, Arts in Corrections Program Analyst  
Lariza Barcena, Administrative Analyst  
Kala Kowtha, Information Technology Specialist  
Nicole Sanchez, Procurement and Contract Analyst  
Bintou Coulibaly, Senior Accounting Officer

Yurika Jimenez, Accountant I  
Jared Hamlin, Accountant I

Invited Attendees

Megan Wygant, Executive Director, E. Claire Raley Studios for the Performing Arts  
Katharine Hayward, Ph.D., Director of Research and Evaluation, National Arts and Disabilities Center

Other Attendees / Members of the Public

Tomas Benitez, Latino Art Network and Latino Center for the Arts and Culture  
Ruth Chase, Nevada County Arts Council  
Rich Beckermeyer, Beckermeyer Visuals  
Vicki Boyd, Black Women Organized for Political Action  
Heather Llewellyn, Michael Llewellyn Photography  
Eliza Tudor, Nevada Arts Council  
Scott Heckes

**I. Call to Order and Welcome from Venue**

The Chair called the meeting to order at 10:20 a.m.

At 10:21 a.m., the Chair introduced Megan Wygant, the Executive Director of E. Claire Raley Studios for the Performing Arts (CLARA), who provided a background on the nonprofit organization. Wygant explained that CLARA is a new business model in the Sacramento cultural fabric. The building was built in 1921 as a school and was closed in 2012. In 2016, CLARA was established and now houses arts organization tenants as well as providing arts education services for 1,400 students of the Sacramento Unified School District. By offering a reduced rent rate, the tenants are able to invest their budget toward their programs. Wygant added that the past 18 months have been successful and CLARA looks forward to implementing more programs in the future.

**II. Performance from Casa de Brazilian Folkloric Arts of Sacramento**

Fitzwater introduced Casa de Brazilian Folkloric Arts of Sacramento, a nonprofit organization that strives to expose Brazilian folkloric arts to communities anywhere. The organization is led by Mestre Caboclinho, who has 40 years of experience in the art and is a certified master of Brazilian capoeira. The organization is a California Arts Council grantee and, with its support, is able to provide access to arts in underserved communities and organize the Brazilian Day Sacramento Street Festival. The group gave a demonstration of the Maculelê and capoeira dances.

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

Harris and Kiburi acknowledged the California Arts Council staff present at the meeting. Barcena took the roll at 10:41 a.m. and a quorum was established.

**IV. Approval of Minutes from September 19, 2017**

At 10:42 a.m., Baza moved to approve the minutes from September 19, 2017. Beasley seconded.

Kiburi provided an update on follow-up items stated in the previous meeting minutes:

- Page 4, creating a timeline chart with application deadlines: An updated Programs flyer was brought to the current meeting. Workshops have been planned for December 13 in Visalia, San Bernardino, and Joshua Tree.
- Page 5, insurance coverage for the artists: no updates.
- Page 6, clarification on in-kind matches: The staff developed an informational document on in-kind matching that is linked to the applications.
- Page 9, the use of the terms “underserved” and “at-risk”: Staff and the Programs Committee thoroughly discussed “underserved” in relation to Local Impact program. The staff, Programs Committee and Equity Committee will continue to research asset-based language.
- Page 10, identifying how grants impact grantees: Programs staff will be conducting final report analysis in the coming months (after the grants launch), and will be able to report what the impact of the Professional Development program has been.
- Page 10, technical assistance to State-Local Partnership applicants: Training and understanding around equity is a priority and is currently being addressed in the Equity Committee.
- Page 11, providing technical assistance to organizations who scored low on SLP applications: The staff and Programs Committee is considering a site-visit protocol for SLPs as well as a convening for SLPs to network and learn together.

At 10:48 a.m. the Chair called for the vote. The motion passed 7-0.

#### **V. Chair’s Report**

Harris thanked the Council for the hard work performed during his tenure as Chair.

#### **VI. Interim Director’s Report**

Kiburi read her report provided in the Council book.

#### **VII. Grant Guidelines 2017-2018 – Voting Items**

Beasley introduced the members of the Programs Committee: Council member Baza, Programs Officer Dr. Gilbride, and Interim Executive Director Kiburi.

#### **Corrections and Additions**

- The date of the memo in Tab 4 is November 30, 2017.
- Local Impact in Tab 6 contains an addition on in-kind matches with detailed instructions and a web link to access additional information.
- Local Impact’s program deadline is March 18, 2018.
- In Tab 8, the Reentry Through the Arts program deadline is March 22, 2018.
- In Tab 9, Page 9 of the Statewide and Regional Networks program: California Arts Council does not support or contribute to lobbying activities.

*A) Arts and Public Media*

ACTION ITEM: Gallegos moved to give staff authority to fine-tune and publish the Arts and Public Media guidelines as documented in Tab 5.

Baza stated that all application requests in FY17-18 cannot exceed 50 percent of an organization's total operating revenue from the last completed fiscal year with a maximum request amount of \$18,000. In FY16-17, the maximum amount requested by applicants was \$15,000 and the average award granted was \$12,652. Baza added this grant program supports Pillar I of the CAC Strategic Plan, which is building public will and resources for the arts in California.

Gallegos asked for clarification on the funding restrictions rule outlining that fiscal sponsors are not allowed in this program. Gallegos added there was previous discussion on changing language to allow small organizations to benefit from fiscal sponsors. She emphasized that there are current young organizations in new media outlets that do not possess nonprofit status.

Gilbride replied that no significant changes were made from last year's program guidelines. The specific limitation was created to avoid the grant program from supporting individual media projects as opposed to media organizations.

Gallegos stated her concern with equity, adding that the limitation may prevent smaller organizations from applying. Gilbride replied that media organizations tend to have larger budgets compared to the arts organization, where an operational fund of \$75,000 may be considered a small organization in media. Fitzwater added that, per the program guidelines, the grant panel focuses on impact rather than size when awarding grantee; many small organizations were highly ranked in the FY16-17 process.

Gallegos thanked the staff for the addition of the in-kind match description. She expressed concerns on the requirements for third-party matching in-kind funds, and the possibility of not complying with the Code of Federal Regulations, CFR 200.306, on cost sharing or matching. Gilbride replied the CAC language is based off of the National Endowment for the Arts, the CFR, and the Financial Accounting Standards Board. Gilbride clarified the regulations regarding in-kind matching.

Oliver suggested scheduling a time for all Council members to discuss program guidelines as opposed to relying on committee reports.

Kiburi replied all suggestions can be applied to the future grant application process if the Council agrees to do so.

Kiburi recommended the Council request to revisit the CAC language and policy on matching funds for the future if they find it important to do so. Oliver suggested revisiting the language to clarify it. Gallegos suggested clarifying the language for fiscal sponsors further by adding that the limitation applies to individual media projects.

At 11:49 a.m., the motion passed 6-1 with “yes” votes from Baza, Beasley, Harris, Lindo, McGuinness, and Oliver, and a “no” vote from Gallegos.

*B) Local Impact*

ACTION ITEM: Beasley moved to give staff authority to fine-tune and publish the Local Impact guidelines as documented in Tab 6. Oliver seconded.

Baza stated that in FY16-17, 130 grants were awarded for a total of \$1,878,600. The Programs Committee focused on specific language to differentiate Local Impact from Artists in Communities. It reframed the term “underserved” to “historically marginalized” to clarify the type of communities the CAC wants to serve with the grant program.

Gallegos asked if an artist residing outside of the United States can be involved in a grantee’s program. Beasley replied the artist has to reside in California to be considered for the grant program.

At 11:56 a.m., the motion passes 7-0.

*C) Organizational Development*

ACTION ITEM: At 11:56 a.m., Lindo moved to give staff authority to fine-tune and publish the Professional Development guidelines as documented in Tab 7. McGuinness seconded.

Baza stated there were no significant changes to the guidelines. The Professional Development and Consulting program were separated into two applications; the Consulting program was renamed as “Organizational Development.”

At 11:57 a.m., the motion passed 7-0.

*D) Reentry Through the Arts*

ACTION ITEM: At 11:58 a.m., Lindo moved to give staff authority to fine-tune and publish the Reentry Through the Arts guidelines as documented in Tab 8. McGuinness seconded.

Beasley noted that the program is now on a two-year cycle, and an existing grantee can apply for the current application deadline if it’s to support a different project than the one currently being funded.

Gallegos asked if the grant program is applicable to both youth- and adult-based programs. Beasley replied anyone in the juvenile justice system is considered a youth and those serving that population should consider the JUMP StArts grant program. Programs focused on incarcerated individuals above 26 years of age can apply to Reentry Through the Arts.

At 12:00 p.m., the motion passed 7-0.

*E) Statewide and Regional Networks*

ACTION ITEM: At 12:06 p.m., Oliver moved to give staff authority to fine-tune and publish the Statewide and Regional Network guidelines as documented in Tab 9. Lindo seconded.

Beasley stated the only addition to the guidelines is that the CAC does not support lobbying activities. Harris asked what the reason for the addition was. Kiburi replied the rule was always existent but it was now more explicitly stated in the guidelines for transparency.

In reference to the requirement that applicants using a fiscal sponsor must submit the fiscal sponsor's IRS Form 990 with the application, Gallegos asked if the fiscal sponsor's budget may have an impact on the application. Kiburi replied the fiscal sponsor has to meet the criteria for the program's grant guidelines and be financially capable of supporting the applicant's program. Beasley replied that an applicant must select a fiscal sponsor with a budget that meets the criteria for the grant program. The maximum request amount must be allowable given the applicant organization's budget. The Fiscal Sponsor's fiscal health is taken into consideration in panel deliberations.

At 12:06 p.m., the motion passed 7-0.

*F) Veterans in the Arts*

ACTION ITEM: At 12:06 p.m., McGuinness moved to give staff authority to fine-tune and publish the Veterans in the Arts guidelines as documented in Tab 10. Baza seconded.

Beasley stated that the name of the program has been changed from Veterans Initiative in the Arts to Veterans in the Arts.

Jong added that the goal of the program guidelines is to increase participation of local veterans.

At 12:09 p.m., the motion passed 7-0.

At 12:09 p.m., a break was taken.

### **VIII. National Arts and Disabilities Center Presentation**

Jong introduced Dr. Katharine Hayward, the Director of Research and Evaluation for the Tarjan Center at UCLA and the National Arts and Disability Center (NADC). Jong added that Hayward has over 15 years of experience in working with the Tarjan Center staff and faculty to develop evaluation methods and instruments to assess the impact of various projects, spanning the areas of access to health care, postsecondary education, employment, and the arts for people with disabilities.

Hayward stated the NADC's objective is to expand the arts and cultural community's capacity to include individuals with disabilities and support opportunities that advance careers of artists with disabilities. Historically, art has been used as a form of therapy with many benefits. The NADC provides technical assistance and training, and national resources, and has administered two programs to support the full inclusion of audiences and artists with disabilities.

She added that the NADC addresses challenges for artists with disabilities, such as limited arts education and training opportunities, disability not being included in the diversity agenda, the isolation among artists with disabilities, the arts not being seen as a viable career, limited funding opportunities, and the fear of losing public benefits.

Hayward outlined NADC and CAC's collaborative activities. In 1994, the NADC conducted accessibility surveys of the CAC grantees. From 2001 to now, the CAC has awarded the NADC with a grant supporting the Arts and Accessibility grant program. The program provides grants to arts organizations for support and accessibility, and to artists with disabilities on their paths to becoming working artists.

Hayward thanked the CAC on behalf of the NADC for its continued support, even in years where the CAC's budget was challenged, and for providing increased support as the CAC has gained additional resources in recent years.

### **IX. Panel Pool Approval**

ACTION ITEM: At 1:03 p.m., Beasley moved to approve the 2018 Panel Pool as presented in Tab 12. Baza seconded.

No further discussion.

At 1:03 p.m., the motion passed 7-0.

### **X. Discussion of Chair's Proposal**

At 1:03 p.m., Beasley moved to vote on one of the Chair's proposals for the staff to create a feasibility study and report its findings to Council. Baza seconded.

Harris proposed the Diverse Leadership Pathway to be the chosen program to propose for the study.

Beasley proposed to table the discussion on the proposal as the incoming chair would be in charge of enacting the proposal. She suggested creating a committee where all Council members can participate and propose ideas.

Baza seconded Beasley's proposal. He thanked Harris for the amount of work put into the proposals.

ACTION ITEM: At 1:09 p.m., Beasley moved to amend the existing motion as follows: to table the discussion of new proposals to a new committee to be formed after the new chair is elected for further study. Baza seconded.

At 1:10 p.m., the motion passed 7-0.

#### **XI. Announcement of 2017 Committee Members**

Harris stated that each year, the Chair announces the members of the Nominations, Governance, and Legislative Committee. As a new chair will be elected at the January Council meeting, the members appointed at this meeting will have tenure until then.

Harris announced the following Committees and their members:

- Nominations Committee: Juan Devis and Steve Oliver
- Governance Committee: Louise McGuinness and Donn Harris
- Legislative Committee: Rosalind Wyman and Kathleen Gallegos

#### **XII. Equity Committee Update**

Lindo stated that the members of the committee are herself and Gallegos, and staff members Kiburi and Bonillo. The committee has been working on gathering material and information to support the Council's work in enabling diversity and equity. The purpose of the committee is to uphold the CAC strategic pillars and ensure CAC work is reflective of California's diversity; not only racial and ethnic, but to include accessibility issues as well.

Gallegos added that with California's changing demographics, the CAC has to guarantee that the grants reflect all communities.

Kiburi acknowledged Bonillo for her work and support in the committee as a staff member. She added that equity work includes analyzing every aspect of CAC work and certifying it reflects its vision and mission.

### **XIII. Statement of Economic Interests**

Barcena explained that the presentation is in anticipation of the 2018 Statement of Economic Interests (Form 700) filing by the Fair Political Practices Commission (FPPC). The requirement originated from the Political Reform Act, which prohibits a public official from participating in Governmental decisions in which he or she has a financial interest that may be materially affected. The submitted Form 700s are accessible to the public upon request.

She further explained the Conflict of Interest Code and the CAC bylaws outline what the Council members are required to disclose in their Statements; as they fall under Category I of disclosure, they need to report the following:

- Investments and business positions in entities which are arts organizations or art-related
- Income, including gifts, loans and travel payments from sources which are arts organizations or art-related business entities, including nonprofit arts organizations

Barcena added one of the frequent questions received is what constitutes a gift. The FPPC guidelines state a gift limit of \$470, and the CAC bylaws further explain what a gift is and the difference between solicited and unsolicited gifts.

Beasley asked if an invitation to an event where she has a ceremonial role in which she represents the California Arts Council constitutes a gift. Barcena replied it does not.

### **XIV. Break: Council Members Paperwork**

At 1:28 p.m., a break was taken.

### **XV. Legislative Overview for Council Part II**

Margolis resumed the second part of her presentation to the Council members. She expanded on the importance of building a positive bipartisan relationship with legislative members representing the Council members' areas, with a grantee representative to explain the work and impact of the CAC. She explained the legislative calendar and which periods are best to set up an appointment to speak with legislators.

Lindo supported the importance of bipartisan support. Gallegos suggested meeting legislators at their community events. Margolis added fundraising events are key events as well.

### **XVI. Public Comment**

At 2:12 p.m., Harris called for the public comment. The following individuals provided public comment:

- Tomas Benitez, Latino Art Network and Latino Center for the Arts and Culture  
Benitez announced that the Latino Center for the Arts and Culture will be presenting its annual Pastorela de Sacramento. The show is a traditional Mexican Christmas play, and it is funded through the Local Impact grant. The show will be December 7-10 and tickets are \$15.

He advised the CAC to revisit its policy on in-kind match language in the next application cycle. Many Latino arts organizations have a small operational budget and are run by individuals over 40 years old. In grassroots organizations, this presents a challenge in innovation due to lack of resources.

■ Scott Heckes, former CAC Deputy Director

Heckes congratulated the CAC on its work on stabilizing the budget and commended the staff and Council on its work developing and discussing program guidelines. He added that diversity leadership is a program he'd like the CAC to pursue in the future. The Council had a fellowship program in the past where fellows worked for the Council and completed staff work on a stipend; many fellows became staff members.

**XVII. Retreat Brainstorming**

Lindo led the discussion on a future Council and staff retreat. She added it would be helpful if the future strategic plan development were to include a retreat where Council can collectively brainstorm program guidelines and diversity leadership. As individuals, this is an opportunity to share ideas.

Kiburi added that a consultant will be hired to help write the CAC strategic plan, and the retreat will be a part of this process. Oliver expressed interested in participating in the planning of a retreat.

**XVIII. Adjournment**

The meeting adjourned at 2:40 p.m. in honor of Bernie Casey; Robert Guillaume; and of those who lost their lives in the recent North Bay fires, including the young Ukiah High School student artist Kressa Jean Shepherd.



1.25.18

## chairman's report

orange county, ca.

**2018:** The Year of the Earth Dog; as a Wood Goat I'm in for a rough year. I received 6 stars out of 10, so I am not completely bereft, but it is a year for me to be careful, to be satisfied with incremental gains. It says I'm joyous, generous, intelligent and visionary. I think I'll stop here.

I also did my Arabic sign (not knowing there was one) and they asked me the size of the city where I was born, and what my parents did for a living. The verdict was that I am a Sword, a powerful weapon, #4 in the hierarchy, ahead of Chain and just below Lance. Every weapon above the Sword is either thrown, propelled or somehow moves through space to hit its target: I am the last of the hand combat weapons, for what that's worth. My year should be challenging but prosperous.

As a Leo, for the second year in a row there are two eclipses during my sign – a stormy and unpredictable year. I could be a raging success or doomed. Probably a good year to give up the Council chair. Our new Executive Director deserves a more stable environment in her first year.

### **WELCOME AND CONGRATULATIONS!**

Anne-Bown Crawford is well-known in the arts education world, one of the innovative practitioners working in the intersection of creativity and technology, of computer science and symmetrical beauty, yet is herself a pure visual artist, a photographer and textile artist.

In October I visited her school in Arcata: it is an amalgam of theatricality, musicality, high end machinery, top of the line crafts that show a generational evolution where the father may be a mill worker, but the daughter carves (or programs) wood sculptures. Watching a server at a brew pub struggle, one student made a truly artistic drink carrier, and in discussion with the student, it was clear he had exhibited the behavior of an artist: he was observant, inventive, perfectionistic, revisionist, articulate, proud and self-effacing at the same time. One thing about the kids in arts high schools: they are articulate and they're used to being listened to. They explain and reflect, riff and have big revelations. If nothing else, that is worth the study of the arts – the extreme awareness of the world, the discovery-a-minute quality of growing up as a young artist, a creative soul on this planet.

So welcome and congratulations to Anne, and to the two officers we will elect later today. This is a great honor for all of us and I think for the most part we enjoy ourselves and the experience enriches our lives as we enrich the lives of others.

## 2017 and THE LAST WORDS OF A DEPARTING CHAIR

2017 was a year of surprises and shocks, any way you look at it, and if I would have heard some of the things that happened out of context, and that they all happened in a single year, I would have said: "They can't survive it." But we did, and we will, and we need to be strong and use our artistic powers and influence to counter the ugly rhetoric that describes some countries as foul cesspools and lauds others as respectable and admirable.

Last year I saw *Eclipsed*, the powerful drama about the killing and massacre of a people in the 20<sup>th</sup> Century Liberian War, fought to a great degree by women and the country was perhaps saved by them. At the end of the play the female actors read the names of the girls who had been kidnapped by the Boko Haram. That was at the beginning of the year, and by its end our arts world was shocked with the revelations that some very well-known and respected men had behaved abominably over the course of decades, and that women were speaking out, taking prisoners and naming names and putting such a stamp on the year with their courage and conviction that I think 2017 will be declared The Year of the Woman, and anyone thinking the tide hasn't turned is going to find out pretty quick it has.

CAGED BIRD by Maya Angelou

The free bird leaps on the back of the wind and floats downstream  
till the current ends  
and dips his wings  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn-bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream

The caged bird sings  
with a fearful trill  
of things unknown but longed for still  
And his tune is heard on the distant hill

for the caged bird  
sings of freedom





# Memorandum

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

**Date:** January 25, 2018

**To:** CA Arts Council Members

**From:** Ayanna Kiburi, Deputy Director

**Re:** Deputy Director's Report

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At the time that I stepped into the role of Interim Director, I had no idea what a wonderful and inspiring experience was in store for me. These past nine months have been quite a whirlwind and have provided me with unique opportunities to express my leadership style and support the amazing work of the Council and staff.

Below are highlights of activities occurring during my tenure:

- Secured \$6.8M as permanent and ongoing funding
- Established a process for Council recruitment of the Executive Director
- Maintained a positive and thriving outward facing presence during the transition of the director from Council hire to gubernatorial appointment
- Continued and strengthened relationships with California legislators and the Governor's office
- Strengthened the relations with key state control entities include Department of Finance, Legislative Analyst Office, Department of General Services and California Department of Corrections and Rehabilitation
- Navigated several new policies for grant adjudication and contract ratification/cancellation
- Implemented a new on-line grant application system to improve efficiency of grant access and contract execution
- Established a partnership with the National Coalition for Art's Preparedness and Emergency Response (NCAPER) leading to support and possibly funding from the National Endowment for the Arts funding for Californian artists effected by natural disasters
- Successfully managed the first NEA fiscal audit EVER
- Implemented a new staff training resource on race equity in government programs

- Spearheaded a formal partnership with the Office of Health Equity/Department of Public Health supporting the intersection between art and public/community health

I could not have succeeded in these activities without the support of the Council. A sincere thank you to Donn and Nasha for those bi-weekly calls and your vote of confidence!

I am so thrilled to return to my duties as Deputy Director and am enthusiastic that Anne has joined us as the new Director. I see great accomplishments in our future!

Here's what I have been up to since our last meeting...

**National Endowment for the Arts (NEA) Fiscal Audit:** We completed the first fiscal audit conducted on CAC since receiving NEA funding! CAC performed very well and while the final report is still pending, the preliminary report indicates minimal corrective actions required. CAC will need to implement policies and procedure documents that are compliant with state contracting and procurement protocols. The final report will be provided in February, 2018.

**CAC Grant Management System Launch:** The system launched in December and the first grant adjudicated was Professional Development last week. The process provided the team to identify needed system edits in order to prepare for the rest of the grant programs. Currently, staff is developing and documenting user protocols.

**Staff Recruitment:** CAC is currently recruiting for an Associate Government Program Analyst position to work in the Administration department. Initial screening of applications is completed and interviews will begin in the coming weeks.

**Strategic Planning Consultant:** CAC received two applicant responses to the strategic planning consultant Request for Proposals. At the time of this report, CAC staff is preparing to conduct the review of the applications and will announce the selected consultant at the Council meeting.

**Government Alliance for Race Equity (GARE) Training:** At the time of this report, CAC staff is finalizing the contract with the consultant who will facilitate this training. Fifteen CAC staff will participate in this 2018 cohort. The training will start on January 24.

**CAC Budget:** The Governor released his projected budget for 2019 and CAC is projected to receive a General Fund allocation consistent with 2017 funding.

**Interagency Agreement (IA) with Office of Health Equity (OHE):** CAC developed and submitted an IA to OHE which outlined the intersections between CAC and OHE mission statements. The purpose of the IA is to establish a formal collaboration between our organizations and document mutually beneficial activities. At the time of this report, the IA is being reviewed by executive level of the Department of Public Health for approval and signature.

**Interim Director Engagements:**

- Met with Program staff at the California Veterans Administration as follow-up to the Creative Forces event in San Diego last year. CAC is working closely with CalVet to explore ways to identify the intersections of the CAC and CalVet objectives and initiatives and opportunities for future collaboration.
- Attended the 7th Annual LGBT Caucus Back to Session Bash on Wednesday, January 10<sup>th</sup>.



# Memorandum

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

**Date: January 25, 2018**

**To: California Arts Council Members**

**From: Ayanna Kiburi, CAC Deputy Director**

**Re: 2018-19 Budget**

Governor Brown released the 2018-19 proposed budget on January 10, 2018. The California Arts Council budget details, with a comparison to current year, is as follows:

		2017-18	2018-19
0001	General Fund	\$ 15,905,000.00	\$ 16,000,000.00
0078	Graphic Design License Plate	\$ 2,214,000.00	\$ 2,245,000.00
0890	Federal Trust Fund (NEA)	\$ 1,135,000.00	\$ 1,185,000.00
0995	Reimbursements	\$ 8,197,000.00	\$ 8,197,000.00
8085	Keep Arts in Schools	\$ 250,000.00	\$ 250,000.00
<b>TOTAL</b>		<b>\$ 27,701,000.00</b>	<b>\$ 27,877,000.00</b>

## California Arts Council's 2018-19 Operating and Local Assistance Expenditures – Proposed

Based on levels reflected in the Governor's Budget, pending notification of Federal funding and reimbursements, the Council's proposed 2018-19 state operations and local assistance expenditures by category are:

		2017-18	2018-19
State Operations	\$	11,646,000.00	\$ 11,822,000.00
Local Assistance	\$	16,055,000.00	\$ 16,055,000.00
<b>Total</b>	<b>\$</b>	<b>27,701,000.00</b>	<b>\$ 27,877,000.00</b>

California Arts Council

# **2017-2018 PROGRAMS BUDGET**

# 2017-18 Programs Budget

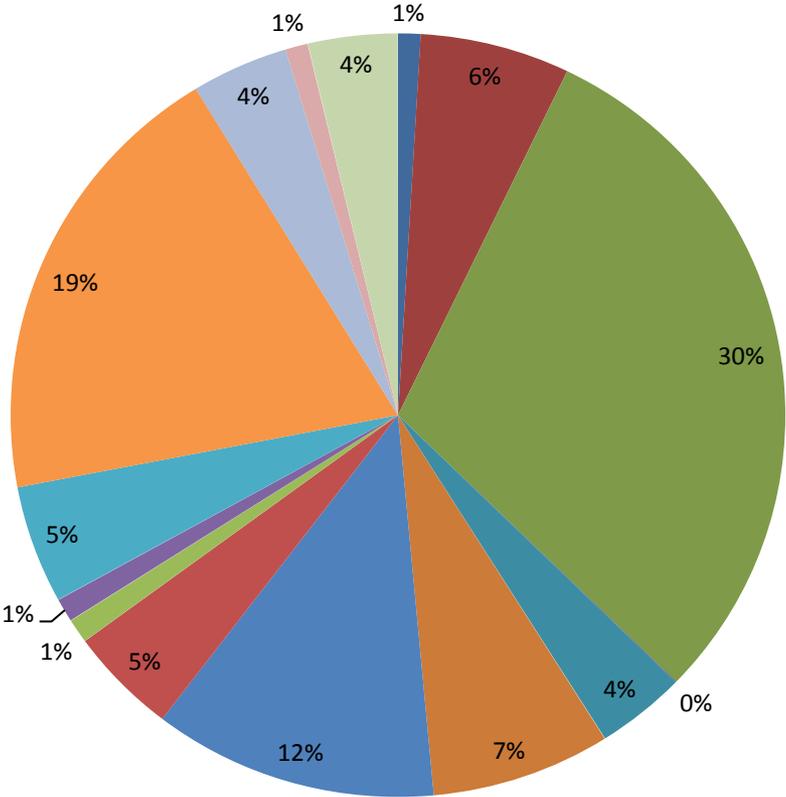
- Total Local Assistance Budget: \$16,268,500
- Total Budget Approved by Council: \$16,025,863
- Remaining to be allocated: \$242,637

# Percent of Budget Per Program

Program	Budget	% of Total Budgeted
<b>Arts and Accessibility:</b> <i>Enhancing opportunities for participation in the arts by people with disabilities</i>	\$150,000.00	1%
<b>Artists in Communities:</b> <i>Supporting sustained artistic residencies in community settings</i>	\$1,000,000.00	6%
<b>Arts Education:</b> <i>Engaging local arts organizations, teaching artists and school communities</i>	\$4,822,939.00	30%
<b>Creative California Communities:</b> <i>Supporting collaborative projects that harness arts and culture as a creative placemaking strategy.</i>	\$5,000.00	0%
<b>Cultural Pathways:</b> <i>Serving the needs of an increasingly demographically complex California.</i>	\$600,000.00	4%
<b>JumpStarts:</b> <i>Supporting high quality arts education and artist(s)-in-residence programs for youth engaged in the juvenile justice system.</i>	\$1,200,000.00	7%
<b>Local Impact:</b> <i>Supporting community-driven arts project for small and mid-sized arts organizations</i>	\$1,900,000.00	12%
<b>Professional Dev &amp; Consulting:</b> <i>Building arts organizations' capacity for success through small grants to support professional development activities</i>	\$730,000.00	5%
<b>Arts and Public Media:</b> <i>Supporting multiplatform nonprofit media projects that demonstrate a clear approach to building public awareness and support for the arts.</i>	\$165,000.00	1%
<b>Poetry Out Loud:</b> <i>a National Recitation Contest</i>	\$160,000.00	1%
<b>Reentry through the Arts:</b> <i>Supporting high quality arts programs for people who have been convicted of a criminal offense and have served time in correctional institutions</i>	\$800,000.00	5%
<b>State-Local Partnership:</b> <i>Fostering cultural development on the local level</i>	\$3,092,924.00	19%
<b>State and Regional Networks:</b> <i>Providing general operating grants for arts service organizations' networks with regional or statewide reach.</i>	\$650,000.00	4%
<b>Technical Assistance:</b>	\$150,000.00	1%
<b>Veterans Initiative in the Arts:</b> <i>Addressing the needs and improve the lives of California's veterans through the arts.</i>	\$600,000.00	4%

# Percent of Budget Per Program

- Arts and Accesibility
- Artist Activating Communities
- Arts in Schools
- Creative California Communities
- Cultural Pathways
- JumpStarts
- Local Impact
- Professional Dev & Consulting
- Arts and Public Media
- Poetry Out Loud
- Reentry through the Arts
- State-Local Partnership
- State and Regional Networks
- Technical Assistance
- Veterans Initiative in the Arts





# Memorandum

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

**Date:** January 19, 2018

**To:** Council Members

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

**Re:** FY 2017-2018 Professional Development (PD)  
Funding Recommendations, 1<sup>st</sup> Grant Cycle of 3 Cycles

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**Staff requests approval of panel recommendations to fund 10 Professional Development applicants for a total of \$8,848.**

## **2017-18 PD Funding Requests and Panel Recommendations**

A staff review panel convened on Wednesday, January 17, 2018, to rank the 1st deadline of PD applications according to the stated review criteria in the published PD 2017-18 guidelines. The three-member panel of CAC staff reviewed a total of 15 PD grant applications requesting a total of \$14,848.

The panel utilized a two-point ranking system, ranking each application as “fund” or “not fund,” consistent with our current planning grant and professional development categories in other CAC grant programs. Applications ranked “not fund” did not meet the review criteria in a strong way, were incomplete, or they were deemed ineligible based on factors such as organizational ineligibility (non-arts organizations), activity ineligibility (activities such as ongoing staff activities or organizational expenses such as marketing).

Based on the panel’s rankings, staff recommends funding 10 PD grant applications ranked “fund” for activities in the four-month grant period from Feb 1<sup>st</sup> thru May 31<sup>st</sup> of 2018. This number of funded applicants is consistent with FY16-17’s spring deadline’s number of funded applicants.

## **PD Staff Panel**

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

### **PD Grant Program Overview**

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

As a reminder to Council, the FY17-18 PD guidelines separated the Consulting and Professional Development (PD) categories into separate applications with Consulting renamed as “Organizational Development.” This year, there are two additional deadlines in FY17-18 (March 1 and May 2, 2018) for Professional Development activities allowing for the ability of applicants to appropriately schedule for conferences and professional development activities through the end of January 2018. There is one deadline for Organizational Development grant applications: March 1, 2018.

### **Attachments**

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



## 2017-18 Professional Development (PD) January 17, 2018

### CAC Staff Panelist Bios

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

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

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

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

Application ID	Legal Name of Organization	County	Rank	Grant Request	Recommended Award
PD-17-1413	NEW AMERICANS MUSEUM INC	San Diego	Fund	\$ 1,000	\$ 1,000
PD-17-1438	YERBA BUENA ARTS & EVENTS	San Francisco	Fund	\$ 1,000	\$ 1,000
PD-17-1516	RESOUNDING JOY INC	San Diego	Fund	\$ 1,000	\$ 1,000
PD-17-1538	CRITICAL MASS DANCE COMPANY	Los Angeles	Fund	\$ 1,000	\$ 1,000
PD-17-1637	HUNTINGTON BEACH MUNICIPAL ART CENTER FOUNDATION	Orange	Fund	\$ 1,000	\$ 1,000
PD-17-1551	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION	Yolo	Fund	\$ 1,000	\$ 1,000
PD-17-1581	MUCKENTHALER CULTURAL CENTER FOUNDATION	Orange	Fund	\$ 1,000	\$ 1,000
PD-17-1605	IMMACULATE HEART COMMUNITY	Los Angeles	Fund	\$ 858	\$ 858
PD-17-1620	API CULTURAL CENTER INC	Alameda	Fund	\$ 990	\$ 990
PD-17-1608	NEW ERA RELIEF-SOBER LINK EDUCATIONAL PROGRAMS	Los Angeles	Not Fund	\$ 1,000	\$ -
PD-17-1539	CALIFORNIA SYMPHONY ORCHESTRA INC	Contra Costa	Not Fund	\$ 1,000	\$ -
PD-17-1543	PASADENA MUSEUM OF CALIFORNIA ART	Los Angeles	Not Fund	\$ 1,000	\$ -
PD-17-1603	OUTSIDE THE LENS	San Diego	Not Fund	\$ 1,000	\$ -
PD-17-1560	POETRY FLASH	Alameda	Not Fund	\$ 1,000	\$ -
PD-17-1507	MOZART FESTIVAL ASSOCIATION	San Luis Obispo	Not Fund	\$ 1,000	\$ -

<b>Total Requests</b>
\$14,848

<b>Total Recommended Awards</b>
\$8,848



**California Arts Council  
2017-2018 Professional Development  
Project Descriptions**

**RECOMMENDED FOR FUNDING**

Organization County Grant Request Amount	Project Description
<b>API Cultural Center, Inc.</b> Alameda \$990	With support from the California Arts Council, API Cultural Center, Inc., dba Oakland Asian Cultural Center (OACC), will send Gloria Fangon-Hitz, its executive director of one year, to CompassPoint in Oakland for the Executive Director 101 training on Feb 5-8, 2018 (\$825), and the Financial Leadership workshop on January 19, 2018 (\$165). The total cost for both courses is \$990.
<b>California Indian Basketweavers Association</b> Yolo \$1,000	With support from the California Arts Council, the California Indian Basketweavers' Association (CIBA) will send our executive director to a national arts marketing, development, and ticketing conference offered by Arts Reach, a national association that supports arts professionals in their pursuit of arts revenue. Knowledge gained at this conference will aid CIBA in utilizing new marketing techniques, and engaging private and corporate sponsors to help CIBA increase their revenue generation.
<b>Critical Mass Dance Company</b> Los Angeles \$1,000	With support from the California Arts Council, three staff members (executive director and two teachers) from Critical Mass Dance Company will attend the workshop, Trauma-Informed Yoga Training: Personal, Interpersonal, and Collective Healing: Social Justice & Embodied Practice on February 9-11 in Santa Monica, at Santa Monica Yoga. The workshop will help us to incorporate trauma-informed practices into our dance curriculum to better serve our students, most of whom have experienced trauma.
<b>Huntington Beach Municipal Art Center Foundation</b> Orange \$1,000	With support from the California Arts Council, Huntington Beach Municipal Art Center Foundation will assist its Arts Development Coordinator, Kay Linan, with her professional growth through tuition assistance for UC Irvine's Arts Management Certificate. Offered by UCI's School of Business and School of the Arts, the program will allow Kay to learn from experts in the field, and assist in positioning her, and in turn the HB Art Center, as a leader in the non-profit arts community of California.



<p><b>Immaculate Heart Community</b> Los Angeles \$858</p>	<p>With support from the California Arts Council, Immaculate Heart Community (dba Corita Art Center) will send a staff member to California's most important museum conference, Modern Museums: Relevant &amp; Resilient, the California Association of Museums' annual conference to explore critical issues in the museum field, develop new skills and connect with colleagues. Professional development activities such as these contribute to strengthening the entire cultural sector of California.</p>
<p><b>Muckenthaler Cultural Center Foundation</b> Orange \$1,000</p>	<p>With support from the California Arts Council, Muckenthaler Cultural Center Foundation will be able to help with enrollment fees for The Getty Leadership Institute's NextGen 2018 program. Our marketing director, Allison Town, has applied for this opportunity. NextGen is a blended-learning experience for the museum field's emerging top talent. It is designed for mid-level staff with 3-5 years of museum management experience and strong leadership potential as recognized by senior-level executives.</p>
<p><b>New Americans Museum, Inc.</b> San Diego \$1,000</p>	<p>With support from the California Arts Council, New Americans Museum will be able to send two of its staff members to the California Association of Museum's Conference in Palm Springs on February 6–7, 2018. The theme of the conference is Modern Museums: Relevant and Resilient. This would be a most advantageous professional development opportunity for museum staff, as the museum is currently exploring innovative ways to expand programming beyond the museum's physical space.</p>
<p><b>Resounding Joy, Inc.</b> San Diego \$1,000</p>	<p>With support from the California Arts Council, Resounding Joy will fund the attendance of three music therapists at the 2018 Western Regional American Music Therapy Association Conference in Ontario, California.</p>
<p><b>Yerba Buena Arts &amp; Events</b> San Francisco \$1,000</p>	<p>With support from the California Arts Council, Yerba Buena Arts &amp; Events (aka Yerba Buena Gardens Festival) will send Events Manager Cristina Ibarra to the California Presenters Conference in San Diego, May 30-June 1, 2018 for professional development and learning opportunities.</p>

**NOT RECOMMENDED FOR FUNDING**

<b>Organization County Grant Request Amount</b>	<b>Project Description</b>
<b>California Symphony Orchestra Inc</b> Contra Costa <i>\$1,000</i>	With support from the California Arts Council, California Symphony will foster Executive Director Aubrey Bergauer’s service on the board of the Association of California Orchestras, a role in which she gains experience in someone else’s shoes – those of a board member – which in turn provides professional growth and empathy to strengthen her capacity to lead and partner with our own board of directors. This grant will assist with costs to participate in board activities throughout the state.
<b>Mozart Festival Association</b> San Luis Obispo <i>\$1,000</i>	With support from the California Arts Council, Mozart Festival Association dba Festival Mozaic will send its executive director to participate in leadership development and professional training through the Association of California Symphony Orchestras. Executive Director Bettina Swigger serves as secretary on the board of directors for the statewide organization. Funds will support the Executive Director's travel to attend quarterly board meetings and annual conference.
<b>New Era Relief-Sober Link Educational Programs</b> Los Angeles <i>\$1,000</i>	With support from the California Arts Council, New Era Relief Sober Link Educational Programs will pay the insurance required at Columbia College for Rachel Cosmic to upgrade skills in editing. There are location videos we have shot within the last two years at our special events, the talent donated their time to enrich culture of the community. They will receive a copy of DVD. We support the teachers who bring the students to perform. The video editing class starts January 16, 2018, once a week.
<b>Outside the Lens</b> San Diego <i>\$1,000</i>	With support from the California Arts Council, Outside the Lens will send its Program Director, Lucy Eagleson, to the 2018 Adobe Summit. At the Summit, Lucy will learn about Adobe’s latest products and their uses from professional consultants, as well as network with digital media professionals, Adobe partners, and summit sponsors. Lucy will apply the ideas and strategies learned at the Summit to her role developing projects and curriculum to better prepare OTL students for the digital future.
<b>Pasadena Museum Of California Art</b> Los Angeles <i>\$1,000</i>	With support from the California Arts Council, Pasadena Museum of California Art will send two full-time staff members to attend the California Association of Museums Conference to be held in Palm Springs, on February 5-7, 2018. Monies from this grant would be used to fund conference registration fees (\$319 x 2), lodging (\$240) and mileage (\$122).



<p><b>Poetry Flash</b> Alameda <i>\$1,000</i></p>	<p>With support from the California Arts Council, Poetry Flash will send one staff member to three key book festivals in order to engage with new poets and learn more about poets of diversity. We will meet writers and poets for the purpose of reviewing poetry, public outreach, meeting publishers, and finding new poets for our reading series. Grant funds will pay for a portion of the booth fees, the remainder (handout materials, banners, travel, lodging) will be covered by Poetry Flash.</p>
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**CALIFORNIA ARTS COUNCIL**  
FY2018-2020 Prospective Panelists

This list contains the potential panelists for CAC peer review panels in the winter and spring of 2018. Click a letter below to view bios from applicants with corresponding last names.

A-B .....	2
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**CALIFORNIA ARTS COUNCIL**  
FY2018-2020 Prospective Panelists

**Stella Adelman, Dance Brigade's Dance Mission Theater, San Francisco**

A San Francisco native, Stella Adelman holds a Bachelors in World Arts and Cultures and a Masters in Education. She also studied dance at El Instituto Superior del Arte (Cuba) before moving to New York to teach Middle School. Adelman is currently the Program Director at Dance Mission Theater in San Francisco's Mission District, an artist-driven space dedicated to inclusiveness, fairness, and justice that creates, produces, presents, and teaches feminist and multicultural dance/theater. Adelman co-produced the CubaCaribe Festival from 2007-2010 and has worked with Carnaval San Francisco since 2014, the largest celebration of Latin dance and music in the region. Adelman also sits on Calle 24 Latino Cultural District's Cultural Assets and Arts Committee. As a performer/dancer, Adelman has had the honor of working with the legendary Rhodessa Jones and Krissy Keefer, and celebrated Caribbean dance companies, including Arenas Dance Company, Alayo Dance Company, Aguas, and Las Que Son Son, among others.

**Jose Antonio Aguirre, Mexican Cultural Institute of Los Angeles, Los Angeles**

José Antonio Aguirre (born in Mexico City, 1955) obtained a visual arts degree, Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Fine Arts at California Institute of the Arts in 1990. He has lived in Southern California since 1986.

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

Aguirre works on paper and paintings are included in permanent collections in various institutions and museums in Cuba, Germany, Mexico, Scotland and the United States.

During 2010-2011 Mr. Aguirre received a Fulbright-García Robles research award to implement a Public Art project at Universidad Autónoma Metropolitana-Azcapotzalco in Mexico City and a Cultural Exchange International (CEI) grant from the City of Los Angeles Department of Cultural Affairs to produce a community art project in Colima City Mexico. In 2013 he was appointed Executive Director of the Mexican Cultural Institute of Los Angeles and continues to work actively as an artist.

**Francesca Amari, Amari Entertainment, Riverside**

I am a popular cabaret performer in Southern California. I sing a variety of styles and with a huge variety of groups from duos to classic oldies bands. I've performed in the top cabaret clubs from New York to Chicago to San Diego to Hollywood. I've produced hit musical revues since the 1990s, and I was a member of the Artist Roster for the Michigan Humanities Council for 12 years, as well as serving on the panel to select entertainers for the statewide Artist Roster.

**Mary Beth Barber, California State Library, Sacramento**

Mary Beth Barber is the Special Projects coordinator and the assistant to the State Librarian at the California State Library. Previously she worked at the California Arts Council for over a decade as the Communications Director and Special Projects coordinator. Her nonprofit volunteer board and advisory activities are extensive and include nonprofits specializing in education decisions at the local level, arts

**CALIFORNIA ARTS COUNCIL**  
FY2018-2020 Prospective Panelists

for at-risk communities (prisons, homeless, etc.), free press and journalism, film/video production, graphic design, history, and child advocacy. She's work in a myriad of careers previous to state service including journalism, technology, government, event planning, theater and film. Mary Beth is a graduate of the University of Michigan in Creative Writing and received her MBA from Drexel University's evening program in Sacramento.

**Kate Battenfeld, Joyful Jumping Music Together, San Diego**

I am a music educator with over 20 years of teaching, writing, and administrative experience in the field of early childhood and elementary learning, with an emphasis on music and arts curriculum integration. I am a music teacher in the Carlsbad Unified School District, where I have been employed since 2009, and I am also the owner of Joyful Jumping Music Together, where I teach non-performance-oriented early childhood group music classes.

As a music educator, I have made it my life's work to help create and foster music-making communities, where music becomes a daily part of people's lives. In our fast-paced, technologically savvy world, I believe that offering children hands-on opportunities in music is more essential than ever for their cognitive, physical, and social development.

**Sara Blodgett, San Diego Dance Theater, San Diego**

Appointed Executive Director of San Diego Dance Theater in May 2017. Previously Sara directed dance programming at the YMCA of San Diego County for 10 years where she gained experience in nonprofit strategic planning and management. An avid arts and culture supporter, Sara attends many performances and events around San Diego County.

As a late twenty-something who was growing tired of gym workouts, Sara attended her first ballet class at Mira Costa College in N. San Diego County. Inspired by the growing San Diego dance community and her first gig as a professional dancer, Trolley Dances 2010, she shifted away from a career in for-profit marketing and began developing dance programming within local school districts and nonprofit entities while dancing locally for several pick-up companies. Sara has performed professionally in San Diego for 10 years, and has created several of her own dance works.

**Susan Boulanger, Lake Tahoe Community College, El Dorado**

I am a theatre director, actor, producer, and educator from Los Angeles. I have directed productions in the Los Angeles and Orange County areas, as well as San Francisco, Alaska, and Pennsylvania. Productions on which I have collaborated have been honored with a variety of awards

I worked with the Mark Taper Forum New Works Festival for five seasons, and was Project Coordinator for a Showtime/Mark Taper Forum project. I also worked with South Coast Repertory as an assistant director and assistant stage manager.

I served as Associate Producer for the L.A. Stage Alliance Ovation Award Show at the Ahmanson Theatre in Los Angeles, and served as an Ovation Award voter for five years.

**CALIFORNIA ARTS COUNCIL**  
FY2018-2020 Prospective Panelists

I served as Director of Artistic Development at York Little Theatre in Pennsylvania. My experience also includes acting (stage, commercials, voice overs, TV) and stage management (plays, musicals, and dance, as well as work on Disneyland's FANTASMIC.

As a theatre educator for over 20 years, I have taught and directed productions at a variety of colleges in Southern California, as well as with several high school theatre conservatories. Since 2009, I have been the head of the Theatre Arts Department at Lake Tahoe Community College.

**Stacy Brightman, LA Opera, Los Angeles**

Stacy Brightman is directly responsible for the oversight and production of the LA Opera's Education and Community Programs which currently serve 140,000 students and family members annually. She develops and supervises all public scholarship initiatives that engage students and community members in cultural practice and inquiry. She directs all community partnerships, which encompass in-school and community opera commissions, productions and tours, creating and leading teacher seminars. In 2009-2010 she was the senior staff member responsible for producing Ring Festival LA, a ten-week festival across multiple sectors that included performances, exhibits and symposia presented by more than 120 Festival partners. Dr. Brightman holds a bachelor's degree in theatre and religious studies from Pomona College and a doctorate in theatre research from the University of California, Davis. Her dissertation was on the Federal Theatre Project in Los Angeles (1935-1939). She has spent more than 20 years working in the performing arts in Los Angeles, holding senior management positions at Theatre/LA and Shakespeare Festival/LA and faculty positions at USC's Thornton School of Music, Loyola Marymount University and the Fashion Institute of Design and Merchandising. She frequently serves as a grants and conference panelist for the City of Los Angeles, County of Los Angeles, City of Pasadena's Arts Commission; and California Arts Council.

**Tracy Brown, Alameda**

Tracy T. Brown's career might best be described as eclectic. As a Visual Griot, community worker and spiritual warrior. Tracy is dedicated to applying her talents toward the development and liberation of her community. Tracy fell in love with photography at the age of 11 and has been sharing her passion through exhibitions and presentations for more than 20 years.

Tracy holds a BA in Speech Pathology/Audiology from San Jose State University and an MA in Arts Politics from NYU. She has conducted seminars on drug abuse prevention, served as mentor to countless youth, helped develop a curriculum for cross cultural diversity training, sailed the eastern seaboard, built energy efficient mud stoves in West African villages, and so much more.

Currently, Tracy devotes the bulk of her time to her work as a community change agent, caring for her parents and developing her creative projects. These projects include photographic documentation of funerals and African traditionalist rituals worldwide and documenting whatever and whenever she is so moved.

**Carlaina Brown, Office of Legislative Counsel, Sacramento**

I have a bachelor's degree in art from the University of California, Davis, a master's degree in art from California State University, Sacramento, and a specialization in linguistics from the University of Bari,

**CALIFORNIA ARTS COUNCIL**  
FY2018-2020 Prospective Panelists

Italy. During college, I worked as a graphic artist and an educator on the Crocker Museum's Art Ark and upon graduation I moved to Italy. In Italy, I taught English for science at the University of Bari for 18 years and was the English professor for the degree courses in art conservation. During my time in Italy, I was also involved in several nonprofit arts groups working to involve local communities in creative processes. I was the treasurer and visual arts project coordinator for the nonprofit MOMART Adelfia. I moved back to California in 2014 and am now working full time for the State of California. I am also an adjunct art professor at American River College where I have taught Design Fundamentals.

**Brian Buckley, Arts Collaborative of Nevada County, Nevada**

I am a retired English teacher, principal, and superintendent, having worked in elementary, middle, and high schools (and charter schools) in Tulare, Mendocino, and Nevada Counties. I have been on the board of our local arts council since 2010, and served for two years as the interim executive director. At one point in my career in education, I was the principal of Grizzly Hill School (winner of several CDE awards and recognitions) where I had the opportunity meet original CAC chair Gary Snyder, whose daughter attended the school. At that time I also served on the board for the unique and wonderful North Columbia Schoolhouse Cultural Center. I enjoy the satisfaction and delight the arts and creative pursuits provide, and want to support this vital aspect of our community. I appreciate the work of the CAC and wish to support the organization in its efforts.

**Annie Buckley, California State University, San Bernardino, Los Angeles**

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

**Diana Burbano, Breath of Fire Latina Theatre Ensemble, Los Angeles**

Diana Burbano, a Colombian immigrant, is an Equity actor, a playwright and a teaching artist at South Coast Repertory and Breath of Fire Latina Theatre Ensemble.

Written work include Policarpa, Oregon Shakespeare Festival Brown Swan lab 2017, Drama League Rough Draft series May 2017, Honorable Mention, Jane Chambers Award 2017, Parsnip Ship 2017 Fabulous Monsters, Latinx Play Festival, San Diego Rep 2017, Festival51 2016 winner, about women in Punk Rock, Picture me Rollin' (featured at the 35th annual William Inge Festival and Inkfest at 2cents.), Silueta, (about the Cuban artist Ana Mendieta), with Tom and Chris Shelton, and the TYA Shakespeare mash-up, Caliban's Island winner 2017 Headwaters New Play Festival at Creede Repertory.(Published by

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YouthPLAYS). Libertadoras, Vamping and Linda were written for the 365 Women a Year project and have been performed around the world, with Linda featured in more than 20 festivals over the last year, including Center Theatre Group's community library series. Her short play Rounds Per Second is in Smith and Kraus's 5-minute play anthology. She is currently writing material for Center Theatre Group's Chisme y Queso series, for Rogue Artists Plummer Park project and for Kaiser Permanente's Educational touring show.

**Lisa Burger, Independent Arts & Media, San Francisco**

Lisa Burger is Board President and acting Executive Director for Independent Arts & Media, a San Francisco nonprofit that provides fiscal sponsorship and development support for independent, non-commercial art and media-related projects. Since 2010, Ms. Burger has also served on the Advisory Council for The Crucible, an Oakland nonprofit industrial arts center. She is also a consultant specializing in nonprofit formation, operations, and early strategic development. As an attorney with San Francisco public interest law firm the Lexington Law Group, Ms. Burger's legal practice is devoted exclusively to representing plaintiffs in environmental enforcement and consumer protection litigation.

**Katherin Canton, Emerging Arts Professionals SF/BA, Alameda**

Growing up moving between Oakland and San Francisco, Katherin Canton envisioned living in a community that values creative and cultural expression for all to participate in. As the eldest being raised in a single-mother household, Katherin realized early on that our social support systems and government policies are not centered on dignity and has been searching for ways to shift that ever since. In 2011, she earned a BFA from California College of the Arts, with an emphasis in Community Arts with a studio practice in photography and textiles, this is when her weaving practice began in honor of the cultural practices from her Guatemalan heritage. While at CCA, she was the administrator and Community Collaborations Director at Rock Paper Scissors Collective (Oakland, CA), where she developed funding, business, and partnership processes that supported local youth fashion/art Interns, grew a local apparel/art boutique, and nourished connections between artists and neighbors through exhibitions. Katherin currently organizes with the U.S. Department of Arts and Culture across the West Coast, supports operations for Peacock Rebellion (a SF Bay Area -based, queer + trans people of color crew of artist-activist-healers) and consults with the Housing Rights Committee of San Francisco. As the Co-Director of the Emerging Arts Professionals SF/BA she strives to build a visible network for cultural workers, Bay Area residents, local/small businesses, and government to communicate and share resources.

**Lisa Maria Castellanos, Taller GiRASOL @ School of Arts and Culture Mexican Heritage Plaza, 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

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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 US 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.

**Ruby Chacón, Sacramento**

I am first generation high school and college graduate in my family. As such, I use my art work as a tool to transform public spaces into inclusive and accessible places for marginalized communities. Jean Tokuda Irwin, Utah Division of Arts and Museums states, "Ruby remains well known for her commitment to the arts and for the capacity of the arts to transform community landscapes and the people who live in them. It is Ruby's work and leadership that has visibly taken the Guadalupe neighborhood from one of dreadful blight to beauty and community engagement."

Ruby Chacón co founded Mestizo Institute of Culture and Arts (MICA), the first gallery of its kind in Utah. She has created and led numerous murals on public transportation lines, in schools and universities, community centers, nonprofit spaces, etc. Her most recent mural she completed at Cesar Chavez Intermediate in Sacramento. Chacón's artwork has taken her to many places in the US and around the world such as India, Thailand, and Morocco. She has been awarded numerous artist residencies to facilitate mural projects. She has been the subject of documentaries, presented her work in many public forums as a keynote speaker, commencement speaker, and participated as a panel presenter She has been published in books, magazines, calendars, as well as covers for academic books. Her most recent book cover is: "Transforming Educational Pathways for Chicano/a Students" by authors Dolores Delgado Bernal and Enrique Aleman, Teachers College Press. Her numerous awards include: Utah Governor's Mansion Award for visual arts, Salt Lake City Mayor's Award for Visual Arts, Humanitarian Award, Distinguished Alumni, and Utah's 15 most influential artists. In January 2018 she will exhibit her collected work that share a narrative about Chicana path starters at the Utah State capitol. Chacón moved to Sacramento in 2013. Her Sacramento public art projects include: Cesar Chavez Intermediate outdoor mural, Utility box designs in the Alkali Flats and Meadowview neighborhoods ([www.D8CRE8.com](http://www.D8CRE8.com)), and upcoming: a design for the light rail, and a community mural on 2nd Avenue in Oak Park.

**Vanessa Chang, California College of the Arts/ Codame Art + Tech, San Francisco**

As a writer, scholar, educator and curator, I build communities and conversations about art, digital media, technology, and human bodies. I work with artists, dancers, inventors, musicians, coders, choreographers, and creative technologists to understand how we might live and move through an increasingly technologically mediated world with humor, grace, a sense of playfulness, care and responsibility. I recently received my Ph.D. in Modern Thought and Literature from Stanford University, where I wrote my dissertation on the interplay of digital media, embodiment and emerging art. There, I also organized a series of events dedicated to comics and graphic narratives that celebrated the work of

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diverse cartoonists and scholars. I am currently organizing and curating a festival on automation, robots and artificial intelligence in installation and performance art.

**Ruth Chase, Nevada County Arts Council, Nevada**

Recently Ruth completed the West of Lincoln Project, a painting series portraying the powerful relationships individuals have with their history. She was awarded a grant to an individual artist, an Artist in Residence at Nevada County Arts for Artist Activating Communities through a grant from the California Arts Council, as well as a residency at the Millay Colony for the Arts in NY, was published in Catapult Art Magazine, Huffington Post, and has taught at the Crocker Art Museum. Most recently she was a featured sketch artist on the Dead Files TV program, and had a solo exhibition at Venice Arts. She is graduate of the San Francisco Art Institute.

**WendyEllen Cochran, Alameda**

WendyEllen has spent over 53 years dancing, singing and playing music. Holding both a BA and MFA in Dance and an MA in theatre, she has also been an innovative arts educator in both the university and K-12 arenas up and down the state of California as well as Michigan and New York. She created a world dance curriculum that has included not only modern, jazz and ballet forms but West African, African diaspora ( Brasil, Cuba, Haiti, Jamaica and more), Flamenco, Polynesian, Middle Eastern and many folk dance forms. Much of her journey was augmented by many arts grants, where she worked alongside artists from Brazil, Puerto Rico, Spain, Mexico, and the United States. Much of her performing and teaching career has been supplemented by generous grant awards from the NEA, California Arts Council and City of San Leandro. She has performed in many of San Francisco's Carnaval Groups and will dance her 20th Carnaval next weekend with Oakland-based Sambafunk! She was an original member of the Bay Area's Afro-Cuban group Obakoso and toured her worldDancers student company all over the Bay area from 1980-2013.

**Heather Companiott, Idyllwild Arts Foundation, Riverside**

My work and education have focused primarily on arts and culture, and Native American and ethnic arts in particular. Since 1991, I have served as director of the Native American Arts program and festival at Idyllwild Arts Foundation in Idyllwild, California, and since 1999, I have also directed all adult arts programming. This work includes designing and implementing workshops, festivals, conferences and travel programs, in collaboration with the groups being represented; and developing relationships with artists, writers and performers from a range of cultural/ethnic backgrounds. I work closely with the development office to write grant proposals, and to develop scholarship programs for under-represented groups (Native American adults and youth, veterans, people of color). I have worked closely with local indigenous artists to support the revival and awareness of arts and practices of their tribes. In 1990, I lived and worked on the White Mountain Apache Reservation as part of my graduate work. In addition, in 2003, I co-founded and operated a weekly arts program at the local public school until 2010, designed to reach all students in the small, rural community and to engage local artists and culture bearers. My education includes: MA, Folklore, Indiana University, 1990; BA, Anthropology, Colorado College, 1981.

**Stephen Courtney, The Furniture Society, Los Angeles**

Initiated RFP presented, approved thru City of Los Angeles, Cultural Affairs, Public Arts Division & LAX

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World Airports for a 6 month exhibition of regional artists representing Los Angeles County; juried thru LACMA & Huntington Library. Museum - created, edited 110 pg catalog which provided broader benefit to more artists, 2016-2017. Studio furniture designer/maker for 25 years; personal work acquired by National Gallery of American Art, Smithsonian of Renwick Gallery's permanent collection, 2005. Participant in many group and solo exhibitions. Fine Art Photographer working with black and white film; work juried into many state, national and international exhibitions. My work is represented by the SFMOMA, Artists Gallery. Creative writer; short stories and currently working on my first fictional novel with historic Pasadena, CA as a geographic and cultural backdrop. I work well with people; possess a diverse interest in art forms and disciplines, am good with organization and honoring commitments. I would welcome the opportunity to contribute, participate. I would promise my very best.

**Kirk Cruz, Fresno Arts Council, Fresno**

I am a local resident of Clovis, Calif., and have been active in our local "Art Hop," showing and volunteering. I am Hispanic and have a Hispanic product company which has supported community events and food drives. I've studied Art, Photography, Music, Acting and Dance. I have studied outside of the Valley as well. I am currently doing Art Demos in Fresno and will be doing some in Paso Robles and Cambria with a unique technique of mine, using ink pens (I am currently being filmed by a website called Home design for my technique). I volunteer at an all inclusive church here in Fresno as well as perform in Concerts, Musicals and Operas. I have a group that is Flamenco based called Brisa Espanola. Feel free to ask me any question you may also have.

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

Roberta D'Alois is a playwright and Artistic Director of Jump! Theatre, whose mission is to present theater based on authentic stories of mental illness. She has a B.A. with honors in Theatre Arts from Brandeis and an M.F.A in Playwriting from San Francisco State, where she also teaches. She is a former Artist in Residence at Z Space Studios and at Kennedy Center Playwriting Intensive, and was one of Theatre Bay Area's inaugural ATLAS playwrights. Roberta has received several awards for academic excellence in Creative Writing, a CASH grant, and several grants for the Center for Cultural Innovation. She has also been a panelist for Marin Arts Council, CASH Grants from Theatre Bay Area and SF Arts Commission.

Most recently, Roberta was chosen as one of the 2016-17 Fellows at Yerba Buena Center for the Arts, where she worked with 30 other artists and change makers to delve deeply into the intersection of cultural and social responsibility. Jump! Theatre was also awarded a residency at ACT's Costume Shop for Spring 2017 for their 8th Annual Springboard Series.

**Jennifer Daly, Youth in Arts, Alameda**

Jennifer Daly has served Youth in Arts in multiple capacities over the past decade, including managing an educational presenting series and a school gallery tour program, developing curriculum aligned to California state standards and creating digital collateral (print, online and video materials). She is currently Associate Executive Director, helping implement the organization's new strategic plan, adopted May 2017. Jen previously served as a writer and program manager for historical and cultural nonprofits, including the Golden Gate National Parks Conservancy, East Bay Center for the Performing Arts and the League of Historic American Theaters in Washington, DC. She has consulted on the planning,

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development, writing and evaluation of arts, science and social studies curriculum for K-12 students at the Lawrence Hall of Science, Hayward Area Historical Society, East Bay Center for the Performing Arts and the Smithsonian's National Postal Museum. She holds a BA from Stanford University in American Studies and an MA in Museum Studies from John F. Kennedy University.

**Lisa Daniels, Unsung Heroes Living History Project, Sacramento**

I hold a BA in Radio/Television from San Francisco State University, a MA in Bilingual/Multicultural Education from CSU Sacramento, and working on a Doctorate in Reading, Literacy, and Assessment from Walden University. For the past 17 years, I serve as Executive Director of the Unsung Heroes Living History Project, a nonprofit organization that collects and preserves narratives of veterans of African descent, while teaching youth the documentary and exhibit curation process. Our organization has interviewed over 200 veterans and designed four exhibits. The most recent exhibit, "Do You Know Who I Am? – A Pictorial Exhibit of Central Valley African American Veterans," was on display during November 2017 at the Fresno State Graduate Art Studios. Unsung Heroes has collaborated in the past with Brick House Gallery to develop programming that focuses on the diverse communities in Sacramento. Our collaborative is currently working on programming for Women's History Month and the 3rd Annual Sacramento Black Book Fair. It is my hope that we develop more collaborative opportunities with other organizations to create thought-provoking programming that addresses diversity in our communities.

**Chris Daubert, Sacramento City College, Solano**

I moved to the Central Valley from the Bay Area in 1986 to attend grad school at UC Davis. I set up my studio at a farm outside of Dixon, which has become my center of operations, and I have been here now for 30 years. As a public artist, I became known for large interactive architectural electrical installations which have been placed in nonprofit galleries and museums locally, nationally and internationally. I have also exhibited paintings and objects in many locations. After graduating, I taught at several schools, including UC Davis, the San Francisco Art Institute, and Cal State Sacramento, before I took a position at Sacramento City College, where I became Chair of the Art Department. I have been an active curator and writer, with positions as the acting curator at the Nelson Gallery at UC Davis, the Director of the Gregory Kondos Gallery at Sacramento City College, and the chair of the exhibition committee at the Center for Contemporary Art, Sacramento. I have written and contributed to several books and exhibition catalogues, mostly focusing on Sacramento artists, and most recently, with Eve Aschheim, a book of interviews with the painter Wayne Thiebaud.

**Michael Derr, Selma Arts Council/City of Selma, Fresno**

I have served as the chairman of the Selma Arts Council for the past 15 years. I have directed a number of plays. I'm a semiprofessional musician and I play with the Fresno community Orchestra and Sounds of freedom military band.

**Pierre Derycz, Young Musicians Foundation, Los Angeles**

Pierre is a graduate of the University of Michigan, with bachelor's degrees in both cello performance and composition. He holds the position of Orchestra Manager and Librarian with the YMF Debut Chamber Orchestra, a Los Angeles based ensemble for which he also serves as Principal Cellist. At YMF, one of Pierre's major focuses has been artistic planning and audience development, helping to pioneer The

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Great Music Series, whose inaugural concert, a comparison of the works of Beethoven and Kanye West titled Yeethoven, was hailed as a work “musical genius” and received widespread attention from such media outlets as the Los Angeles Times, the Associated Press, Rolling Stone, Pitchfork and the Huffington Post. Pierre is also a member of the Association of California Symphony Orchestras, and was a fellow and resident at prominent cultural institutions including the Music Academy of the West in Santa Barbara, California and the Banff Centre for Arts and Creativity in Alberta, Canada. As a performer, Pierre also works with many Los Angeles-based ensembles, including the Los Angeles Opera, Los Angeles Virtuosi, and the American Youth Symphony.

**Juhandryn Dessames, Lyric Performing Arts Academy, Contra Costa**

Education- CSUEB B.A. Liberal Arts Minor in Dance/Theater. Studied Under instructors from Cal State East Bay: Nina Haft, Eric Krupers, Laura Ellis, Marc Jacobs. Las Positas College Theater & Dance Department: Sherry Proctor, Victoria George, Ken Ross. Laney College Dance Department: Lynn Cole, Linda Johnson, Debra Hymes, Lynette DeFazio, Zak Diouf. EOYDC: Sister Linda Johnson. Work Experience: 2012-current, LPAA Dance Coordinator-(Hip Hop, West African, Step, Tap, Modern, jazz, Lyrical, pre-ballet). 2003-current, Lyric Dance Ensemble Company- Co-Founder and Dance Artist (Workshops, Advanced / Adult Classes with schools, religious event, special events, private lessons. 2007-2013, Opera Piccola – Dance Instructor (Hip Hop, African, Step, Modern, jazz, Lyrical). 2009-2013, Kids n Dance Studio- In-School Resident Dance Instructor ( Hip Hop). 2011-2013, EC Reems International Women’s Conference-Youth Praise Dance Workshop & Lyrical Instructor. 2010-2012, YMCA Dance Coordinator-(Hip Hop, West African, Step, Tap,Modern, jazz, Lyrical). 2010-2011, Cal State East Bay Student Dance Instructor. 2006-2009, Next Step Dance Studio- Sub Dance Instructor (Hip Hop, modern, jazz, Lyrical). 2004-2007, Hoover Elementary- Multicultural Celebration Dance Choreographer (Hip Hop, African, Step). 2004-2007, M.B.Robinson YMCA – Youth Fitness Dance Instructor (Hip Hop, West African, Step, modern, jazz, liturgical, Lyrical, and Praise). 2003-2007 Kipp College Bridge Prep-Enrichment Dance Instructor (Hip Hop, West African, Step, liturgical, Lyrical, and Praise). 2003-2006, Stanford University Youth Studies- Interventionist Dance Instructor (Hip Hop, West African, Step, modern, jazz, liturgical, Lyrical, and Praise).

**Lauren Deutsch, Pacific Rim Arts, Los Angeles**

I have worked on staff or as a consultant for a full diversity of nonprofit organizations in California from producer to development director and grants writer, including the arts / culture and youth services. Through Pacific Rim Arts I have produced festivals, public media programs and provided professional technical support in the areas of resource development. I have also served on grants review panels for the City and County of Los Angeles arts / cultural affairs. I am a founding board member of the LA Women’s Foundation and was public relations director of the Jewish Community Foundation.

**Caitlin E. Dobbin, The Museum Educators Union, Los Angeles**

Caitlin Elizabeth Dobbin has worked in a variety of arts and education venues for more than a decade, the last half being in service of primarily Los Angeles’ school age children, their families and their teachers as a museum educator and afterschool arts program provider. Prior to relocating to Southern California, Caitlin worked on the East Coast with special needs students as a substitute teacher in addition to her museum work and believes strongly in serving one’s community and continuing one’s

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personal professional development. She served locally on the Board of Directors of The Museum Educators of Southern California to facilitate its organizational restructuring and secured multiple grants, the first in its nearly forty year history. Most recently, Dobbin has been working to establish her own 501(c)3 nonprofit organization, The Museum Educators Union (MEU) , which will work to ensure that the professionals providing the essential gallery experiences for at-risk, underserved students and members of their communities, are able to maintain their employment and personal professional development within the field without being forced to live below the poverty line, go into further debt, or leave the work they love altogether.

**Olivia Dodd, Arts Council Napa Valley, Napa**

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

**Ziying Duan, Chinese Culture Center of San Francisco, San Francisco**

As Assistant Curator of Chinese Culture Center of San Francisco, Ziying Duan is responsible for planning, research, and execution of art exhibitions and art programming of the organization. She is dedicated to engaging communications with artists, institutions and community partners to act as the curatorial voice for the organization. Her recent projects at CCC are New Urban Legend: Resistance of Space (2017) and artist Xu Tan's social practice project Social Botany in San Francisco(2016). She is now leading the CAC granted project Women in Chinatown with lead artist Laura Boles Faw. Previously, she also worked as assistant curator of Asia Programs at Kadist. Her other curatorial projects include Void California: 1975-1989 (2016) at CCA Wattis Institute for Contemporary Art and Yin-Ju Chen: Extrastellar Evaluations (2016) at Kadist. Besides curating, she is contributing writer of Leap: The Bilingual Art Magazine of Contemporary China Art and Artforum (China). Duan holds a MA degree in Curatorial Practice Program at California College of the Arts, a MA degree in Visual Culture Studies in China Central Academy of Fine Arts (CAFA) and a BA degree of Art History in CAFA. Duan is the recent recipient of The Robert H. N. Ho Family Foundation Greater China Research Grant.

**Rebecca Duran, Hiller Aviation Museum, San Mateo**

Nonprofit leader, relationship developer, and education supporter with a passion for museums and youth programs. 15 years nonprofit experience in direct service, management, and fundraising. 3 years classroom teaching experience as a Teach For America Corps Member. 3 years writing/editing experience at nonprofit daily college newspaper, followed by 6-month correspondent internship with The Boston Globe.

I am a lover of museums of all kinds and have traveled near and far to experience art, science, and history museums. So many of my favorites are right here in California.

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It is my delight to currently work for Hiller Aviation Museum in San Carlos. My 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 our membership program.

Degrees: M.S. in Management with emphasis Nonprofit Leadership from New England College and a B.S. in Print Journalism and a B.A. in Political Science, both from Boston University. I also earned a California Teaching Credential. I would like to think I could both contribute and learn through this experience. Thank you for considering me!

**Deb Dyer, NIAD Art Center, Contra Costa**

Deb Dyer has been Executive Director of NIAD Art Center for the past 7 years. She is a long-time advocate for community arts, beginning as a volunteer over 20 years ago for the Dayton Art Institute, Dayton Visual Arts Center and Culture Works. Deciding to build upon the skills learned as an interior designer and volunteer, she transitioned to working professionally with arts nonprofits. She is certified as a Capacity Building Consultant by the Ohio Arts Council and consulted with arts nonprofits in board training, fundraising and strategic planning. She worked at the Greater Denton (Texas) Arts Council as Associate Director overseeing exhibitions, programming, and community outreach after receiving her Master's of Art in Arts Administration from Goucher College. She has always appreciated the importance of creative expression as an integral part of everyone's life. Her experiences at NIAD have certainly confirmed that doing and making art connects us to others in an elemental way that confirms our humanity. For fun, Deb enjoys travel, photography, and making mixed media handmade books.

**Violetta Ekpe, Los Angeles**

My experience is primarily in the Media Arts. I currently work as a film producer and production manager. I have worked on over thirty productions on feature films, short film, documentaries and commercials.

The latest feature film I produced "Where Children Play" is currently on Netflix.

I've also worked as a Media Content Coordinator at the New York Film Academy (LA Branch). There I served as the production coordinator on "Crossing Cultures: From Havana to Hollywood," a documentary short that followed 14 Cuban artists that received special travel fellowships to the US while they engaged in full-immersion art & culture workshops.

**Paul Emberger, Los Angeles**

Paul Emberger is a fine art and travel photographer. Since 1997, his work has been published more than 1,000 times in regional and national publications. On assignments, he has jumped out of airplanes, flown with medical evac crews and shadowed brain surgeons. His work for travel magazines has taken him around the U.S. and the globe. Paul began printing in the wet darkroom in 1988 and has been perfecting his digital printing skills since 1995. His images have been viewed in dozens of fine art exhibitions and his prints are held in several public and private collections in the US and abroad. After teaching photography privately for several years, Paul created a photography program for at risk teens. And more recently has been an adjunct photography instructor at the New York Film Academy in Burbank California. Paul has

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also served on the board of directors at the Doshi Center for Contemporary Arts and worked in fine art galleries and conservation frame shops.

**Anne Farrell, San Diego**

Before retiring from full-time work in November 2017, spent 41 years as senior fundraising executive; worked 10 years for art museums (UCLA Fowler Museum, Santa Barbara Museum of Art, USC School of Fine Arts); 24 years as Director of Development at the Museum of Contemporary Art San Diego); and 7 years as Chief Philanthropy Officer at Voices for Children, a nonprofit providing CASA volunteers to advocate for foster children. Deep expertise in all aspects of development (including grants) and marketing; over four decades, served on many grant review panels at national, state, and local levels. Taught Resource Development & Marketing for 7 years in University of San Diego graduate program in Nonprofit Management. Over career, raised more than \$150 million. Now serving as independent fundraising and management consultant for nonprofit organizations. Education: Attended UCLA and received B.A. in art history (from San Jose State University), studied art and art history at University of Fine Arts, Florence, Italy; graduate of Getty Leadership Institute (arts management).

**Tyra Fennell, Imprint City, San Francisco**

Tyra Fennell is founding director of Imprint.City, an organization seeking to activate industrial, underutilized spaces with art projects, encouraging community and economic development.

Imprint.City produces BayviewLIVE, an annual art and music festival created to highlight the beauty of performing and visual arts that reflects the cultural landscape of the Bayview Hunters Point. Imprint.City also produces two subsequent Bayview-based festivals including the Burning Man inspired Bayview SPARC Festival in collaboration with the Flaming Lotus Girls and Bayview Harvest.

**Lauren Fink, University of California, Davis, Yolo**

Lauren is a PhD candidate in Neuroscience at the University of California, Davis. Her dissertation research examines the neural mechanisms underlying music's ability to modulate attention and motor behavior. Previously, Lauren received a Bachelor of Music in Percussion Performance from the University of Cincinnati College–Conservatory of Music, where she studied with Allen Otte of the Percussion Group Cincinnati. Lauren also has a Master of Philosophy degree in Music & Science from the University of Cambridge.

Lauren's interdisciplinary background makes her uniquely situated to spearhead research, education, and community outreach at the intersection of music and neuroscience. Lauren has presented her work at high-profile national and international conferences and given numerous public talks on the intersection of science and music. As a performer, Lauren has volunteered for community projects like "Science! The Musical" in Cambridge, UK and Girls Rock Sacramento in California. Because Lauren has received both public and private funds for her performances, research, and diversity initiatives, she understands how critical financial support is for the arts. Lauren is excited about the opportunity to serve on the California Arts Council grant panel and honored to share her expertise.

**Jessica Fiske Bailey, Santa Cruz**

I have over 30 years of experience in nonprofit organizations, including as executive director of an

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arboretum and a grant-making foundation; as a senior administrator at UC Santa Cruz; a manager at the administrative office of the California courts; and a consultant for courts and nonprofits — particularly on strategic planning, board governance, and program development. She is a textile artist and teacher of knitting and crafts, and manages publicity for FabMo Santa Cruz, a nonprofit that diverts designer fabric (and more) from the landfill by encouraging its use by teachers and creative reuse artists.

**Larnie Fox, Arts Benicia, Solano**

Larnie Fox is the former Executive Director of Arts Benicia and former Director of the Children's Fine Art Program for the City of Palo Alto at the Palo Alto Art Center. He is also a visual and sound artist known for monumental bamboo sculpture, sound installations and performances. His kinetic/sound sculptures and new instruments have been shown in numerous one-person and group shows and performances in the San Francisco Bay Area and nationally. Collaborations with his wife Bodil have included set design for Theatre of Yugen's "Cycle Plays" at Theatre Artaud, a giant kinetic dragonfly for the DuPage Museum near Chicago, and "Birdhouse," a kinetic installation for Vallejo's "Visions of the Wild" festival. He and Bodil were awarded a joint residency in the Lucas Artists' Residency Program at the Montalvo Art Center. He is a founding member of 23five, a San Francisco based organization that promotes sound art and directs the Crank Ensemble, a fourteen-member group that performs on hand-cranked instruments he built. He holds an MFA in Painting and Drawing from the University of Utah and lives, works and collaborates with his wife Bodil in Benicia, and sings bass with the Golden Gate Symphony chorus.

**Ben Frandzel, Stanford Live, San Mateo**

Ben Frandzel is the Institutional Gifts and Community Engagement Officer for Stanford Live, where he is responsible for K-12 education and community engagement programs in addition to foundation and government grants. He was previously Managing Director of Oakland educational theatre company Opera Piccola, which brought both performances and arts education to underserved audiences. The company's ArtGate program provided artist residency programs to over 20 Oakland public schools, often in schools with little or no additional arts programming. He writes about music and the arts for a variety of publications, most frequently the San Francisco Classical Voice website. Ben studied Music and English at Northwestern University and studied in the graduate program in music composition at San Francisco State University. He has performed as a guitarist and in gamelan ensembles, and has written chamber works and collaborated with dance, theater, and visual artists.

**Erin Fussell, Los Angeles**

Erin Fussell is an interdisciplinary artist who discovered that she could reshape her reality through creativity and believes in impossible things. Born in Ventura, California, raised in Portland, Oregon, and well-traveled, she knows how place shapes memory.

Her work is included in private and public collections and has been shared internationally, notably: Soundart Radio (Totnes, U.K.), Supplement Space (Seoul, Korea), Abetenim Arts Village (Ashanti Region, Ghana), Center on Contemporary Art (Seattle, WA), and at Tamarind Institute and SITE Santa Fe (New Mexico). Her work is featured in the current issue of Terrain Journal and included in the upcoming annual performance publication called, "Emergency Index, Vol. 6," out of Brooklyn, NY.

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Currently, she researches women in video art at the Getty Research Institute and is an alumni SITE Santa Fe Scholar. She lives in Los Angeles.

**Richard Gallegos, Ramona Convent Secondary School, Los Angeles**

I'm an actor with strong roots in the theatre.

On stage-L.A. Theatre Works, Kirk Douglas Theatre, REDCAT, Theatre @ Boston Court, The Actors' Gang, The Geffen Playhouse, Bootleg Theatre, The Company of Angels, The Bilingual Foundation of the Arts, East West Players, Highways Performance Space, Grand Performances at Cal Plaza, Casa 0101, The Getty Villa, The Getty Center, Skirball Cultural Center, Pantages Theater, Universal Studios Hollywood (various shows), and South Coast Rep's studio series. In addition, I have proudly been a long time member of Critical Mass Performance Group, and Rosanna Gamson/Worldwide. I've toured internationally with Rosanna Gamson/Worldwide.

In the classroom I have taught theatre/movement from elementary school to college conservatory courses. In Los Angeles (and surrounding areas) some of the nonprofit arts organizations I have worked with include LACER Afterschool Programs, Will and Co, Company of Angels, ELACT & artworxLA (formerly The HeArt Project). As a recipient of multiple grants from the Department of Cultural Affairs and the California Arts Council, I have, in collaboration with high school and middle school youth, adapted classic stories, and devised original and non-linear movement-theatre pieces that are performed by the students themselves.

**Erica Garber, CatchLight, Alameda**

Erica has worked in the arts for more than ten years in the San Francisco Bay Area and New York. Working at organizations such as the Museum of the African Diaspora, International Arts & Artists, Art Resource, and Frank Bette Center for the Arts, she has worked in broad range of roles including curator, author, gallery manager, public programs and exhibitions manager, and director of philanthropy. She is currently the Director of Philanthropy at CatchLight, a nonprofit organization dedicated to promoting social change through photographic based works. Her guiding principle is to disrupt prevailing hegemonic narratives through art, to amplify the visibility of emerging artists, and to promote work that engages in social critique. She was a Peace Corps Volunteer in Ghana and taught art in secondary schools both overseas and in the US. Erica is a graduate of the University of Arizona where she earned her BFA in Art Education and Columbia University where she earned an MA in Modern Art History: Critical and Curatorial Studies.

**Joel Garcia, Self Help Graphics & Art, Los Angeles**

Joel Garcia 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

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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.

**Angela Gaspar-Milanovic, Los Angeles County Arts Commission, Los Angeles**

Ms. Gaspar-Milanovic oversees the Commission's Organizational Grant, Community Impact Arts Grant and Arts Internship programs as well as professional development opportunities for artists and arts administrators, the fostering of public and private partnerships, and connecting regional arts funders. Prior to joining the Arts Commission in 2007, she worked in development at Saint Joseph Ballet in Santa Ana, CA and also held several positions at the American Red Cross of Orange County in public relations and disaster relief services. Fluent in several languages, she received a B.A. in Latin American Studies and French Literature from Lake Forest College and attended Vanderbilt University's graduate program in Latin American Studies.

**Rachel Gibas, Disneyland Resort, Los Angeles**

Rachel received a Bachelor of Arts in Art Education from the University of Florida in 1998. She served on the City of Gainesville Cultural Affairs Board 2003-2006 and was a voting committee member for the Florida Art in State Buildings Program 2002 - 2006. She taught art at Denison Middle School 1999 - 2000 and at Idylwild Elementary 2000-2002. She was the School & Family Programs Coordinator at the Harn Museum of Art 2002 - 2005, and has been at the Disneyland Resort in the Resort Enhancement park decorating department since 2006. Rachel is an accomplished fine artist and has participated in several shows in the Los Angeles area.

**Judy L. Gilleland, Desert Christ Park Foundation, San Bernardino**

As a writer, I have written newspaper articles, handbooks, manuals, policies, procedures, grants, proposals, short stories, and poetry. The articles we've published, the grants funded, the proposals accepted. Policies and procedures implemented in public and private schools. Schools have been accredited based on my opinion and or efforts. I have a Master's in Public Administration, Bachelor's in Education, and Associate in Business from CSUN, CSULB, and LBCC respectively. I've served on several Boards and Foundations most recently the one shown on this form Desert Christ Park.

**Bean Gilsdorf, San Francisco**

Bean Gilsdorf is an artist, writer, and editor. Her projects have been exhibited at the Museum of Contemporary Art, Santa Barbara; the Wattis Institute for Contemporary Arts; and the American Textile History Museum; as well as exhibition spaces in Poland, England, Italy, China, and South Africa; and featured in the San Francisco Bay Guardian, The Journal of Modern Craft, and Art21. Gilsdorf received her BA from Bard College at Simon's Rock, and her MFA from the California College of the Arts. She was a 2011-2012 Graduate Fellowship Resident at the Headlands Center for the Arts, and a 2015-16 and 2016-17 Fulbright Fellow to Poland. She is the former Editor in Chief of Daily Serving, an international

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publication for the contemporary arts. Her critical writing and interviews have been included in publications such as Artforum, BOMB, Frieze, and the Miami Rail.

**Barbara Goldstein, Barbara Goldstein and Associates, Santa Clara**

Barbara Goldstein is an independent consultant focusing on creative placemaking and public art planning. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of Public Art by the Book, a primer published by Americans for the Arts and the University of Washington Press. Ms. Goldstein has directed the public art programs in Seattle and Los Angeles, worked as a cultural planner, architectural and art critic, editor and publisher. She has lectured on public art in the United States and abroad and is past chair of the Chair of the Public Art Network for Americans for the Arts.

In 2013, Goldstein led a series of webinars entitled Creative Placemaking and Public Art for Americans for the Arts. She is currently developing public art and cultural plans for Bay Area Rapid Transit and the City of Glendale, CA.

Ms. Goldstein has served on the Board of Directors for ArtSpace, Friends of the Schindler House, MACLA, Movimiento de Arte y Cultural Latino Americana, and ZERO1: The Art and Technology Network.

In 2016 she was recognized with a Leadership in Public Art award by Americans for the Arts.

**Al Gonzalez, Quad Air Communications, Sacramento**

Mr. Al Gonzalez, soc is an executive producer and director, a “get it done” business coach, and a certified mediator with California Lawyers for the Arts in Sacramento. Al has been in the film and television business for over 25-years. He began his career in radio, moving into live theater, then film and TV production-special events technical director-announcer.

Al taught Radio and TV production for National Broadcasting School in Carmichael, CA for two years in the 1990's. He then developed and presented his own Producer's Boot Camp Workshop tm to train Independent producers on how to produce low budget film projects. Offered for four years in Los Angeles, it will be offered in the Sacramento area in the near future.

With over 400 hours of media experience, including corporate, music videos, documentary, and independent feature films, and broadcast television productions, he has traveled to nine countries and is a popular speaker at schools and business groups.

**Karen Gonzalez, Western Folklore Society, Storytellers Association of California, FolkHeart Press, Karen Pierce Gonzalez Public Relations, Sonoma**

Bachelor of Arts degrees in Creative Writing and Anthropological Linguistics/Folklore, Sonoma State University (1976).

Journalism experience (1990-2008) includes Marin Independent Journal and San Francisco Chronicle, Press Democrat. Full range of lifestyle news included Japanese Obon Odori, Indian Art Shows, Carmelite Nuns, Buddhism in America, and spiritual leaders and traditions of Orthodox, Incan, East Indian, Sioux, Asian, and Buddhist communities.

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CEO of a boutique public relations company. Since 2000 have successfully advised and/or promoted profit/nonprofit cultural organizations and individuals. This service also provides development of media partnerships and advertising assistance. The partial client list includes: Elder Financial Protection Network, David Roche (disability and the arts), Marin Museum of the American Indian, California Indian BasketWeavers Association, Santa Rosa Concert Association, Much Ado About Sebastopol Renaissance Faire, North Bay Black Chamber of Commerce, North Bay Stage Company, Shabbos Shul, Coro de Hispano, Latino Film Festival of the San Francisco Bay Area, Young Audiences of Northern California Arts Council of Sonoma County.

I am publisher at the boutique FolkHeart Press. Book credits include Black Pepper Visions: Original Folk Stories You Can Eat, Family Folktales: Write Your Own Family Stories. Folklore research credits include "Sonoma County Scarecrows: Scarecrows as Folk Art."

**Silvia Gonzalez Scherer, Hanford Multicultural Theater Company, Kings**

I have been a theater artist for 30 years. Mostly as a Latina playwright. I did stand-up comedy, acting, poetry readings, and ventriloquism. I was a resident playwright at Chicago Dramatists, and New Dramatists (NY) which is my artistic home. I do readings of my new plays at New Dramatists. I recently was a panelist with selecting new resident playwrights for New Dramatists. I read over 200 scripts for the selection committee then traveled to NYC three times to select the finalists. I am currently the artistic director of Hanford Multicultural Theater Company. My plays have garnered grants which include Lila Wallace Reader's Digest Grant, Oregon Arts Council Grant, and the Lane Arts Council Grant. A play of mine was featured at the Kennedy Center 'New Vision, New Voices' National Conference. My play BOXCAR/EL VAGON, is included in Macmillan textbook Foundations of Language & Literature: For Honors and Pre-AP English Courses, 1/e, 2018. ALICIA IN WONDER TIERRA (Or I Can't Eat Goat Head) will be included in Palabras del Cielo: A Critical Anthology of Latina/o Plays & Playwrights, by Jose Casas, 2018. I have four plays published by Dramatic Publishing and poetry published in several presses.

**Andrea Gutierrez, California State University, Los Angeles, Los Angeles**

Andrea Gutierrez is a writer, editor, producer, and storyteller based in Los Angeles. She has over a decade of experience in higher education, where she is currently the production coordinator for graduate theses and dissertations and oversees graduate student writing support at California State University, Los Angeles. In recent years, she has been an active participant in arts and media conferences and convenings, such as Arts for LA, Create CA, LA County Arts Commission Tune-Ups, AWP, and Werk It. As a writer, her work has appeared in Make/Shift, Mujeres de Maiz, Bitch, Huizache, On She Goes, and the Chicanas, Cholas, y Chisme theater festival in Los Angeles. She has brandished her red pen as editor and contributor at Make/Shift, Drunken Boat, and the Los Angeles Review of Books, and has judged the International Latino Book Awards since 2016. Andrea is a VONA/Voices writer and received her MFA in creative writing at the University of California, Riverside, and B.A. in German studies at Scripps College. She is currently developing a podcast.

**Valerie Gutwirth, Berkeley Unified School District, Alameda**

I have danced and taught dance in the Bay Area since moving here in 1994. In my current job teaching dance to public elementary students in Berkeley, I support yearly long-term residencies for local dance

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and music groups, ensuring that my students experience as many facets of the local dance community as possible. This effort has put me in touch with large organizations like Young Audiences, CA Arts Council, and the Chancellor's Grant Program at UC Berkeley , as well as individual artists (Baba Ken Okulolo) and groups (Gamelan Sekar Jaya). This work over the past 19 years has helped me establish connections across the Bay Area dance world, and given me a broader sense of the opportunities and challenges faced by arts providers. In addition, I have worked with two local nonprofit arts organizations – Destiny Arts and Shawl-Anderson Dance Center -- teaching and assisting in production. I am currently the lead member of the BUSD Dance Professional Learning Community, which brings me into contact with school district administration and the Berkeley Cultural Trust, and enables me to work on broader policy ideas. I also continue to perform professionally as a modern dancer and body percussionist.

**Katie Harrell, Thingamajigs, Alameda**

Katie Harrell is an arts administrative professional, as well as a musician, composer, and long-time student of traditional Balinese gamelan music. She works as an administrator for Thingamajigs and Gamelan Sekar Jaya. Her duties include grant research, development of educational programs, and facilitating performances. Prior to her work with Thingamajigs and Gamelan Sekar Jaya, Katie interned in development and operations at The Crucible.

Katie earned her MA in Music Composition from Mills College. In 2015, she was granted a Fulbright scholarship in 2015 to study classical Balinese vocal music for a year in Bali, Indonesia.

**Billie-Joyce Hatzidakis, Riverside Unified, San Bernardino**

I have always enjoyed art and began lessons at 12. I have been a working artist since I was 16. While attending college it only made sense to pursue an art career and I chose teaching so I could share my love for the arts. I am now on my 26th year of teaching art at various grade levels as well as creating my own art. Over the years I have been a member of or worked for several art associations, helped organize shows and volunteered for art events whenever needed. I believe this would be a new and interesting way to help the arts and artist.

**Gabriela Hernandez, P.S. ARTS, Los Angeles**

I cannot imagine a world in which the arts are not an integral part of my daily life. I grew up playing the piano, and when I enrolled at UCLA, I knew I wanted a career in the arts. After graduating in 2014 with a B.A. in Art History, I was a Multicultural Undergraduate Intern at the Getty Villa in the Public Programs department. This internship changed my life. It continues to shape my career and has given me the opportunity to engage with a solid network of young arts professionals. After participating in the Getty's MUI program, I completed an internship in Institutional Affairs at the John F. Kennedy Center for the Performing Arts. Upon returning to Los Angeles in 2015, I started working as the Education and Programs Assistant at P.S. ARTS. In my current role as Program Coordinator, I am responsible for overseeing the implementation of our arts programs in elementary public schools in the Lynwood, Lost Hills, and Reef Sunset school districts in Southern and Central California. I ardently believe that every child should receive quality arts education. I am proud to work for such a creative and compassionate organization that strives to achieve just that.

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**Anastasia Herold, San Francisco Symphony, Alameda**

I hold an M.A. from UCLA in dance ethnology (the study of dance as cultural expression); 1997.

I have danced in various community dance ensembles including Karpatok and Eszterlanc Hungarian dance groups of Los Angeles and San Francisco, respectively. I was on the board for several years of Neva Russian Dance Ensemble of San Francisco, and served on the Alameda County Arts Commission for 2 years.

My first job was an internship at the LA Philharmonic in the education department, producing music ensembles in public schools in LAUSD. I worked for MacArthur Foundation “Genius” Grant fellow Guillermo Gomez-Pena for six years. For the past 10 years, I serve as liaison to the San Francisco public middle and high school music teachers through the San Francisco Symphony, where I manage 20 teaching artist visits to 22 schools.

**Sharon Herpin, WestEd, Orange**

Sharon Herpin has directed national, state, and local research, evaluation, and technical assistance projects related to educational reform, professional learning, assessment, higher education, the arts, and arts education. She has worked with agencies such as the National Endowment for the Arts (NEA), the Arts Education Partnership, California Alliance for Arts Education, and many state and local arts organizations. She is experienced in research methodology and design, logic model development, data collection, qualitative and quantitative analysis, data interpretation, and action research. Additionally, she has provided technical assistance and professional development to hundreds of people on various research, evaluation, and assessment topics. She has previously served as a panelist for the Institute of Library and Museum Services and the California Arts Council.

**Lisa Hoffman, FIDM, Alameda**

Lisa Hoffman gravitates towards projects that challenge her in multiple ways. She's happy doing everything from textile design to public art, and game design to graphics. Lisa's professional career includes time spent as a Window Designer for Farrell's Ice Cream Parlors; a Production Artist, Art Director, and Production Manager for various multimedia companies; a Graphic and Textile Designer for ESPRIT; Map Designer for Burning Man; and, Director of Graphic Design and Instructor at FIDM. Lisa's work has been featured at ProArts Gallery, Diego Rivera Gallery, and the Exploratorium. For the past few years she has been creating public art in the form of utility box designs and wall murals that can be seen on the streets of Oakland, San Leandro, Los Gatos, and San Francisco. As Director of Graphic Design for FIDM, mentoring students from a variety of backgrounds is her passion. She often leaves the campus reinvigorated about her own work because of the creative energy in the classroom. Her teaching philosophy is simple: “learning is at its best when information is shared rather than delivered. When students bring their unique perspective to the table, everyone gains.” Samples of Lisa's work can be seen at [lisatized.com](http://lisatized.com).

**Onya Hogan-Finlay, Armory Center for the Arts, Los Angeles**

Onya Hogan-Finlay is an interdisciplinary artist who holds an MFA from USC. Onya has developed her pedagogical practice as an arts educator through her tenure Lecturer at the UCLA Visual and Performing

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Arts Education Program (VAPAE) and former Director of the Summer Art Institute for High School Artists at UCLA Department of Art, current faculty member and former Assistant Director of School and Professional Development Programs at Armory Center for the Arts, and as former Artist-in-Residence at Heart of Los Angeles (HOLA). Focusing on social practice, drawing and installation, Onya's work has been exhibited internationally at ONE National Gay & Lesbian Archives, The Power Plant, Art Gallery of Ontario (AGO), and Documenta 12 Halle. She is the co-founder of the bilingual mobile exhibition of zines and artists books, projet Mobilivre-Bookmobile project, and is the co-editor of the 2014 publication The Bookmobile Book which chronicles the project's history and impact.

**Jeanette Horn, The Actors' Gang, Culver City**

Jeanette joined The Actors' Gang in 2011 as a company member and has been Education Director since 2015. As an actress she has appeared on stages in New York, San Diego and Los Angeles. Jeanette has been a teaching artist since the late 1980's working for Theater for New Audiences, Manhattan Class Company, Theatre Development Fund, Young Playwrights, Circle Rep, & Manhattan Theatre Club among others. She was Education Coordinator at Circle Rep, and created and ran the Education Department at MCC for 8 years. With that theatre she created the MCC Youth Theatre. From 2000 to 2006 she was Education & Outreach Director at La Jolla Playhouse where she created, implemented and executed residencies in the schools and produced the Playhouse's children's touring company (POP tour).

Jeanette worked with The National Arts Education Research Center at NYU and was the recipient of a Metropolitan Life Foundation grant in 1991. She wrote and implemented grants for the New York Foundation for the Arts and New York State Council of the Arts.

Jeanette was an adjunct professor at CW Post/ LIU for ten years where she created and taught Theatre Techniques in the Classroom and has taught in the continuing education department at UCSD.

Jeanette worked for the past seven years with "The International Theatre and Literacy Project" in Tanzania, Bali & India, guiding young people in rural communities to create their own theatre pieces.

She is a member of Actors Equity Association, Screen Actors Guild and the American Federation of Teachers.

**Kristin Horton, Dramatic Results, Los Angeles**

In my personal life, I have always been involved with the arts to some degree. Throughout my entire K-12 education I was involved in musical theater. In my free time I have always enjoyed drawing, painting, photography, creative writing and dancing—and still do. Professionally, I have worked for the arts-education nonprofit, Dramatic Results, for the past 2 years. Through this position, I have assisted in advocating for arts in schools; documented Dramatic Results' in-class and public art projects through photography, videography, and interviews; and secured funding via grant writing to support Dramatic Results' mission to solve challenges through art. Through Dramatic Results, I have also learned the traditional art of basketry and have made many baskets of my own now.

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**Amber Hoy, Kala Art Institute, Alameda**

I am an interdisciplinary artist and artists administrator based in Oakland, California. I am also a combat veteran and my artwork explores issues that women in the military face and the intersection of trauma.

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

At Kala, I have managed multiple artist programs (our artist-in-residency program, Media Arts Program, Veteran Residency Program, Parent Artist Award and our Fellowship Program). I select jurors for the panels and mediating the jurying process. Mediating includes providing jurors with information about the goals of the program and also making sure that the selected artists come from a variety of backgrounds and mirror the Oakland community that we are seated in. And that is just the beginning of my relationship with the artist that come into our studio.

**Jian Huang, pH Collective, Los Angeles**

Jian Huang is Co-Founder of pH Collective, a creative agency based in Los Angeles dedicated to lifting underserved communities one brand at a time. Raised in South LA, Jian has more than a decade of experience in nonprofit and government, including LA Conservation Corps, Homeboy Industries, Little Tokyo Service Center, and LA County Arts Commission. She was the former Finance Chair of Emerging Arts Leaders LA, Chair of the Public Art Coalition of Southern California, and a current board member for DSTL Arts, an organization dedicated to serving communities through literary arts. Jian earned her degree in Art History from the University of Southern California and in 2016, won the esteemed PEN Center USA Emerging Voices award.

Jian immigrated from China at the age of six and through art-making with Inner-City Arts, was able to navigate language and find voice. This influence of art early on carries on throughout her work with pH Collective, a creative agency with a hefty mission to change the world through promoting brands that serve community. Instead of signs like liquor stores, check-cashing, and bail bonds in her neighborhood, what if kids grew up with brands that help society?

**Carin Jacobs, CSUDH, Los Angeles**

Carin Jacobs is a professional costume designer and college professor of theatre, design and the arts. With 20 years of experience in the entertainment industry, she brings a wealth of industry experience to her classroom and students. She also sits on the Board of Directors of The Art Exchange, a community arts nonprofit in downtown Long Beach California.

**Camille Jenkins, Wallis Annenberg Center for the Performing Arts, Los Angeles**

Camille Jenkins is an arts administrator, producer, actor, and teaching artist who has been involved in and captivated by the arts since she was a young child. She earned a Bachelor of Fine Arts in Performing Arts in 2013, followed by a Master of Arts in Arts Administration in 2016, both from Savannah College of

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Art and Design. At the conclusion of the Master of Arts program, she received the Outstanding Academic Achievement Award in Arts Administration/Business Design and Arts Leadership.

Camille has served in multiple leadership roles within the arts. As an actor she obtained a Kennedy Center American Theater Festival nomination in 2012. She taught improv, history of non-western theatre, and vocal lessons to children ranging in ages 5-13 at Riverside Children's Theatre. For her Master of Arts final project she produced and directed a large scale innovative live experience featuring interactive technology. Currently she is the Artistic Assistant at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, California, where she works closely with the Artistic Director and Director of Programming to help develop "The Wallis" into one of the leading performing arts centers in the United States and the world.

**Charles Jensen, UCLA Extension, Los Angeles**

Charles Jensen is the author of six chapbooks of poems, including the recent *Story Problems and Breakup/Breakdown*, and *The First Risk*, which was a finalist for the 2010 Lambda Literary Award. A second collection, *Nanopedia*, is forthcoming in 2018. A past recipient of an Artist's Project Grant from the Arizona Commission on the Arts, his poetry has appeared in *American Poetry Review*, *Bloom*, *Columbia Poetry Review*, *Copper Nickel*, *Field*, *The Journal*, *New England Review*, and *Prairie Schooner*. He founded the online poetry magazine *LOCUSPOINT* in 2004. He served for six years on the Emerging Leader Council of Americans for the Arts, as Co-Chair of Emerging Arts Leaders, as board member for the Arts and Humanities Council of Montgomery County. He advises Arts for LA on advocacy-related programming on their Program Advisory Committee, sits on the Steering Committee of Lambda Literary Foundation's annual LitFest, and serves on the Free Verse Advisory Board of Get Lit-Words Ignite. He directs the Writers' Program at UCLA Extension, which offers continuing education classes to 4,500 students each year.

**Kevin Johnson, Sacramento**

Kevin Johnson is an actor, singer, dancer, director and visual artist. His visual art is signed "KJohnson." He has worked as an actor for 40 years and a graduate from the University of Evansville. He has worked with IRT, the Phoenix Theatre, Edyvean Theatre, Indianapolis Civic Theatre, Soul People Repertory Theatre, Actors' Inc., San Francisco Mime Troupe, Intersection of the Arts in San Francisco, Indianapolis Opera Company, Footlite Musicals, where he won an encore award for the musical "Grand Hotel." He toured Europe with the Chorale Ayers while studying in England. He has worked Summer-stock Theatres with Cross-Roads Repertory Theatre in Terre Haute, The Weathervane Theatre in Whitefield, New Hampshire, and Memphis Black Rep in Memphis, TN.

He has also worked in film and TV. Though he lived ten years in San Francisco he has returned to Indianapolis, his home town, to care for his mother, who has now passed on. He is thankful for the time he had with her. He is the son of the late- Alonzo "Pookie" Johnson an Indianapolis Jazz Legend.

He had a feature character role in the movie film short: "A Song for Jade," which won awards in San Francisco, Oakland and the Los Angeles Black Film Awards. Since his return to Indianapolis, He has worked with Asante Children's Theatre, Freetown Village, Spotlight Players, Indy Bard, No Exit

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Performances. He would like to thank Arnie Stewart for all his support, which allows him to be active in the Arts Community. He also has 2 commercials playing one for L.S. Ayres at the Indiana History Society where he is an employee for the Cole Porter Room and the Healing Bodies, Changing Minds exhibit. He also has a commercial running for the St. Vincent's Cancer Care.

**Marinda Johnson, KVIE/Healing 5 Foundation, Sacramento**

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

Throughout my career in public media I have learned that the public is always in search of information they can trust, answers to their questions, interest, concerns, an understanding of the things that are going on around them. While also wanting to know how those issues may affect their lives.

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

**Annette Johnson, AM Johnson Consulting, Inland Pacific Ballet, Los Angeles**

Annette Johnson is a California native, raised on farms in the San Joaquin Valley. She has 30 years of experience in the cultural arts including 6 years in graphic design, 11 years in the museum field, 6 years in municipal government directing six divisions and managing budgets and projects exceeding \$1 million, and 12 years as an independent consultant. Annette has served as a grant reviewer for the Los Angeles County Arts Commission, and was a District Co-Chair for the California Assembly of Local Arts Agencies. She has been an active volunteer in K-12 education, political campaigns and community organizations, is a performing musician, and currently serves on the Board of Arts for LA. Annette holds a BA in Art History from CSU Fullerton and an MPA from CSU San Bernardino. She also earned certificates in Nonprofit Management from Cal-Poly Pomona and Marketing Management from UC Riverside. Since 2005 she has worked as an independent consultant specializing in project design/management, marketing, grant writing and event planning working with nonprofits, educational institutions and government agencies in southern California. Since 2008 she has been the Director of Marketing and Development for Inland Pacific Ballet in Montclair, CA.

**Joanna Keane Lopez, La Matadora Gallery, San Bernardino**

Joanna Keane Lopez is an artist, designer and builder who works with large-scale installation and public art. She currently works and lives in Joshua Tree, California. She graduated with a BFA in Studio Art and a second major in Spanish with the honors of summa cum laude from The University of New Mexico.

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Joanna is a grant recipient of the Fulcrum Fund of The Andy Warhol Foundation for the Visual Arts and the Andrew W. Mellon Foundation. She is an alumni of Land Arts of the American West program.

**SK Kerastas, Cal Shakes, Alameda**

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

**Brian King, Alameda**

Brian King is a New Genres artist primarily working in sculpture, video and photography using everyday objects to explore their symbolic value. This most recent body of work explores manila rope as a medium, primarily as an historic signifier, but also for its textural and tensile qualities. After working for many years in the advertising art industry in Chicago and then the Bay Area before becoming a Silicon Valley software evangelist before the first Dot Com boom, it seemed a natural progression to utilize visual and cultural signifiers as a medium in itself. Having studied with Howard Fried, Paul Kos, Doug Hall, Trisha Donnelley and others, he continues the tradition of Northern California conceptual art.

**Sherry Knutson, San Francisco Art Institute, Alameda**

Director of BFA Studios. 2014-present, San Francisco Art Institute. Leadership: Work closely with school leaders to guide academic objectives outlined by the Dean of Academic Affairs, and the VP of Student and Community exhibitions. Collaborate to resolve timely curriculum and student related issues in direct collaboration with the Dean of Students, Department Chairs, Director of Marketing and Director of Facilities. Management: Director of 8 staff members for BFA programs at San Francisco Art Institute, which includes managing, hiring, training, scheduling and conducting performance reviews. Facilitate a team of artists in a supportive role to faculty and students, guiding priorities, schedules, and communicating and updating technical skills as needed. Finance: Maintain operating and capital budgets totaling 2 million dollars. Maintaining budgets, student worker budget, supply budgets, exhibition budgets, including creative problem solving under tight economic constraints. Best Practices: Create and maintain best practices to address daily curriculum needs, development of processes to address upkeep and safety of studio equipment, and the maintenance of health and safety procedures for the benefit of students, faculty and staff. Committee Work: Serve on the Retention Committee, Students Support and Advocacy Committee, Campus Planning Committee. Leading prioritization objectives around student

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retention. Strategic Planning & Scheduling: Involved with annual and five-year plan for studio practice space, staffing and equipment. Introduced studio calendars for staff, faculty and students helping to manage workflow for my team and implemented campus wide studio calendars to address the lack of the community working together. It was basic but helped tremendously. Curating: Oversee yearly bi-weekly and monthly student exhibitions. This includes curating, installation, and managing staff, including weekend and holiday events. Manage annual BFA Graduation Exhibition, including oversight of outside curators. Selection and installation of 120+ student works including sculpture, painting, film, photographs, drawings, and printmaking, converting studios into gallery spaces and overseeing/maintaining budget.

**Joey Landwehr, JCompany Youth Theatre / San Diego Center for Jewish Culture, San Diego**

Joey Landwehr (AEA, SAG, AFTRA, DGA), (TONY Award Nomination – Inaugural Excellence In Theatre Education Award) (PROCLAMATION – Oct. 18th is officially JOEY LANDWEHR DAY in San Diego County in honor of Joey’s dedication to the theatrical arts and youth) is the proud Artistic Director for JCompany Youth Theatre. Directing over 50 productions and winning over 40 awards for his work with young artists in San Diego. He moved to San Diego after being a professional actor and director in New York City working on and off Broadway, national tours, regional theatre and directing and soloing at Carnegie Hall. Joey received his MFA in acting and directing from The Ohio State University and has worked with such greats as Ben Vereen, Betty Buckley, Marcel Marceau, Francis Sternhagen, F. Murry Abraham, Twila Tharpe Phyllis Diller, Sam Harris, Harvey Fierstein, Kristin Chenoweth, Victoria Mallory, Joel Grey, Kaye Ballard, Michael Feinstein, Patti LuPone, Howard Keel and more. In 2007 he received the “40 Under 40” Award from San Diego Metropolitan Magazine for outstanding leadership in the arts. Joey was also honored as the 2011 Newsmaker in the Arts; and in 2014 to the present, he serves as Artistic Director for the annual BEN VEREEN AWARDS (Starring Ben Vereen) by Broadway/San Diego A Nederlander Presenter. In San Diego, Joey has worked with Scripps Ranch Theatre, Diversionary Theatre, the San Diego Shakespeare Society, La Jolla Playhouse, The Old Globe, San Diego REP, San Diego Junior Theatre, San Diego Symphony, Orchestra Nova San Diego, Compulsion Dance & Theatre and The Actors Alliance Festival winning five different excellence awards.

**Joan Lazarus, DanceArt, Inc., Marin**

Joan served as Executive Director of Oakland Ballet, Perry-Mansfield Performing Arts School & Camp (Steamboat Springs, CO), General Manager of Cowell Theater at Fort Mason Center, and Executive Director of WestWave Dance, an annual festival of new choreography presented in San Francisco. She was capital campaign consultant for ODC/San Francisco’s expansion project in the Mission District, is former President of Dance Bay Area and served on the Steering Committee of Bay Area National Dance Week.

As a dancer, Joan has performed with, or in the works of, Alonzo King, Cliff Keuter, Ellen Bromberg, Victoria Morgan, Krissy Keefer, Frank Shawl, Bill DeYoung, Toni Pimble, Richard Colton, Mary Miller, Kathleen McClintock, and Alan Ptashek, as well as being a member of Eugene Ballet (Oregon) and Jordan Ballet Company in Indianapolis. She was full-time faculty in Dance at the University of Oregon and Mills College, and taught at San Francisco Ballet, Dance Circle of Boston, The Princeton Ballet, RoCo Dance & Fitness, and Shawl-Anderson Dance Center. Joan co-authored the Dance Curriculum Guide adopted by the San Francisco Unified School District, and was the official choreographer for the San

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Francisco Embarcadero redesign in the wake of the Loma Prieta earthquake in 1989. She holds a B.A. in Psycholinguistics, a M.A. in Dance, and a M.A. in Arts Administration. She received Bay Area National Dance Week's Contribution to the Field of Dance Award in 2006, and in 2012 she received an Isadora Duncan Dance Award for Sustained Achievement. Joan was named "2011 Dance MVP" by The San Francisco Chronicle.

**Nancy Lemoins, Hospitality House, San Francisco**

Art has always been my dream and my focus. When I tested HIV+ in 1986 and was told that I had only a year to live I turned to art to make my life have meaning. It has now been 31 years and I am still here and still making art. What has been added was the realization that working with others who were lost and struggling was the best way I could be of service to my communities.

I am 33 years clean from drugs and I was homeless and unemployed but now am living a useful and wonderful life giving back to the world as much as I can.

**Jenny Leung, Chinese Culture Foundation of San Francisco, San Francisco**

Jenny Leung is currently Director of Communications at the Chinese Culture Foundation of San Francisco where she is responsible for internal and external communications, branding, and marketing. She played a key role in transforming the organization into a contemporary and vibrant institution. During her time, she was part of the leadership team to bring forth a new mission statement and led a revitalized communications strategy "to elevate underserved communities and give voice to equality through education and contemporary art." As a second generation Chinese American, her work seeks to shift the dominant narrative about Asian Americans, connecting her heritage and as a child of immigrant parents to bring forth a contemporary vision for the community.

She has led a community process on a major public art project, "Sunrise" to engage community members in San Francisco Chinatown, is active on the API Council, a network of 40 nonprofits advocating for Asian and Pacific Islander communities in San Francisco, and participates in advocacy for cultural equity. Jenny holds a Masters in Asian Studies from the University of California, Berkeley, is a graduate of the University of Washington, and a 2017 Getty Leadership Institute NextGen Fellow.

**Linda A. Levy, Arts Council Santa Cruz County/Santa Cruz Mountains Art Center, Santa Cruz**

Spent 10+ years as Executive Director of SC Mountains Art Center; 8 years on Art Council SC County's Board - 4 as chair of Open Studios, 2 as VP; 4 years as appointed Santa Cruz County Arts Commissioner; participated as Grants Panelist Silicon Valley Creates; assisted grants committee (Art Council/Cultural Council SC County) in establishing grants program (application requirements, reviews); Grants writer (& program admin) SC Mountains Art Center bringing in over \$300K in grant funding - including funding for youth art programs, underserved populations, new media (digital arts). Chair of SC Cultural Associates for 2 years. In professional "life," was a Research Scientist for 25 years, participating in Strategic Planning, New Business development, Contract Research & Development (CRAD) national funding, Kepner-Traigo Trained & facilitator.

**Lisa D. Long, California State University Fullerton, Orange**

Lisa D. Long is a choreographer, dancer, educator and licensed massage therapist. For thirteen years

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she danced professionally for Dallas Black Dance Theatre, and was a principal dancer with Dance Kaleidoscope, under the artistic direction of David Hochoy, former rehearsal director of the Martha Graham Dance Company, for eight years. She has created roles in works by Donald Byrd, Kevin lega Jeff, George Faison, Chuck Davis, and Jin Xing and has performed works by, Donald McKayle, Ricardo Melendez, Milton Meyers, and Cleo Parker Robinson.

Lisa's concert choreography has been produced at: Highways Performance Space, DUMBO Dance Festival NYC, Inaside Dance Chicago, Jacksonville Dance Theatre, Oregon Shakespeare Festival, and at Electric Lodge and at Miles Memorial Playhouse LA. Her choreography for Chevrolet won fourth place in MOFILM's Las Vegas commercial competition. Backstage described her work as "imaginative and inspired."

She holds an MFA in choreography from CalArts, a BFA in ballet from TCU, an AA in occupational therapy from Swedish Institute NYC. She has taught at CalArts, UCLA, Butler University. At California State University Fullerton, Lisa teaches modern technique, anatomy/kinesiology, choreography, and theory and critique. Webpage: Lisadlongdance.com.

**David Mack, Heidi Duckler Dance Theatre, Los Angeles**

David Mack has written over 50 grants and served on an LA County Arts Commission (LACAC) grant panel in 2015 and was selected among the panelists to present to the LACAC Commissioners. Mack has served on the boards of the Dance Resource Center and Theatrical Producer's League of Los Angeles, and the steering committee for Arts for LA's Convergence in 2013, successfully moderating a panel discussion in 2014, featuring KCRW Executive Director Jennifer Ferro and Pomona Fairplex SVP Lucas Rivera. As Chairman of Supervisor Mark Ridley-Thomas' Empowerment Congress Arts and Culture Committee, Mack presided over a committee of over 50 members. His clients include: Center Theatre Group, Diavolo | Architecture in Motion, LA Dance Project, Ate9 Dance Company, MULTIPLEX DANCE and the Clown School. He has also developed and implemented strategic plans and annual professional development retreats for The Industry, Watts Village Theater Company, Heidi Duckler Dance Theatre and Emerging Arts Leaders, Los Angeles. Mack has partnered with a diverse array of arts organizations, including: Ford Theatres JAM Sessions, the Hammer Museum, LACE, Inner-City Arts, Grand Performances, LA Opera, the Watts Towers Arts Center, the Mayme Clayton Museum, the Southwest Museum and Wild Up.

**M. Lorraine Mallare-Jimenez, Stockton Arts Commission, San Joaquin**

Since 2013, Dr. M.L. Mallare-Jimenez has served with the City of Stockton's Public Art Advisory Committee as a member. The Public Art Advisory Committee (PAAC) is a group of citizens in Stockton selected to serve a 2-year term to advise and oversee the installations of Public Art. Most recently, the PAAC merged with the Stockton Arts Commission. As a Commissioner with the Stockton Arts Commission, she serves as a member on the Public Arts Advisory Committee, Grants Committee, and the Awards Committee. She was the Chair of the Outreach and Education Committee. She has created and developed the Public Art Tour for University of the Pacific's Osher Lifelong Learning Institute (OLLI) membership. Most recently, she is involved with the Family Referral and Resource Teen Impact Center

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with advising to generating and implementation of Art programs through workshops in multimedia, music production, and the performing arts.

In the late 1990's, she began her career in broadcast journalism as an intern with "Filipino-American Report" on KMTP TV 32 in San Francisco with the political assignment desk. It did not take long for her to soon become a general reporter. Soon thereafter, she anchored the daily newscast. Viewership is in the SF Bay Area, Hawaii and Guam.

Completing a Bachelor of Arts (B.A.) in International Relations, Minor in Asian American Studies, and a Minor in Dance, she continued on to a Master of Arts (M.A.) in International Relations focus on comparative foreign policy of ASEAN nations & National Security Policy at San Francisco State University and cross-enrolled at UC Berkeley. She received a fellowship with the Center for the Study of the Presidency in NYC, and was a Fellow with the Central Intelligence Agency writing and researching on information pertaining to China with the think tank unit. Lastly, she was also awarded a Fulbright Scholarship in Advanced Languages from the University of Hawaii, Manoa.

Soon thereafter, she went on to pursue a degree in Law at Golden Gate University, School of Law. She now holds a J.D., Doctor of Jurisprudence, with a specialization certificate in Litigation and Criminal Law. Through law school to the present, she has worked with her mentor, SF Public Defender, Jeff Adachi, on the Special Team of Defense unit for high profile criminal cases assigned to the PD's office.

Inspiring and growing up around international issues, being she is the niece of Philippine Ambassador Cristeta A. Feria, cousin of Philippine Secretary of Agriculture, the late Roberto Sebastian, and the niece of former Philippine President Fidel Ramos. She then completed her LL.M. (Legum Magister), a Masters of Law in International Legal Studies, and that's not all, she is In-Residency, ABD, at Harvard University, School of Law for the S.J.D. (in latin, Scientiae Jurideicae Doctor also known as Doctor of Juridical Science at Harvard University. Her dissertation is entitled, "Sex Trafficking: An International Crime & a Violation of Human Rights."

Professor M.L. Mallare is one of the founding professors at the University of San Francisco's Yuchengco Philippine Studies Program. She has taught at her alma mater San Francisco State University, and other bay area institutions like California State University, East Bay, Santa Clara University and Stanford University.

Currently, she is with the University of the Pacific's Osher Lifelong Learning Institute (OLLI) with the Distinguished Lecturer Series, as well as, the Executive Editor of Karima Magazine. She also works as a Communications Consultant for government/media relations, and public policy issues.

**Esther Mallouh, Keen on Art, Alameda**

I was raised in an environment that value and supports the arts. As a result, my family and friends were not surprised when I chose the art sector as my field of choice. Over the past 15 years, I have worked in the arts management field advancing the visions of visual and performing arts organizations across the United States.

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At present, I am a practitioner, curator, arts grantmaker and an art liaison for private art collectors. I love the arts sector because it provides me with the freedom of choice, help me gain new insights, expose me to different points of views, as well as the ability to help artists and collectors alike. I enjoy observing artists and am fascinated by those who are dedicated to their art and who are capable of presenting strong points of view through their work. Developing curatorial projects and art collections affords me an appreciation of the bonding experiences with participants and a great sense of belonging.

**Jay Marcus, Celebration Theatre, Los Angeles**

Jay is currently the Producing Director of LA's acclaimed Celebration Theatre, the oldest LGBTQ theatre company in the United States. For Celebration, Jay was a producer on the Charles Busch comedy, Die, Mommie, Die! and lead produced their fall 2017 musical, The View UpStairs. Jay also produced Celebration's hit summer comedies So Long Boulder City (which is heading to NYC this winter for an off-broadway run) and Tilda Swinton Answers An Ad On Craigslist. Currently, Jay is lead producing the company's winter musical, Priscilla Queen of the Desert. In addition, Jay's day job is as the VP of film/tv development at director George Tillman, Jr. and producer Bob Teitel's production company, State Street Pictures. The company is currently in production on a feature adaptation of the #1 New York Times Young Adult Bestseller, The Hate U Give.

**Deirdre Marlowe, Foundation for New American Musicals, Los Angeles**

For more than 20 years I have designed and delivered/trained others to deliver PreK-12 arts curriculum for all the the arts. I taught art history and drama for eight years at the secondary level. While leading small extended learning time organizations the arts were always an integral part of our programs. I have experience building partnerships and collaborations with arts organizations -museums, theatre companies and individual artists.

**Moya Márquez, Plaza de la Raza, Los Angeles**

Moya Márquez is a Los Angeles arts consultant specializing in event production and communications for nonprofit organizations. They have worked as a consultant for several arts-based organizations including Mixed Roots Stories, Arts for LA, and WeHo Arts (the City of West Hollywood's Arts Division).

Most recently, they have been working with Plaza de la Raza in Development to help raise funds for the Plaza de la Raza Film and Media Academy, set to launch by Plaza de la Raza's 50th Anniversary. Moya has also completely revamped Plaza de la Raza's communications to help bring more attention to both the historical legacy of Plaza de la Raza's Latino-based programming and the current and future programs Plaza has planned for their 50th Anniversary.

In the future, Moya will be working with the Latino Arts Network (LAN) on a new redesign of their website that will integrate a backend CRM system to facilitate LAN's collection and use of constituent information in Latino art advocacy building across the state.

**Randi Matushevitz, Randi Matushevitz Art, Los Angeles**

Randi Matushevitz is an artist working in large scale mixed media artworks that explore the fragility of human connectivity. Her narratives are meant to illustrate how our point of view impacts our personal world experience. She grew up in Las Vegas, Nevada. She earned her BA in Art from California State

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University Northridge and her MFA in Painting from the University of Miami. Matushevitz has taught art to diverse students from grade school to the elderly. As an adjunct professor of art at Miami Dade College, Broward Community College, University of Miami she taught art appreciation and drawing. As an artist-in-residence at Southern Illinois University at Edwardsville (2000), Matushevitz worked with college students in the print lab. Matushevitz was a volunteer teacher at the Meadows School in Las Vegas, Nevada (2007-10) where she guided K-3 graders in art projects. She has lead creative workshops and lectures for the elderly at temples and community centers in Las Vegas. She currently lives in Los Angeles with her family and actively participates in Jewish Artists Initiative, and Los Angeles Art Association, and is looking for ways to deactivate systematic bias and promote diversity and arts education in our schools.

**Shannon McDonnell, New Conservatory Theatre Center, San Francisco**

I have spent more than 20 years working in the arts in the fields of marketing, development and PR. I recently served on the committee to choose the Artist Laureates of Silicon Valley and have sat on several granting committees. I was chosen to participate in the cultural archive project in San Jose and have deep history and understanding of the artistic landscape of our state.

**Randel McGee, McGee Productions, Kings**

Randel McGee is a versatile writer and entertainer with over 35 years of professional experience. His book series Paper Craft Fun for Holidays and Fun and Festive Crafts for the Seasons, published by Enslow Publishers, Inc. of Berkeley Heights, NJ, are in schools and libraries throughout the world.

As a professional storyteller and ventriloquist, Randel has performed all around the USA and Asia at schools, libraries, conferences, and special events. His ventriloquist act of Randel McGee and Groark (the dragon) has two award-winning DVD series on character education for elementary school children. His storytelling performances as the world-famous author Hans Christian Andersen has taken him to storytelling festivals and cultural events around the globe.

He is also a popular workshop director on a wide range of subjects from storytelling techniques to effectively integrating performing arts into public education. He has worked with students (from kindergarten through college), teachers, and librarians, from all over the USA and Asia.

**Marianne McGrath, CSU Channel Islands, Ventura**

Born into the fifth generation of a local farming family, Marianne grew up in the strawberry fields of Oxnard, California. After receiving a BA in studio art at the University of Colorado at Boulder, and a MFA in studio art from the University of Texas at Austin, Marianne served as an Associate Professor of Art and Head of Ceramics and Sculpture departments at Temple College from 2008-2014. During that time, she served on the founding Executive Board of Directors for the Texas Sculpture Group (one of only three branches of the International Sculpture Center), as curator and coordinator for the National Council on Ceramics Art's (NCECA's) international Projects Space Exhibition, as a mentor through the Austin Museum of Art's Professional Artist Mentorship Program, and exhibited widely throughout the western US and Canada. From 2015-2017, Marianne taught as an Adjunct Professor at Ventura College and as a Lecturer at California State University Channel Islands. In the fall of 2017, she began her current position as an Assistant Professor of Art and Head of Ceramics at CSU Channel Islands, and resumed her role

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with NCECA's Projects Space Exhibition. Marianne maintains a studio and lives with her husband and daughter in Ventura, CA.

**Stephanie Mercado, Self Help Graphics, Los Angeles**

Stephanie Mercado is a native of Los Angeles born and raised in Boyle Heights. She is an artist and has worked in arts administration since 2007. She has experience in art gallery management and exhibition planning. She has worked on multiple corporate art collections and has researched and conducted fine art appraisals for private collections. She has also worked as a production assistant for the documentary Harvest of Empire and as a costumer for a TV show. She has worked with artists, writers, and filmmakers nationwide. Mercado has a Bachelor of Fine Arts in Drawing, Painting and Printmaking from California State University Long Beach.

**Dale Merrill, Cal State Fullerton, Orange**

Dale A. Merrill is currently the Dean and Professor of Dance and Theatre for the College of the Arts at California State University, Fullerton. Prior to joining Cal State Fullerton, Dean Merrill created the Department of Dance at Chapman University and was instrumental in the formation of the College of Performing Arts, where he served as both Associate Dean and Dean. Prior to moving to Southern California, Dean Merrill was the Artistic Director of Spectrum Dance Theater in Seattle, Washington, a repertory contemporary dance company performing works by Ann Reinking, Lar Lubovitch, Daniel Ezralow, Dwight Rhoden, Trey McIntyre, Lynne Taylor-Corbett and Daniel Buraczeski. Choreographic credits include Seattle Macy's Thanksgiving Day Parade, Fred Hutchinson Cancer Research Fundraising Events, and Voices Across America starring Paul and Mira Sorvino for Public Television, and numerous industrial and musical theatre productions. Dean Merrill has been a guest teacher for Hubbard Street Dance Chicago, Backhausdance, Anaheim Ballet, Cornish College of the Arts, University of Washington, University of Montana, Saint Joseph Ballet, and The American College Dance Festival. While living in Seattle, Dean Merrill received recognition and awards for his community leadership including the prestigious Corporate Council for the Arts' Unsung Hero Award in 2002 and a 2001 Rudy, a national award presented by Safeco Insurance Company for community leadership and advocacy. Dean Merrill currently serves as a site-evaluator for accreditation for the National Association of Schools of Dance.

**Hillary Miller, California State University, Northridge, Glendale**

Hillary Miller is assistant professor in theatre at California State University, Northridge, where she serves as coordinator of the M.A. program in Theatre Studies. Her book, Drop Dead: Performance in Crisis, 1970s New York was published in 2016 by Northwestern University Press (winner, 2017 John W. Frick Book Award; winner, 2017 Barnard Hewitt Award for Outstanding Research in Theatre History). Her work has appeared in Theatre Journal, Lateral, The Radical History Review, Theatre Survey, Performance Research, and PAJ. She has taught at Stanford University, Baruch College (CUNY), and Marymount Manhattan College. She received her Ph.D. in Theatre and Performance from the Graduate Center (City University of New York), an M.F.A. in Dramatic Writing from the Tisch School of the Arts, New York University, and a B.A. in Theatre and Women's Studies from Dartmouth College. Her playwriting has been produced in venues in New York including the Cherry Lane Theatre, Dixon Place, Manhattan Theatre Source, and HERE Arts Center, in addition to three international Fringe festivals (New York, Edinburgh, Washington D.C.). Previously the Assistant Director for the Summer Writers Lab at Long

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Island University, Brooklyn, she worked in literary development at Vox3 Films (Steven Shainberg), Young Playwrights, Inc., and Boynton Films.

**Rosemary Moffat, Dream On TheaterWorks, Los Angeles**

I have over 25 years professional experience as an educator, program director, stage director and youth theatre administrator, specializing in nonprofit administration, school/community-linked services and interactive, interdisciplinary teaching, particularly through models that make extensive use of theatre arts. I am thoroughly skilled in the implementation of collaborative educational and community projects and programs in the public and private sectors. I hold a Masters degree in Theatre Arts and a California Multiple Subject Teaching Credential.

As a combination educator/administrator/actor, I have notable presentation skills, organized, high-energy self-starter, creative and resourceful in the facilitation of small and large groups. I am also proficient and innovative in the development of programs that effectively meet the educational needs of the targeted groups.

In my last position as Director of Youth Programs for a 300 seat theatre, I was responsible for hiring, scheduling, promotion, budgeting, invoicing, and overseeing 5 youth programs at a live theatre in Santa Clarita. I was also responsible for teaching/directing two productions per year for the homeschool theatre program and the set up/implementation of 6 -10 performances for hundreds of students from local school districts.

I am experienced in many facets of the arts, with excellent listening, written, oral and problem-solving skills and I would be honored to be considered as a panelist for the California Arts Council.

**Darryl Mori, ArtCenter College of Design, Los Angeles**

Darryl Mori is a grantseeker and writer with 20+ years of experience in nonprofits/arts/education. Previously he was VP of development/communications at the Japanese American National Museum and corporate/foundation relations director at UCLA, serving across 10 major academic areas. He is the co-founder of the new Arts Grants Roundtable, a coalition of nearly 30 Los Angeles-area arts nonprofits. He holds a BS in Communication Arts from Cal Poly Pomona, and in 2017 he earned a Certificate of Nonprofit Board Consulting from BoardSource. Earlier in his career, he worked in film/TV as a story analyst and associate producer at the acclaimed indie production company Sanford/Pillsbury Productions.

**Amisha Motipara, Sacramento**

After spending over a decade as an arts and nonprofit administrator, arts educator, and certified teacher, I have observed how the Arts serve as a powerful tool for communities. It allows the public to interact and connect through the development of creative learning, political mobilization, cultural events, and especially, education for children.

I have worked with populations of diverse cultural and socioeconomic backgrounds at multiple arts organizations with the intention of making the arts accessible. During my fellowship with the California Arts Council, I conducted a Salary Survey of regional Arts Council Executive Directors. Apart of the study examined how geographical locations (urban vs. rural) impacted degree to which art services provided

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within like-counties. At the International Arts & Artists in Washington, DC, I developed, marketed and administered traveling exhibitions. In this role, I worked with museums nationally to make various art mediums available to local communities.

I also have a passion to teach children about the arts. As a certified elementary school teacher, I worked at the Philadelphia Museum of Art and Crocker Art Museum as a Museum Educator.

I have my M.A. in Arts Management from the American University, B.A. in Art History from UC Davis.

**Ta Mueller-Harley, Alameda**

MFA, School of Visual Arts in NYC; Teaching Artist developing and teaching classes/camps to kids K-12, sometimes arts-integrated (science, math and social studies); active Member of the Board at PAINTS, a nonprofit organization Promoting Arts in the Schools (I am in charge of marketing/branding, school liaisons); Creative Workshop Organizer/Facilitator (e.g. fundraising strategy for the Piedmont Appreciating Diversity Committee; brainstorming trends for the National Academy Museum in NYC); Art Director for the Appreciating Diversity Film Series, Piedmont Center for the Arts, Exhibit A Gallery NY etc.; practicing Artist (painting/photo) showing her work in the US and Europe.

**Nancy Nelson, The Center for the Arts, Nevada County Arts Council, Nevada**

I am retired from full-time employment, having worked for more than 40 years in higher education fundraising and marketing communications. My career included managing several capital campaigns, comprehensive major gift solicitation planning for individuals, corporations and foundations, grant writing, board and volunteer development, and executive staff placement.

Consulting projects include creating fundraising plans and development development programs; grant writing; fundraising strategies; and management for The Hospitality House Community Center, The Center for the Arts, Music in the Mountains, The Friendship Club, Big Brothers/Big Sisters of Nevada County and the Truckee/Tahoe Community Foundation. Volunteer activities include board memberships on The Center for the Arts and the Nevada County Arts Council; and ART OnSite, a land-based art project with multiple sites for art works on the Deer Creek Tribute Trail in Nevada City, CA. I created the concept, provided leadership and raised funds for the project, including an NEA OurTown grant; co-founded a contemporary arts center, an arts and cultural council and an annual 8-hour, multiple venue performing arts festival. I have also participated in numerous cycling century ride fundraisers for the Multiple Sclerosis Society.

**Laura Newby, JJY Creative Arts Fund, Placer**

As a child of a cartoonist and illustrator, a mother of 4 with a BA in Art History from the University of Maryland and a with a diverse professional background, I am well-rounded and proficient in the importance of the creative arts and how that community functions in business, home, in our environment, and in our communities.

**Amanda Newsum, Rize All, Sacramento**

I graduated UCSC with a BA in Business Management Economics where I worked with a nonprofit in my senior year to help learn to write grants. Throughout High School, I worked with Stanislaus County Office

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of Education, where my mother worked as a grant writer and community engagement leader, as a peer to peer leader and community engagement leader, as well. I founded a nonprofit, Rize All, which focuses on performing arts and other arts. We inspire and strengthen individuals to become more skilled, knowledgeable, and passionate about the arts and their own creative endeavors. We have worked with over 1000 students in Sacramento county through an afterschool program where the students did not have to pay for their program. We now have a dance studio which has had over 400 students gaining confidence through performing and building their skills. I grew up dancing at a studio and other community programs and am so thrilled to give back to the community by showing them my passions and inspiring them to follow their own.

**Rose Nisker, Gamelan Sekar Jaya, Alameda**

Rose Nisker has been involved in dance and performing arts for over 30 years as a performer, teacher, director and arts administrator. At the age of eight, she made her debut dance performance with Gamelan Sekar Jaya at the Bali Arts Festival in Denpasar, and has performed in six tours to Indonesia, EXPO '86 Vancouver, and the World Festival of Sacred Music at the Hollywood Bowl. She received her BA from UCLA in World Arts and Cultures which included study abroad at universities in India and Spain. In addition to serving as Artistic Program Manager of Gamelan Sekar Jaya, Rose is the Artistic Director of Les Aerielles, a youth aerial arts company in Oakland, and a principal actor in the internationally-touring Iranian theater production, "Feathers of Fire."

**Debra Noble, CSU Fullerton, Los Angeles**

DEBRA NOBLE has had a career as a dancer, choreographer, company director and educator. She has performed with companies in Chicago, New York and Los Angeles, including appearances with the American Repertory Dance Company and with the Limón Dance Company. Ms. Noble has had the pleasure of performing as a soloist throughout the Americas and Europe with reviews "...touching ... stunningly danced..." by the Los Angeles Times and "Watching Noble perform is sheer ecstasy" The Herald, New York. Ms. Noble's Solo Voices performances prompting descriptions on National Public Radio as being "Majestic and elegiac" and a "striking dancer who has clearly mastered less being more" and in Dance Magazine as a performer with "authority and restraint." Ms. Noble has choreographed widely, and, for a decade, directed her own company, In Forward Motion, drawing extended support from the New York State Council on the Arts. Her choreography has been presented by such venues as Lincoln Center, France's Avignon International Arts Festival and at the Gran Teatro Centro Cultural, Guatemala City. Her choreography has been praised as being "Inspiring, striking...powerful" The Daily Gazette of Albany and "evocative . . . full of sublime and subtle energy," the Woodstock Times.

**Barbara Ockel, Bayview Opera House, Inc., San Francisco**

Barbara grew up in Germany and came to the United States at age 20 to attend U.C. Berkeley, where she earned a B.A. degree in physics. She started a business making sails for Windsurfers, which she later moved to the Hunters Point Shipyard in SF and became part of a burgeoning artist colony. There she started working with African American artist Joe Sam, and together they installed about 40 public sculptures across the country. After creating a website for the artist, she started working in the website department of a Silicon Valley start-up, and put up art in their worldwide offices for over 10 years while the start-up grew into an Fortune 500 company.

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Barbara joined Bayview Opera House as a Board member in 2008 and in July 2009 as Director. During her tenure at BVOH, she founded the Dare 2 Dream ARTS Youth Enrichment program, now a flagship program. Under her supervision, the former South San Francisco Opera House's historic wood floor and proscenium have been restored to their former glory, earning the Bayview Opera House Ruth Williams Memorial Theatre a place on the 2011 National Register of Historic Places and a 2011 Governor's Award for Historic Preservation.

**Elizabeth O'Malley, Roxie Theater, Alameda**

Elizabeth O'Malley is an arts nonprofit and policy professional, specializing in public sector solutions that strengthen creative communities and encourage social impact through arts engagement. She currently serves the Bay Area arts community as Executive Director of the Roxie Theatre in San Francisco's Mission District. Elizabeth has built a decade long career in arts administration and advocacy, working for iconic California cultural institutions including the Sundance Institute, Skirball Cultural Center and Laguna Playhouse. She received her MPA from UC Berkeley's Goldman School of Public Policy, with a focus in arts policy and creative placemaking practices. During this time, she served as a consultant to the City of Oakland, recommending how an Arts and Culture District program could be used to prevent artist displacement and encourage equitable access to the arts. This report is currently being used by the city in the development of a Cultural Plan and was selected as one of three finalists for the Goldman School's Bardach Prize for Outstanding Capstone. Elizabeth received her BA in Theatre from Cal State Fullerton, with an emphasis in musical theatre performance, and is a native of the Bay Area.

**Brandie Owusu-Spencer, Empowering Young Voices, Inc., San Joaquin**

Brandie Owusu ("Oo-wu-sue")-Spencer is the founder and executive director of Empowering Young Voices, Inc. (EYV) EYV is a social enterprise that empowers youth and adults with quality life skills, entrepreneurial, educational, and leadership training through workshops, lectures, event planning, popular culture, visual, media, and performing arts. EYV is a Stockton-based organization and has been in existence since 2008.

Brandie is a graduate of San Joaquin Delta College and University of the Pacific. He received his Bachelor's Degree in Sociology and Ethnic Studies. With a strong desire to teach, Brandie has spent over 10 years working as an educator in special education departments for various school districts in Stockton, CA.

An avid sketch artist; Brandie enjoys re-creating illustrations of celebrities, Marvel and DC superheroes, and other fictional, fantasy images. In 2016, he joined the faculty of the nationally-recognized after-school art franchise; Young Rembrandts, to help increase young people's understanding of the power of drawing.

In 2015, Brandie was recognized in San Joaquin Lifestyle Magazine as part of the accomplished "Top 40 Under 40" cohort for his noteworthy youth advocacy and community involvement in the City of Stockton. In his spare time, Brandie enjoys: deejaying, script writing, and theatre production.

**Barbara Palley, Turnaround Arts California, Los Angeles**

Barbara Palley is the Director of Program and Strategy for Turnaround Arts: California where she oversees

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a school reform through the arts initiative. Previously, as the Senior Dir. of Education at Cool Culture, NYC, she helped narrow the arts education gap through citywide partnerships between 400 early childhood centers and 90+ cultural institutions, which engaged families in out-of-school time. At Cool Culture, she led a federally-funded national leadership grant to bring together 23 NYC museums in a “Laboratory for New Audiences” in which they utilized user-centered design methods to innovate diverse and inclusive educational approaches. Barbara is a recognized leader in the field, with almost 20 years of experience in museum education, arts administration, and program evaluation at a variety of institutions including MoMA, Brooklyn Museum, Whitney Museum of American Art, and Harvard Project Zero. She has served on the board of the NYC Museum Educators Roundtable and presented at national and international conferences. Barbara has a BA in Art History, University of Virginia and an Ed.M. in Arts in Education, Harvard Graduate School of Education.

**Denise Pate, City of Oakland, Cultural Affairs Division, Alameda**

Denise has spent over 25 years working in the nonprofit management community as an executive director, program manager, grant writer, dancer, choreographer, teacher, and arts administrator. She has raised funds and provided technical assistance for nonprofit organizations in San Francisco, Alameda, Solano, Marin and Sonoma counties. She is the former Associate Director, Operations for California College of the Arts’ Center for Art and Public Life (2005-2007). Her past affiliations include Young Audiences of the Bay Area, Wolftrap Institute for Early Learning through the Arts, Youth In Arts, and World Arts West. As former Executive Director of CitiCentre Dance Theatre, she led a multi-cultural arts center that offered over 50 dance and music classes each week. She received her B.A. from Dominican University, and also holds an M.B.A. from the University of Phoenix. Some of her current and past board and advisory committee memberships include Dancers’ Group (San Francisco), Luna Dance Institute (Emeryville), From Heart to Hand (Hayward), City of Oakland Funding Advisory Committee, and the Isadora Duncan Awards Committee.

**Luis Antonio Pichardo, DSTL Arts, Los Angeles**

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

**Sian Poeschl, City of Laguna Beach, Orange**

I have worked for the City of Laguna Beach for 20 years, helping to guide learning, experience and vocation in the Arts. I obtained an MFA in Dance Choreography at UC Irvine, Post-Graduate Degree in Arts Education and a BA in the Performing Arts. I undertook an internship and have been exhibiting kiln formed glass at the Sawdust Art Festival for 16 years. At the City, I work in a cross section of genres, from public art, performing art, film, planning and education. I also facilitate grants to nonprofit arts organizations and administer the Business Improvement. With the support of the Arts Commission I have established First Thursday’s Art Walk, Sunset Serenades, Art Star Awards, Friday Flicks at the Forum

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and the Cultural Arts Plan. My current project includes and Artist Work/Live assessment to retain and encourage artists and a Creative Placemaking Plan.

**Bobby Lee Powell Jr, The California Endowment, Sacramento**

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

**Sarah Pritchard, SOMArts Cultural Center, San Francisco**

Director of Communications & Strategy at SOMArts Cultural Center, Sarah Pritchard is a dancer and organizer based in Oakland, CA. A founding member of SALTA dance collective, they have produced dozens of performances in libraries, private homes, warehouses, museums, and even SOMArts. In their role at SOMArts, Sarah supports historically marginalized artists to create politically engaged and experimental art.

Before joining SOMArts, Sarah developed violence prevention curricula and programs for Futures Without Violence. Sarah brings both their nonprofit street smarts and creative vision to cultural work.

**Monika Ramnath, Ford Theatre Foundation, Los Angeles**

Monika Ramnath has over ten 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. Previous experience includes three years as Development Manager at East West Players theatre company in downtown LA, and as Program Director at the California Art Club, where she produced programs ranging from the annual gala for 600 people, to workshops for 10 to 15 students. In each of these positions, she has been motivated by working to increase access to and participation in arts.

**Jill Randall, Shawl-Anderson Dance Center, Alameda**

Jill Randall is a Bay Area dancer, arts administrator, and writer. Her work in the Bay Area for the past 18 years includes extensive teaching in K-12 public and independent schools. She co-founded and co-directed the multigenerational Dance IS Festival for 7 years in Berkeley and performed for 18 years with

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various artists, including Randee Paufve, Nina Haft, and Dana Lawton. Jill is the former Director of Education for the Lincoln Center Institute and is currently the Artistic Director of Shawl-Anderson Dance Center, a 59 year old nonprofit space. As a writer, Jill runs the national blog on modern dance, Life as a Modern Dancer, as well as various other writing projects on the web. Randall received her BFA in Modern Dance from the University of Utah and her MFA in Dance at Saint Mary's College.

**Karen Rapp, Loyola Marymount University, Los Angeles**

Karen Rapp is a Los Angeles-based arts leader who specializes in the direction and curation of academic museums and galleries. She is currently Director & Curator of the Laband Art Gallery at Loyola Marymount University. She was Director of the Vincent Price Art Museum at East Los Angeles College from 2007 to 2015, and directed the recent expansion of the museum into a stand-alone, 40,000-sq.-ft. facility on the college campus in Monterey Park, CA. She served as Assistant Director, Curator and Director of the Sweeney Art Gallery, UC Riverside from 1998 to 2005. Recent projects include solo shows with artists Pearl C. Hsiung, Ken Gonzales-Day, Carlos Almaraz, Shizu Saldamando, and Lorenzo Hurtado-Segovia. Rapp curated a rotating project series called HOY SPACE that received critical attention for its focus on underrepresented artists in the community. She also supervised all aspects of the exhibition and catalog for the 2012 Getty Pacific Standard Time initiative, "Round The Clock: Chinese American Artists Working in Los Angeles."

**Louise Reichlin, Los Angeles Choreographers & Dancers, Los Angeles**

Louise Reichlin, Director, Choreographer, and Administrator, began her professional career in NY performing in concerts & on Broadway, performing and choreographing throughout USA with her work also seen in 6 countries. Since 1972 she has worked extensively from her LA base, founding LOS ANGELES CHOREOGRAPHERS & DANCERS, the nonprofit base of Louise Reichlin & Dancers, in 1979. She taught "Movement Training For Musicians & Actors" for many years at USC, and is comfortable with all genres. Since 1995, most of her concert works also include multimedia. Selected works include The Tennis Dances, Urban and Tribal Dances, The Patchwork Girl of Oz, Dream Scapes and Tap Dance Widows Club, a 50' video & live multimedia work from "The Baggage Project, A Jewish Child's Story (in progress), Invasion, and the site specific Al's House, just some of her 90 works. She & her company have received many superb reviews and grants from the city, county, and state as well as an ARC grant from the CCI and the Creative Capacity Fund. Louise was an NPN artist. Received the Bruce Geller Memorial WORD prize for A Jewish Child's Story, a REACH Demonstration Grant through CHC from the CDC, and her co receives multiple grants from the LA County Arts Commission and DCA/LA.

**Lisa D. Richardson, Hungry Ear Music Studio, Los Angeles**

Lisa Richardson has worked in arts administration for over 25 years. As Director of Programs and Services for City Hearts, she managed year 'round arts education programs at Title 1 schools and family centers in economically disadvantaged neighborhoods in Los Angeles. With the L.A. County Arts Commission, she worked with the most diverse population in the country as Folk & Traditional Arts Program Manager. She created and managed the "L.A. Treasures Awards" for the City of L.A. Department of Cultural Affairs. She has been a panelist for L.A. County and City, as well as for the NEA, WESTAF, ACTA and other funding organizations. As Executive Director of the California Traditional Music Society, she produced festivals, concerts and school programs. She was associate producer for

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the NPR show “American Routes,” and VP of Programming for Festival International de Louisiane. She has taught music courses and lessons at all educational levels, both at Santa Monica College and through her Hungry Ear Music Studio. She has a Bachelor of Music in piano performance from Oberlin Conservatory, and a Master of Arts in ethnomusicology from UCLA. In addition to piano, she enjoys playing ukulele, Zimbabwean mbira, and is a beginner Appalachian fiddler.

**Kimberly Robertson, CSULA, Self Help Graphics & Art, Los Angeles**

Kimberly Robertson (Mvskoke) is an activist, artist, scholar, teacher, and mother who works diligently to employ Indigenous feminist theories, practices, and methodologies in her personal, political, intellectual, and professional endeavors. She earned an MA in American Indian Studies and a PhD in Women’s Studies from the University of California, Los Angeles in 2012, and is an Assistant Professor of Women’s, Gender, and Sexuality Studies at California State University, Los Angeles.

Kimberly is also an active member of the American Indian community and Indigenous arts communities of Los Angeles. She serves on the Artist Roundtable for Self Help Graphics & Art and is a member of the American Indian Community Council. Kimberly’s multimedia artistic works have been exhibited in a variety of contexts including Honor the Earth’s The Art of Indigenous Resistance Traveling Art Show (USA: May 2017 - Current); and Self Help Graphics & Art 2017 Annual Print Fair & Exhibition (Los Angeles, CA: June 2017). Her most recent publications and lectures include: “Leading with Our Hearts: Anti-Violence Work, Community Action, and Beading as Colonial Resistance.” University of Alberta Press (Forthcoming, April 2018); and Native Feminist Activist Practices. Neo Native: Toward New Mythologies Symposium (Riverside, CA: November 2017).

**Nora Rolf, Alma Allen LLC, San Bernardino**

I graduated in 2009 with a Bachelor’s Degree in Fine Art and Digital Design. For several years beginning in 2009 and until 2012 I worked at the LUX Center For the Arts in Lincoln, NE and was a mixed media, sculpture, and drawing teacher participating in an outreach program where I weekly taught at an elderly home, a juvenile detention center, and numerous after school art programs. Beginning in 2013 until early 2014 I worked as the Exhibitions and Facilities Intern at RedLine Contemporary Art Center in Denver, Colorado as well as was a docent at Sustainability Park; an affiliated temporary exhibition space. Beginning in early 2014 until early 2015 I was the facilitator of an artist residency run by the social practice artist Andrea Zittel. I continue to work with Zittel as a member of her weaving studio and am becoming proficient in tapestry weaving. Overlapping with the facilitator position I began working for the sculptor and master woodworker Alma Allen in early 2014. I have worn many hats working for Alma Allen including bookkeeper, sales facilitator, cnc operator, and 3-D printer operator and technician. I have also pursued a personal art career participating in solo and group exhibitions of small paper constructions, and large scale site specific collaborations.

**Dylan Russell, AEA, SDC, TYA/ASSITEJ, TCG, Contra Costa**

Dylan Russell is a professional stage director, playwright, actor and educator. Dylan has directed productions for the American Conservatory Theatre Conservatory, TheatreFirst, California Conservatory Theatre, Alchemy Works, New Conservatory Theatre Educational Programs, Cassandra’s Call, and Actors Lab Arizona. She served as Assistant Director on productions with American Conservatory

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Theater, Berkeley Repertory Theatre, and the Eureka Theatre Company. Favorite productions include – Future Me(TheatreFIRST), Cassandra (A.C.T. Conservatory), Persistent Vegetative State (Dog<sup>2</sup> Productions), Speed-the-Play (BRT), as well as adapting & directing two of Roald Dahl's works, A Lashing of Malice...(Alchemy Works at JMCA) and the North American Premiere of Dahl's hit children's book, Matilda (NCTC). Her play Evanescence was workshopped at the Southampton Theatre Festival. Dylan is Chair of the Visual and Performing Arts Department at Jewish Community High School of the Bay where she serves as head of the Drama Department. Her drama program at JCHS has been recognized as one of the top high school theatre programs in America by Stage Directions Magazine and has performed in the Edinburgh Fringe Festival, Scotland. She has taught at California Shakespeare Theatre, Northwestern University's National High School Institute, Marin Theatre Company and New Conservatory Theatre Center. Currently, she is Artistic Director & Co-Founder of Dog<sup>2</sup> Productions.

**Zuzka Sabata, Dell'Arte International, Humboldt**

I received my MFA in Ensemble based Physical Theatre in 2008 from Dell'Arte International and have since become a member of the Dell'Arte Co. (actor/writer), joined the faculty, and been on staff as the Arts Engagement Director for 5 years. I have led numerous arts engagement projects in this position, including a continuing collaboration with the Wiyot Tribe and a partnership with queer youth from the Raven Project for at-risk youth. I create new performance work and support radically inclusive art spaces as a volunteer member of the Synapsis Collective in Eureka, Ca. and have toured my one-woman show about a white woman who was adopted by the Mojave Tribe in the 1850s regionally since 2015 in order to generate community discussion and further develop the themes of the play. I also co-founded DAI's Prison Project which offers training in physical theatre practices for inmates at Pelican Bay State Prison since 2016.

**Christi Salamone, La Quinta Arts Foundation, California Desert Arts Council, Riverside**

Christi Salamone has over twenty years' experience in nonprofit arts management in the Coachella Valley. At the helm of La Quinta Arts Foundation (LQAF), she stewarded the La Quinta Arts Festival to acclaim as the #1 Fine Art Festival in the United States 2013, 2014, 2015, and 2018. La Quinta Arts Festival along with additional foundation programs have generated nearly \$60 million dollars in art sales enabling the livelihoods of thousands of working visual artists. The LQAF visual art scholarship program has awarded \$1.3 million dollars to local college students.

Salamone incorporated the California Desert Arts Council (CDAC) in December 2015 to unify, empower and promote the region's creative sector. CDAC's outreach to benefit the arts community includes monthly free salons at arts and culture locations to spur collaboration and resource sharing. In October 2017, CDAC presented Big Strategies and Real Tactics for Connecting Artists, Audience and Place with Americans for the Arts, National Arts Marketing Project, a one-day workshop delivering tools for creative placemaking and arts marketing. In partnership with One Future Coachella Valley, CDAC presented 'Meet the Creatives' a career day for local high school students.

**Tamaira Sandifer, Studio T Urban Dance Academy, Sacramento**

Tamaira Sandifer has been dancing and choreographing since the age of 7 years old. Growing up in an impoverished community in Richmond, California, dance was a primary form of entertainment for her 6

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member family as extra-curricular 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 2 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 youth 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, Britney Spears, Usher, Selena Gomez, Rihanna, Chris Brown, and many others. She won international and regional Hip Hop dance titles as well as 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.

**Selene Santiago, Latino Theater Company, Los Angeles**

Selene Santiago is an arts administrator, director, and writer. She has over a decade of experience in producing and creating theater with and for not for profit organizations, arts collectives and individuals. Currently the Programming Director for the Latino Theater Company at The Los Angeles Theatre Center, Selene is also a co-founding teatrista of the theater troupe, Tongue in Chíc\*ana, and founding member of the theater and art space, CASA 0101. You can find her written work in Atrium Magazine, through PIM Publishing, and in the 7th edition of Huizache Magazine of Latino Literature. Selene loves creative matchmaking (people + talent) and holds MA degrees in Arts Management and Theatre.

**Mattock Scariot, The Poppy Japser International Film Festival, Santa Clara**

My early career consists of Wardrobe supervisor for Television and Film. My husband and I are Co-Founders of 152 West Productions, a film production company that consists of feature films, corporate videos, music videos and documentaries. We have are finishing up our 7th feature film, are working with both the Cities of Morgan Hill and Gilroy on filming the stories of the oldest living residents. Our most

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recent documentary is the story of Sue Berkoff who was diagnosed with Lewy Body Dementia, her fight for research and brave mission to make erase the stigma attached to the disease. I have worked with nonprofit organizations for over 20 years. I was on the Gilroy Arts Alliance board for almost 15 years and the Gilroy Arts and Culture Commission for almost 10 years in which I was chair for 4 years. Now I am on the board of CMAP (Community Media Access Program), The Gilroy Downtown Business Association and my first year as Director of the Poppy Jasper International Film Festival. I have also Chaired the 5th Street Live Music Series for over 8 years, The Art and Wine Festival for 2 years, worked on the Design Committee for the Gilroy Paseo which tells the History of Gilroy in a series of Panels and came up with an idea of a mural that represents all the art genres for the Leadership Gilroy Class of 2017.

**Moriah Schnose, Annenberg Foundation Trust at Sunnylands, Riverside**

My experience working with the arts and cultural communities spans a range of opportunities and experiences that are reflected in my professional and academic backgrounds.

In 2015, I worked with the California Association of Museums as Desert Coordinator for the California Networks for Collaboration Project. I created a network of museum and institution professionals to identify applied research questions pertaining to accessibility, audience research, and engagement strategies. Since 2014, I have worked as the Tour Specialist for the Annenberg Foundation Trust at Sunnylands. This position has taught me how to engage the public in important historical narratives and dialogues through art and artifact.

As a graduate student at the California State University Fullerton in the Public and Oral history program, I worked on the installation of the exhibition, Taking a Stand: Latina Activism in Southern California at the Heritage Museum of Orange County. I developed the exhibition script and facilitated a public roundtable discussion with the activists highlighted in the exhibition. I also participated in the Women and Politics and Activism Project with the Lawrence de Graaf Center for Oral and Public History as an interviewer. The aim of this project is to understand the present-day disparity in women's political involvement.

**Richard Schultz, City of Carlsbad, San Diego**

Richard Schultz, Cultural Arts Manager for the City of Carlsbad, is an arts administrator, stage director and playwright with numerous stage productions to his credit. He founded Theatre Eclectic, a professional theatre ensemble in metro Chicago where he wrote and directed the original comedy, Patsy's Bridal Shower, which initially ran for five years, as well as an extended run at the Broadway Palm Theatre in Mesa, AZ. After relocating to Phoenix, Richard co-founded and served as Director of Arts for Arizona Conservatory for Arts & Academics, a performing arts charter school serving grades 6-12. With the Maricopa Community Colleges, he managed the Center for the Performing Arts at Paradise Valley Community College and the Downtown Phoenix campus for Rio Salado College. He directed productions at the Herberger Theatre Center and the Tempe Center for the Arts. His column for Arizona's Echo Magazine, a state-wide monthly publication, covered the arts. He was an adjunct faculty member at Arizona State University, a guest artist at the College of DuPage, and a grants panel member for the Phoenix Arts Commission. He is an associate member of the Stage Directors and Choreographers Society (SDC) and possesses a MFA in Theatre from Illinois State University.

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**Kate Seifert, Youth Speaks, Alameda**

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

**Justin Self, 916 Ink, Sacramento**

I began working for 916 Ink, a Sacramento Arts-based Literacy Nonprofit serving to empower children through creative writing, helping them learn the power of their own voice and the voices of others. We focus most often on under-resourced communities and the culminating result of our workshops with children and youth are professionally published anthologies of poetry and prose that are both moving and inspiring. As of December, 2017 we have worked with over 3000 children and published nearly 100 anthologies of youth writing. I have worked for the organization since early 2017, serving as the Director of Development and the Interim Executive Director, and through collaboration with a number of other community organizations seen the power of art to transform people's lives and brighten the communities around it. After having grown up in a small central valley town, then living in the bay area, and finally moving to Sacramento in 2017 I've been fascinated by the difference investments in art can make in a community and I believe that it is one of the critical elements to Sacramento's recent growth and success. I believe that no place or person can reach its full potential without exposure to a variety of art and culture. I have seen this effect through public art in places like Colombia, Thailand and Peru and I have also seen it in the high end museums of cities like Washington DC and Chicago. In late 2016 I was fortunate to spend 6 months traveling all over the world and one thing that I found striking about the difference between many other places and California was how much more present art and culture was in daily life there compared to here. For this reason, I believe that the work of the California Arts Council is crucial and would be honored to participate in it.

**John Seto, California Arts Council, Sacramento**

I have a grad degree in art/archaeology of China, and have been a curator/director in museums for 10 years. I became a public arts administrator at the Ohio Arts Council in 1990, and have since held similar positions both at the Sacramento Metropolitan Arts Commission and the CA Arts Council. I have taught Asian art history in community colleges and universities most of my life. I have also served in many local, state, and federal arts adjudication panels in my career, as well as run arts funding programs for many years.

**LaQuetta Shamblee, MADCatfish Entertainment, LLC, Los Angeles**

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

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

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

**Pamela Sherman-Keel, IATSE#122, San Diego**

I’m 36 year stage lighting designer and technician, I have worked with world class entertainers, actors, dancers, musicians, set and the theatre arts. I have also worked with local performance arts and schools.

**Kabir Singh, Skirball Cultural Center, Los Angeles**

Kabir Singh is Associate Educator, Family Programs at the Skirball Cultural Center, where he develops and teaches programs for intergenerational audiences. He is a writer, Los Angeles native, and has been teaching in museums since 2008. Kabir is dedicated to making museums more inclusive, accessible, and welcoming. His article “As Conversations Unravel: A Reflection on Learning to Teach Adult Audiences Using Experience From School, Teacher, and Family Programs” was published in the February 2016 issue of the peer-reviewed Journal of Museum Education. Kabir serves as the National Art Education Association (NAEA) Museum Education Division Pacific Regional Representative-Elect and has previously served on the board of Museum Educators of Southern California (MESOC). He is a three-time alumnus of the Getty Multicultural Undergraduate Internship program. Kabir holds an EdM in Arts in Education from the Harvard Graduate School of Education and a BA in Art History from Columbia University.

**Carl E. Smith, CES Gallery, Los Angeles**

My name is Carl E. Smith. As a life-long arts advocate artist, designer and gallery owner based in Echo Park, I am currently seeking deeper involvement within the arts education systems in California. I am a southern California native and my family has been in the Los Angeles area for 4 generations. I have always worked artist in a mentor / student capacity with artists, interns and employees. My 20 years of professional experience in the both commercial and fine art brings together an exceptional knowledge and appreciation for the arts from contemporary and historical points of view. I am interested in innovative practices and am always engaged with the most current platforms. I have expanded the role of my commercial space to include an educational platform. I have created workshops for students that I start teaching at various community centers and schools in 2018. I hold a CTE Credential in Arts, Media and Entertainment.

**Rachel Smith, Intrepid Theatre Lab, Sacramento**

Rachel has five years of professional experience in small business and nonprofit organizations. She

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currently supports the CEO and Board of Directors at a nonprofit in West Sacramento and serves as the marketing director and events coordinator for Intrepid Theatre Lab, a nonprofit theatre company in Oak Park, which recently won the Creative Economies Pilot Program grant award. Prior to these positions, she was the Education Coordinator for the School of the Arts at Sacramento Theatre Company. Her experience includes marketing, promotions, program coordination and administration, stage management and event planning. She has worked on many theatre productions in the North Bay, Sacramento and twice in Germany. Rachel is the stage manager for Intrepid Theatre Lab's upcoming production, *White Guy on a Bus*, directed by Casey McClellan

**Kimber Smith, Blacksmith Creative, Los Angeles**

Kimber Smith is a creative professional who leads media projects that promote social good. She works with entertainment and social cause organizations to produce projects, develop strategic relationships, craft messaging, and engage stakeholders.

**Katherine Solow, Los Angeles**

I have worked in arts education for over 30 years from teaching artist to Executive Director. Currently I consult for nonprofits serving teens and young adults but I have experience with K-12 including special needs and dropout prevention. I have worked with both visual and performing arts organizations.

**Rosemary Soto, Monterey County, Monterey**

Volunteer grants review panel of various local philanthropic organizations; Community Foundation for Monterey County, Arts Council of Monterey County, United Way Monterey County. Volunteer founding board Chair of Hijos del Sol Arts Productions, a grassroots arts instruction nonprofit serving East Salinas, South and North Monterey County (the most underserved and impoverished regions of the county). Organized annual arts calendar specifically to highlight mental health awareness with art created by individuals impacted or associated with mental illness. Assisted Building Health Communities as a community organizer whose work emphasized the growth and development of arts and cultural organizations in underserved communities. Continuous supporter of independent youth artists, assisting with coordinating exhibit spaces and displays of public art by navigating local government policies and procedures.

**Rochelle Spencer, AfroSurreal Writers Workshop, Alameda**

Rochelle has served as a member of the PSC CUNY grant committee and has received fellowships to the Vermont Studio Center and the Woodstock Byrdcliffe Guild. Rochelle's book *AfroSurrealism: The African Diaspora's Surrealist Fiction* is currently under contract, and she is co-editing *STEAM: Women on the Intersections of Science and Art* with Jina Ortiz and Manjula Menon. A founding member of the AfroSurreal Writers Workshop, which is the recipient of an NEA grant, Rochelle is a former board member of the Hurston Wright Foundation, a member of the National Book Critics Circle, co-editor of *All About Skin: Short Fiction by Women of Color* (Univ. of Wisconsin Press, 2014), and was a curator for *Let's Play*, a 2017 Pro Arts Gallery exhibition celebrating the African diaspora.

**Ashley Steed, Son of Semele Ensemble, Los Angeles**

I am a theatre maker and educator with a primary focus on contemporary theatre and collaborative or

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devised creation. I've worked in both London and Los Angeles as a performer, director and creative producer. Last year I started my own company, the Visceral City Project, which creates original works inspired by the places we inhabit, as well as creating immersive and site-specific performances. Earlier this year I devised and directed Wonder City which comprised of a series of interconnecting vignettes all inspired by Los Angeles and its inhabitants. Currently, I'm creating an immersive show inspired by the final week of my mother's life.

**Dulce Stein, The Neutra Museum, Wiseburn**

Born in Mexico, immigrated to California in my early 20's. Studied under Mat Gleason curatorial services and have been curating independently since 2015. The city of Hawthorne sponsored a gallery for me for a year until they sold the property. I moved to The Neutra Museum as chief curator since 2015, curating 17 shows a year. I now serve as a member of The Latino art museum in Pomona advisory board and curator as well as independent curator in 5 coffee shops from Huntington Beach to Silverlake. I have been an artactivist in Hawthorne since the 90's as well as a member of several community groups such as the woman's club, friends of the library and an educator in my Wiseburn school community.

**Michael Stephens, Stagebridge, Contra Costa**

My career began in 1974 as a museum anthropologist at U.C.Berkeley's Hearst Museum of Anthropology and then as curator of the Millicent Rogers Museum in Taos, N.M. I was Grants Manager at Berkeley Repertory Theatre 1984-1991, Associate Director of Development, Foundations/Government at San Diego Opera 1991-2001, and Director of Development at California Shakespeare Theater 2001-2003. I have been with Stagebridge since 2006, theoretically retired now, but still working as a part-time grant writer. I have served on a number of arts-related boards, including the Southwestern Association on Indian Affairs, Sinfonia San Francisco, the Mexican Cultural Institute of San Diego, California Arts Advocates and Fern Street Circus. I served on a CAC Challenge panel chaired by Scott Heckes in 1993, and was a panelist for nine consecutive years for the San Diego Commission for Arts & Culture.

**Syd Stewart, Better Youth, Inc., Los Angeles**

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

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**Angela Tahti, ARTS Obispo, San Luis Obispo**

First-gen American, born into a migrant military family of Latin decent, I am the eldest of seven children who at age 14 began work at Mission San Luis Rey to help the household. Between my sophomore and junior years of high school, my family moved far from the district. With my parents' blessing, and having found a suitable surrogate family in the Nakanos, I appeared before the Oceanside Unified School District board to request an inter-district transfer. Wish granted, I learned grace from an American Japanese family once interned; the principles of art and possibilities of clay from Misters Skeet and Myers; and teamwork in rally groups, journalism club, and as yearbook editor. After twelve years in financial services management by day and community musical theatre at night, I crossed over to arts administration--and it's still my jam. I've worked for three CAC state-local partner agencies consecutively (one city and two counties) focused on visual, literary, and performing arts and education in communities and schools and have consulted for many cultural groups and school districts. The arts enable transfer in teaching and learning, save lives, and enhance quality of life. I believe they should be accessible to all.

**Carol Tang, Children's Creativity Museum, San Francisco**

Since 2015, Carol has been the ED of a children's art-and-technology museum in the South of Market neighborhood of San Francisco. The Children's Creativity Museum features several art and music studios, early childhood programming, community outreach, and a theater featuring children's performing arts. Previously, she was a Program Officer and Team Lead at the S.D. Bechtel, Jr. Foundation overseeing out-of-school time grantmaking for two years. She has experience at other cultural institutions in the Bay Area including the Lawrence Hall of Science and the California Academy of Sciences.

**Susi Tanner, TheatreWorkers Projects, Los Angeles**

I am 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), I am an innovator in the field of documentary theatre and arts education. I see the arts as a politically and socially transformative tool and I'm committed to providing special opportunities for underserved populations to realize their artistic potential through theatre. I'm 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. During 2014-16 I produced and directed 4 sociopolitically relevant plays, collaborated with La Colmenita, the Cuban national children's theatre and conceived and taught Theatre for Social Change at Woodbury University. I've 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 my direction, TWP has just been recommended for an LAUSD ACPN contract to provide performances and workshops to underserved schools.

**Donna Taylor, ARTDEV, Los Angeles**

I have worked in the Chicago Art community for over a decade, developing artists and curating shows. I am artist developer, collector and a lover of all things aesthetically pleasing. I relocated to the Los Angeles area recently and I would like to be involved with organizations within the LA community with the same goals and values: to save art.

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**Andrea Temkin, AST Consulting Group, Santa Clara**

Ms. 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.

**Rebecca Tortes, California Indian Basketweavers' Association, Los Angeles**

Rebecca Tortes (Cahuilla | Luiseno | Assiniboine Sioux) has over a decade's experience working with nonprofit agencies and tribal governments including community based cultural arts organizations. Rebecca currently serves as the Executive Director for the California Indian Basketweavers' Association (CIBA) and is herself, a novice weaver of Cahuilla "coil style" baskets. In addition, Ms. Tortes works as an independent consultant providing technical writing, grant writing, and program development services to multiple nonprofit agencies and tribal governments. Rebecca has extensive experience with federal, state, and foundation grant and private fund development and community resource, referral development, and social media marketing. She holds both a Master's in Public Administration and Bachelors in Psychology and Human Development from California State University, San Bernardino.

**Rebecca Trawick, Wignall Museum of Contemporary Art, San Bernardino**

Rebecca Trawick is the Director/Curator at the Wignall Museum of Contemporary Art, located on the campus of Chaffey College, Rancho Cucamonga campus where she has curated and facilitated exhibitions and related educational and public programming since 2002. Areas of special interest include the intersections of art and social justice issues, popular culture, and feminisms. From 2012-2015 Trawick served as a Founding Board Member and Secretary for Arts Connection: The Arts Council of San Bernardino County. Trawick served as juror, moderator and panelist on a number of exhibitions and programs throughout the region and in 2014, she presented on a panel titled Motherhood and the Exhibitionary Platform: Considering the Implications of Maternity through the Curatorial Lens, organized by Jessica Cochran (Columbia College Chicago) as part of the Feminist Art Project panels scheduled in concert with the CAA Conference in Chicago, IL.

**Susanna Tu, Sacramento**

Until recently, I served as the Deputy Director at Verge Center for the Arts, a nonprofit art center focusing on contemporary art in Sacramento. I have 6 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, I also frequently visit arts organizations in the Bay Area and Los Angeles to get a wider sense of the different needs, focuses, and structures throughout the state.

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**David A. Valentine, LA Guest Artist Series, Los Angeles**

I am a visual artist working in Los Angeles. I have a BFA in Fine Art from the Corcoran School of Art and Design in Washington, DC. I have been associated with the Los Angeles Art Association since 2013. I am the founder of LA Guest Artist Series, a volunteer program that seeks to connect LA Contemporary Artists with LA Area High school art teachers (especially in Mid City, South and East LA) to inform students about contemporary art practices and issues in collaboration with teachers as they present core visual arts units to their students.

**Victoria Vesna, UCLA, Los Angeles**

Victoria Vesna, Ph.D., is an Artist and Professor at the UCLA Department of Design Media Arts and Director of the Art|Sci Center at the School of the Arts (North campus) and California NanoSystems Institute (CNSI) (South campus). Although she was trained early on as a painter (Faculty of Fine arts, University of Belgrade, 1984), her curious mind took her on an exploratory path that resulted in work can be defined as experimental creative research residing between disciplines and technologies. With her installations she investigates how communication technologies affect collective behavior and perceptions of identity shift in relation to scientific innovation (PhD, CAiiA\_STAR, University of Wales, 2000). Her work involves long-term collaborations with composers, nano-scientists, neuroscientists, evolutionary biologists and she brings this experience to students. Victoria has exhibited her work in 20+ solo exhibitions, 70+ group shows, has been published in 20+ papers and gave 100+ invited talks in the last decade. She is the North American editor of AI & Society journal (Springer Verlag, UK) and in 2007 published an edited volume - Database Aesthetics: Art in the Age of Information Overflow (Minnesota Press) and another in 2011 -- Context Providers: Conditions of Meaning in Media Arts. (co-edited with Christiane Paul and Margot Lovejoy) Intellect Ltd, 2011. Currently she is working on a series Art Science & Technology based on her online lecture class.

**Dr. Anne L. Viricel, San Bernardino Symphony Orchestra, San Bernardino**

Dr. Anne Viricel is Executive Director of the San Bernardino Symphony, spending her days creating opportunities for visibility for the region's longest running and most prestigious professional orchestra. In the evenings, she is a professor at the University of Redlands School of Business specializing in quantitative operations and strategy coursework. In addition, she is an elected member of the San Bernardino Community College Board of Trustees focusing on increasing student opportunities.

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

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**Danielle Wallis, Arts Connection, San Bernardino**

Danielle Giudici Wallis is an artist, educator and arts administrator. She received her BA from Antioch College in Yellow Springs, Ohio and her MFA from Stanford University. Her work has been exhibited widely in the San Francisco Bay Area and beyond including shows at Catharine Clark Gallery, A.I.R. in New York, and The California Palace of the Legion of Honor, which holds one of her artist's books in their Achenbach collection. Her administrative work has become a complementary medium as she explores larger collaborative projects, bringing organizations and communities together through the arts. She currently serves as the Executive Director of Arts Connection, The Arts Council of San Bernardino County.

Danielle began working with Arts Connection in 2015 as Program Coordinator, and quickly advanced to Interim Executive Director within the same year. She was given the official title of Executive Director in January of 2017. She has played a key role in moving the agency forward through her leadership, bringing increased grant funding, outreach and advocacy. She was instrumental in launching a countywide cultural mapping effort, and has also laid important groundwork for the development of cross sector collaborations.

**Melinda Weathersby, Practicing Artist, Independent Scholar, Retired LAUSD Art Educator, Los Angeles**

Melinda Weathersby is an Artist, Historian and Art Educator. As an Artist, Melinda specializes in Graphic Design, Works on Paper and Calligraphy. As a Historian, she researches and documents American Art, Craft and Architecture. As an Educator, Melinda taught (elementary and secondary) in the Los Angeles Unified School District for 32 years, retiring in 2017. Her curriculum focused on increasing student creativity and knowledge of the Visual Arts as they relate to American History and Culture.

In 2013, Melinda was awarded a Fund for Teachers fellowship grant to research the Art, History and Culture of the Gullah of coastal South Carolina. In 2014, Melinda was selected as a National Endowment for the Humanities (NEH) scholar for a Landmarks Workshop on Skyscraper Architecture in Chicago. That same year she researched African-American Material Culture and Architecture in coastal and central Louisiana. In 2015, Melinda was a NEH scholar in North Carolina studying African-American Artisans and Entrepreneurs of the antebellum South. In 2016, Melinda was a NEH scholar exploring the Music, Culture and History of the Mississippi Delta.

Melinda has a Bachelor of Fine Arts in Graphic Design from CSU Long Beach and a Master of Arts in American Studies from Pepperdine University.

**Joshua West Smith, TILT Export:, Riverside**

Joshua West Smith is an artist, curator, and furniture maker who lives and works in the Inland Empire of Southern California. Smith received his MFA in Visual Art from the University of California Riverside and a BFA from the Oregon College of Art and Craft. Smith is one half of the curatorial team TILT Export:, an independent art initiative with no fixed location, which works in partnership with a variety of venues for its exhibitions.

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**Amy Whitcomb, UC Davis, Sonoma**

I am establishing myself in the literary arts community nationally and in the paper arts community regionally. My nonfiction writing and poetry have been published in more than twenty venues and been recognized with a Pushcart Prize nomination as well as invitations to read creative pieces in public forums in Folsom, Grass Valley, San Francisco, and northern Idaho and Washington State. For years, I have held memberships in the Association of Writers and Writing Programs, the Haiku Society of America, the Central Valley Haiku Club, and the Association for Study of Literature and Environment. I have actively sought to bring together creative writers with natural scientists: as a graduate student at the University of Idaho, I founded and piloted the Writing in the Wild program, which supports graduate students of Fine Arts to stay for a week and work alongside graduate students of Ecology in the university's remote field stations. In August 2017, I served as the Artist-in-Residence at Great Smoky Mountains National Park, where I collected invasive plant material to make handmade paper and held public demonstrations for visitors to learn the craft. Today, I join papermakers in northern California through social media and local events.

**Christina Wiley, Fine Arts Museums of San Francisco, Alameda**

Tina Wiley is an SF Bay Area native by way of Oakland, California. She has nearly 10 years of experience as an educator and outreach professional working with K-12 students and adults in art and social justice. Former job titles include teaching artist, arts/culture teaching assistant, health educator, artist assistant, and gallery guide with FOR-SITE. Presently, Tina is the Teen Programs Coordinator at the de Young Museum in San Francisco. She recruits, hires, and trains teens from San Francisco to facilitate art projects with families and community members; as well as empowers teens to plan and promote an annual museum teen event, Teens Take Action! Furthermore, Tina is also the Exhibition Outreach Coordinator for Revelations: Art from the African American South. Tina graduated from UC Santa Cruz with two B.A.s in Psychology and History of Art/Visual Culture (HAVC). Currently she is completing a certificate in Graphic Design at City College of San Francisco. When Tina is not working or studying, she enjoys traveling, sports, artmaking, and dancing.

**Theo Aytchan Williams, SambaFunk!, Alameda**

Theo Aytchan Williams is a native of Oakland, California with Southern roots in Louisiana, Arkansas and Mississippi.

Theo was first introduced to African drum and dance as a child at Mosswood Park in Oakland, California. While tagging along with his mother, Cledie Watson, he heard the thunder from an African drum and dance class; saw people were dancing and that the room was filled with joy; joy and rhythms that would remain in his subconscious for many years. Coincidentally, this class was led by dance legend Ruth Beckford.

As a young student, Theo was active in sports, student activism and his Pentecostal church community. As a student at Skyline High school, Theo was ready to see new places and with the support of counselor Mr. Ralph Bianchi, was accepted into San Diego State University.

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Theo began taking modern dance to fulfill a prerequisite from staff professor and Alvin Ailey lead dancer, the late Dr. Danny Scarborough. He rehearsed and performed with the class but never thought of dance as a profession.

Theo relocated to Atlanta, Georgia to complete his undergraduate education at Clark Atlanta and this is where he was reunited with the drums that had haunted his subconscious for decades.

He began taking African dance with the Uhuru Dancers, Maya & Oginga and Waleed. He quickly became one of the premier dancers and met his most influential West African Dance instructor, Alseny Soumah from Conakry, Guinea.

After 10 years in Atlanta, Theo returned to Oakland to be closer to his immediate family. He was subsequently introduced to Brazilian dance and joined the award winning Carnaval group, Fogo Na Roupa led by Mestre Carlos Aceituno and Co-Director Regina Calloway.

Within one year, he was encouraged to compete for King of San Francisco Carnaval. Under the guidance of a few veteran dancers, Theo took the energy fostered during his Black College experience, his Pentecostal background of the Church of God in Christ and the joy of dancing to live Brazilian drums learned in classes with Fogo Na Roupa into the 2001 competition. On that breezy Sunday night in the San Francisco's Mission District at the Roccupulco Cub, Theo wowed the crowd with his energetic dancing, leaps and jumps. The veteran Carnavescos on the judging panel unanimously selected Theo, King of San Francisco Carnaval 2001. Theo continued to dance Brazilian dance exclusively with Mestre Carlos and Fogo until 2006, when in the Fall, Mestre Carlos suffered tragic heart failure and unexpectedly transcended to a higher plane. Mestre Carlos was 46.

Four years later, Theo felt the heavy loss of dance and longed for the multi-cultural dance energy of Fogo, which he had regularly experienced on the second floor studio of the Malonga Casquelourd Center. While gazing on the empty dance floor, he pledged to rebuild Oakland's once vibrant multi-cultural dance experience and return the community Joy to 4pm Sundays at the Malonga. SambaFunk!'s first class was officially launched in February 2010.

Since the founding of SambaFunk!, Theo has remained active in the Arts community beyond Carnaval, as an artist, producer and advocate invoking the Arts in relevant political and social justice causes. Theo has traveled, studied and performed Brazilian dance and drum in Brazil, Canada, France and Guinea West Africa. As a student and instructor, he continues to learn the internal connections of African centered dance, movement, rhythms and spiritual psychology.

**Debora Wondercheck, Arts & Learning Conservatory, Orange**

Debora Wondercheck is the Founder and CEO of the Arts & Learning Conservatory, an inspirational arts education program now celebrating 14 years of influential growth in Orange County. Starting with only four performances a year and growing to over 45 county-wide, Debora expanded Arts & Learning's reach in just a decade, from 21 students to over 1,500, and its audiences now extend to 10,000 annually. Debora also currently serves as Director of Music at the Waldorf School of Orange County (unanimously superior rated orchestra of SCSBOA).

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She is the founding conductor of the Bellagio Strings Youth Orchestra of OC. Debora is an accomplished Master teacher of string pedagogy having taught at Vanguard University, Irvine Unified School District, and Newport Mesa Unified District. As for awards, on behalf of Arts & Learning, Debora was a winner of the Farmers Merchants Bank, People You Can Count On award in 2015, the Outstanding Arts Organization Award from Arts Orange County for the creation of effective arts and education programs to youth in 2014. Earlier in 2014, Debora was presented the Distinguished Woman of Substance Award of Orange County.

In 2012, Debora received the Links Incorporated Woman of Service Award, for Exemplary Community Service to youth for her After School Arts Programs. Debora has also received the Teacher of Excellence Award from the Newport Mesa Unified District. Debora embraces her community with participation on various arts commissions like the Cultural Arts Committee for the city of Costa Mesa, the Arts Alliance of California, and the Orange County Music and Arts Administrator Association. Debora always counts it a high privilege to serve children, their families, and our community with inspiring programs that develop confidence and creativity ... for life.

**Karen Wood, Irvine Barclay Theatre, Orange**

An MFA in Theatre Management and Producing from UCLA, I am a seasoned professional having provided senior level management in a range of genres: nonprofit arts, commercial arts, art festivals, art education organizations, etc. with some work as well in television and feature film animation(i.e. ED of Laguna Playhouse and San Diego Rep, GM at the Mark Taper Forum, one of 7 line producers for '84 Olympic Arts Festival in LA, ED of The Music Center Education Division, production executive at DreamWorks, SKG...). Currently serving as an Arts Commissioner for the City of Laguna Beach. When I began my career I would say "I'm a theatre producer." Midway through my career I would say "I run companies that produce plays." Now I've come to realize I am, and have always been, privileged to help build community through the arts. It is my joy and my passion.

**Donna Wood-Babcock, Enrichment Works, Los Angeles**

I began my career in the arts in 1981 when I attended Ringling Brothers Clown College. While working as a performer I discovered the power of arts education by teaching children simple circus tricks. Recognizing the appeal of circus arts, I began focusing my attention on teaching children at risk. This led me to the world of Social Circus, teaching life skills through circus arts.

My experience as a Circus Arts teacher includes three years working as a trainer for Cirque du Monde, Cirque du Soleil's social outreach program, working as a Director of Clown College at Ocean Park, Hong Kong, and directing dozens of youth circuses throughout Los Angeles. I also created the Hope St. Youth Circus in downtown Los Angeles and was the director of that program for 15 years.

My arts administration experience includes positions with the Los Angeles Foundation of the Circus Arts, Shows That Teach, and Executive Director of the Jumbo Shrimp Circus Academy. I have been with Enrichment Works since 2008, working two years as the Arts Education Director and since then as the Executive Director.

I have a BA in Human Development with a specialization in Arts Education from Pacific Oaks University.

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**Lisa D. Wunderlich, Temecula Valley Playres, Riverside**

I have Bachelor of Arts Degree in English Literature, from the University of California, Riverside with a Minor in Spanish. My skills include: Communication - excellent written, verbal, and public presentation skills; Dedicated professional - over 15 years experience with a variety of county executive management positions while maintaining a reputation for excellence with all executives; Performance driven - comprehensive grant applications and review of grant applications for Riverside County; Funding recommendations for social service programs for the County of Riverside; Comprehensive social service plans and projects are developed and delivered timely, including: executive summaries, grant proposals, public presentations, budget projections, program research, and reports; Arrange and facilitate meetings, and all documentation and/or research necessary for organization of productive meetings; Budget projections - determine level of expenditures to assure countywide service coverage and calculate best ways to leverage funding; Determine if providers are projected to overspend or underspend, and recommend funding shifts accordingly; Responsible - organized oversight of contracts with over 14 million dollar total budget; Customer service - built rapport and professional relationships with over 200 community partners. I have been involved in theater since 1976 as an actress and in production, fundraising, and administration of local community theater.



# Memorandum

California Arts Council

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Sacramento, CA 95814  
916.322.6555 | www.arts.ca.gov

**Date:** January 25, 2018

**To:** Council Members

**From:** Ayanna Kiburi, Deputy Director

**Re:** Programs Staff Report on Budgetary Requirements for Grant Programs

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## INTRODUCTION

This staff report includes the history and rationale for the current budgetary requirements for grant programs, including the following:

- A. Standard Matching Requirement
- B. Standard Request Amount Restriction
- C. In-Kind Match Provision
- D. Program-Specific Requirements and Restrictions
- E. Fiscal Sponsor Provision
- F. Matrix of Budgetary Requirements

This staff report is intended to contextualize the current requirements in order to inform Council policy discussion.

### A. STANDARD MATCHING REQUIREMENT

The CAC has a long history of requiring a dollar-for-dollar (1:1) match for grants. All of the longstanding programs of the CAC (those that existed before 2013) have consistently required organizations to document their financial capacity to match their CAC grant with another source of revenue. A 1:1 matching requirement is consistent with the practices of other government funders such as the National Endowment for the Arts and other State Arts Agencies, as well as many private foundations.

Why require a match?

- Ensures that the Council is not funding the majority of the budget of any single project or organization
- Promotes financial sustainability by requiring diverse revenue streams
- Encourages organization to leverage CAC funds to attract other sources of revenue
- Stimulates local government and private support for projects in the arts

### **Matching Requirement Language:**

The following language is included in the guidelines and is consistent across all programs that require a match:

“All grant recipients must provide a dollar-for-dollar (1:1) match for the [Program Name] grant. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet matching requirement for each grant application. Applicant must indicate whether matching funds are projected, pending or committed.”

#### **Matching Requirement Compliance:**

CAC staff ensures that applicants and grantees fulfill the matching requirement in multiple ways. Panel reviewers assess the documentation of the match as an aspect of the financial capacity of an organization to carry out the grant activities.

- **APPLICATION BUDGET:** An applicant must show that if they are applying for a \$10,000 grant that they have identified \$10,000 from another revenue source. They indicate the name of the source of the match and the amount of the match on the application. They also indicate whether the match is projected, pending, or committed on the application budget.
- **ORGANIZATIONAL REVENUE:** An applicant is required to document their organizational revenue from the last completed fiscal year. The request amount cannot exceed 50% of that number, ensuring that they are not applying for more than the organization can match.
- **DATA ARTS FUNDER REPORT or 3-Year BUDGET SNAPSHOT:** The financial history provided in the application indicates whether the organization has a proven track record of funding and support for their programs that is consistent with their application.
- **FINAL REPORT:** On the final report, the organization indicates the final confirmed budget and match for the expended grant.

#### **Current programs that do not require a match:**

Listed below are the considerations for waiving a matching requirement in specific programs. Historically, pilot programs often have not required a match. For example, the Creative California Communities (CCC) program did not require a match in the first pilot year (FY13-14), but does now that CCC has become a core program. Current programs that do not require a match include:

- **Arts and Justice Programs:** JUMP StArts and Reentry through the Arts. These grant programs are legislatively mandated and address a relatively new area of practice. In order to expend the funds as mandated by the legislature, and encourage applications that support justice goals, these programs waive the matching requirement.
- **Cultural Pathways:** Because this program is specifically designed to help build the organizational capacity of small cultural organizations, there is no matching requirement.
- **Professional Development:** This is a small \$1000 grant is intended to fully support professional development activities up to the maximum request, and therefore does not require a match.
- **Organizational Development:** This grant is up to \$5000, and it is intended to fully support the consulting fees for an organizational development project up to the maximum request, and therefore does not require a match.
- **Planning Grants:** In most cases, planning grants do not require a match because the planning phase often includes building financial support for a project.

## **B. STANDARD REQUEST AMOUNT RESTRICTION**

In FY17-18, the Council clarified on all application guidelines that organizations cannot apply for more than 50% of their organizational revenue in a single grant cycle for the following reasons:

- Ensures that the matching requirement can be met
- Ensures that the Council is not funding the majority of the budget of any single project or organization
- Further supports a diversity of revenue streams for funded organizations

### **Current Language:**

“Total of all application requests in FY17-18 cannot exceed 50% of an organization’s total operating revenue from the last completed fiscal year. If applying to one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization’s Total Operating Revenue line in the DataArts Funder Report.”

## **C. IN-KIND MATCHING PROVISION**

### **Purpose:**

Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support. In-kind matches are never required, but are currently permitted in all programs that require a match.

### **History:**

Prior to FY15-16, in-kind matching was not permitted consistently across programs, and generally was granted at the discretion of CAC staff. For example, in FY14-15, the SLP guidelines stated, “in some instances, in-kind donated services for which a fair-market value can be determined may be used for up to 50% of the required match.” The Local Impact guidelines for FY14-15, as well as the CPV (former LI program name) guidelines for FY13-14, stated that “A combination of in-kind contributions may be used to match the CAC request with the approval of the CPV (LI) Program Specialist.” In FY15-16, the in-kind matching provision was made consistent: “A combination of cash and in-kind contributions may be used to match the request, with a maximum of 50% in kind contributions permitted, with the approval of the Program Specialist”.

In FY16-17, in response to questions from applicants and panelists about in-kind match eligibility, the language was clarified to identify the kinds of in-kind goods or services that can be counted as a match. Staff followed the guidance from the National Endowment for the Arts (NEA). NEA requirements include that all in-kind items “be provided by a third-party” and “be supported by documentation that corroborates the fair market value of the goods or services provided.”<sup>1</sup>

Staff fielded many questions about the definition of “third party” and about what types of goods and services could count as in-kind. However, staff also found that many organizations did not seek approval from the

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<sup>1</sup> <https://www.arts.gov/sites/default/files/sample-in-kind-template-with%20Instructions-march2016.pdf>

Program Specialists prior to including it on grant applications as instructed on the guidelines. Applications with ineligible in-kind expenses often received lower rankings from panelists. For example, donated services from existing staff is a deferred expense rather than a form of revenue or support, and cannot be included on financial statements as revenue and therefore cannot be considered a match.

#### **Current Language and Information provided to applicants:**

In FY17-18, in response to applicant confusion and ineligible matches, the staff conducted further research and created an in-kind matching information document. Referenced in the document are the Code of Federal Regulations and guidance from the Financial Standards Accounting Board (FASB), the NEA, and DataArts. The requirements in these resources are not all consistent with each other, and often contain vague language. For example, according to the FASB document, eligible in-kind services are those that require “specialized skill”, while the Code of Federal Regulations does not articulate any specialization.<sup>2</sup> The staff worked to be as clear and consistent as possible in our own information, given some of the inconsistencies in the various resources. Included with this memo, you will find the CAC’s published in-kind matching information document that is linked on all program guidelines that require a match. Linked in that document, you will find a copy of the Code of Federal Regulations, as well as an excerpt from the FASB.

#### **D. PROGRAM-SPECIFIC REQUIREMENTS AND RESTRICTIONS**

The following programs have specific budgetary requirements:

- The CAC’s project-based grant programs with an \$18,000 maximum request amount require that the request amount is no more than 25% of the organization’s annual revenue. This ensures that a single project (request + match) does not comprise the majority of an organization’s budget. An exception to this is Veterans in the Arts which has an \$18,000 maximum request amount but does not have the 25% requirement.
- Local Impact: Applicant organizations must have an annual revenue of \$1,000,000 or less.
- Cultural Pathways: Applicant organizations must have an annual revenue of \$150,000 or less.
- Arts Education – Artists in Schools: 75% of the request + match must go to artist fees.

The budget caps for Local Impact and Cultural Pathways are consistent with the program goals for those programs, as is the requirement for Artists in Schools funding to fund artist fees. The requirement for project-based grants to support no more than 25% of revenue is not necessarily related to specific program goals and often causes confusion for applicants. The Council and the Programs Committee may want to consider the impact of that requirement, and consider simplifying the guidelines in FY18-19 by deleting that requirement.

#### **E. FISCAL SPONSOR PROVISION**

Many of the CAC’s programs allow for an applicant organization without nonprofit status to apply for a grant with the use of a California-based fiscal sponsor that becomes the legal grantee of the CAC. In FY17-18, the programs staff developed further information on the use of fiscal sponsors in response to questions and administrative issues with fiscal sponsors, such as a change in fiscal sponsor during a grant cycle.

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<sup>2</sup> <http://www.fasb.org/pdf/fas116.pdf>

In some programs, the CAC does not allow for fiscal sponsors. Historically, pilot programs do not allow for fiscal sponsors because of a desire for a direct line of funding from the CAC to the applicant project without an intermediary. Large-scale partnership grant programs like Creative California Communities, Jump StArts and Reentry Through the Arts already require multiple partner organizations. Allowing for fiscal sponsors increases the complexity of funding, and could dilute funding to the project and the named partners. Included for the Council is the CAC Fiscal Sponsor Information document that is linked in all FY17-18 guidelines that allow for fiscal sponsors.

**INCLUSIONS**

- Matrix of Budgetary Requirements
- CAC In-Kind Matching Information
- CAC Fiscal Sponsorship Information

**F. MATRIX OF BUDGETARY REQUIREMENTS**

<b>GRANT PROGRAM</b>	<b>Cannot apply for more than 50% of annual revenue</b>	<b>1:1 Match Required</b>	<b>In-Kind Match permitted for up to 50% of match</b>	<b>Program Specific Budgetary Requirements</b>	<b>Fiscal Sponsors Permitted</b>
Artists in Communities	Yes	Yes	Yes	Request up to 25% of annual revenue	Yes
Arts Education: Exposure	Yes	Yes	Yes	Request up to 25% of annual revenue	Yes
Arts Education: Artists in Schools	Yes	Yes	Up to 25%	75% of request + match to teaching artist fees, Request up to 25% of annual revenue	Yes
Arts Education: Extension	Yes	Yes	Yes	Request up to 25% of annual revenue	Yes
Arts Education: Professional Dev.	Yes	Yes	Up to 25%	75% of request + match to teaching artist fees, Request up to 25% of annual revenue	Yes
Arts and Accessibility Grant	Yes	No	No		N/A
Arts and Public Media	Yes	Yes	Yes	Request up to 25% of annual revenue	No
Creative California Communities	Yes	Yes	Yes		No

<b>GRANT PROGRAM</b>	<b>Cannot apply for more than 50% of annual revenue</b>	<b>1:1 Match Required</b>	<b>In-Kind Match permitted for up to 50% of match</b>	<b>Program Specific Budgetary Requirements</b>	<b>Fiscal Sponsors Permitted</b>
Cultural Pathways	Yes	No	No	Org budget: \$150K and under	Yes
JUMP StArts	Yes	No	No		No
Local Impact	Yes	Yes	Yes	Org budget: \$1M and under, Request up to 25% of annual revenue	Yes
Organizational Development	Yes	No	No		Yes
Professional Development	Yes	No	No		Yes
Reentry Through the Arts	Yes	No	No		No
Research in the Arts	Yes	Yes	Yes		No
State Local Partners	Yes	Yes	Yes		Yes
Statewide & Regional Networks	Yes	Yes	Yes		Yes
Veterans in the Arts	Yes	Yes	Yes		Yes



## CAC GRANT PROGRAMS

### In-Kind Contribution Information for Applicants

The California Arts Council (CAC) requires a dollar-for-dollar match of grant funds for the many of its grant programs. This policy follows longstanding philanthropic and government funding practice to encourage diverse and sustainable sources of organizational revenue and to ensure that there are other sources of support for the grant activities. As such, the CAC becomes only a partial funder for any specific project or organization.

Recognizing that support can come from non-cash contributions, the CAC allows an applicant organization to match a portion of the grant with in-kind support for up to 50% of the match. The applicant organization chooses whether to supply a full cash match or to match a portion of the grant with in-kind or non-cash contributions.

The CAC's policy on eligible in-kind matching and reporting reflects both State and Federal guidelines. In accordance with the Code of Federal Regulations<sup>1</sup> and the Financial Standards Accounting Board (FASB), non-cash contributions must be provided by **third parties** and a monetary value must be able to be determined for goods and services rendered.

#### In-kind Definitions:

**Third Party:** For the purposes of CAC grants, a third party is defined as a service provider or supplier whose services are independent of the organization. For grant programs that require a partnership, a third party is a service provider that is independent of the partnership agreement. In general, a third party is considered an individual or organization that is not compensated as a part of the grant or is directly benefitting from the support, such as a school where an arts education program is being provided.

**Eligible In-Kind Services:** Eligible in-kind services are those that require "specialized skill" and can be documented and reported on financial statements according to the Financial Accounting Standards Board.<sup>2</sup> The general rule to follow when determining if contributed services can qualify as an in-kind match is to determine whether the organization would have purchased the services if they had not been donated. According to FASB, services that require specialized skill include those provided by accountants, architects, carpenters and lawyers, etc.

#### Recommendations:

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<sup>1</sup> Code of Federal Regulations §200.306 Cost sharing or matching: [https://www.ecfr.gov/cgi-bin/text-idx?SID=bb2fb2d33258e6a3acecd3a50d9bf5cc&mc=true&node=se2.1.200\\_1306&rgn=div8](https://www.ecfr.gov/cgi-bin/text-idx?SID=bb2fb2d33258e6a3acecd3a50d9bf5cc&mc=true&node=se2.1.200_1306&rgn=div8)

<sup>2</sup> <http://www.fasb.org/pdf/fas116.pdf>



- Please contact a CAC Arts Program Specialist if you have questions about whether a service is applicable to a match or whether an organization or individual is a third party..
- There are volunteer services that may be very valuable to the organization, but may not be considered specialized skills as defined by FASB. We recommend that you consult an accounting specialist to follow reporting protocols. FASB's website may be helpful for regulations on use of the value of volunteer time on financial forms.
- Keep accurate records of all in-kind contributions. Sample contribution forms from the National Endowment for the Arts can be found on the NEA's website:  
<https://www.arts.gov/sites/default/files/sample-in-kind-template-with%20Instructions-march2016.pdf>

#### **Keep in Mind:**

- In-kind contributions should be reflected as an expense in the grant application budget. For example, if rehearsal space is donated to the organization for a project, the value of that space should be reflected as an operating/production expense. The same value should be reflected in the matching funds table.
- Applicant organizations should accurately document and report in-kind contributions on their DataArts profile and funder report. Guidance for reporting in-kind on your DataArts profile and report can be found in this [DataArts blog](#).
- The peer review panel considers the appropriateness and accuracy of the match when ranking the fiscal management of the organization or project and the viability of the project plan.

#### **Resources:**

Code of Federal Regulations §200.306 Cost sharing or matching: [https://www.ecfr.gov/cgi-bin/text-idx?SID=bb2fb2d33258e6a3acecd3a50d9bf5cc&mc=true&node=se2.1.200\\_1306&rgn=div8](https://www.ecfr.gov/cgi-bin/text-idx?SID=bb2fb2d33258e6a3acecd3a50d9bf5cc&mc=true&node=se2.1.200_1306&rgn=div8)

Financial Accounting Services Board: <https://www.accountingtools.com/articles/statements-of-financial-accounting-standards.html>

DataArts in-kind reporting guidance:

<http://culturaldata.force.com/Resources/articles/Article/What-are-in-kind-contributions-and-how-do-I-record-them-in-the-Data-Profile/>

National Endowment for the Arts In-Kind Recording Template:

<https://www.arts.gov/sites/default/files/sample-in-kind-template-with%20Instructions-march2016.pdf>



## **CAC GRANT PROGRAMS**

### **Fiscal Sponsor Information for Applicants**

The following California Arts Council (CAC) grant programs accept applications by organizations that do not have nonprofit designation, and are applying with a Fiscal Sponsor:

- Arts Education (Artists in Schools and Professional Development, Extension, and Exposure)
- Artists In Communities
- Cultural Pathways
- Local Impact
- Organizational Development
- Professional Development
- State-Local Partnership
- Statewide and Regional Networks
- Veterans Initiative in the Arts

#### **Fiscal Sponsor Eligibility Requirements:**

- Must be a nonprofit organization with tax-exempt status under section 501(c)(3) of the Internal Revenue Code
- Must be based in California
- Must demonstrate consistent arts programming or service to the nonprofit arts sector in California for a minimum of two years
- Must have compatible organizational goals to that of the Applicant organization
- Must submit IRS Form 990 for most recently completed fiscal year at time of application

#### **Fiscal Sponsor Responsibilities:**

If an Applicant Organization designating a Fiscal Sponsor is recommended for funding, the Fiscal Sponsor becomes the legal contractor for the grant. The Grant Standard Agreement will identify the Fiscal Sponsor as Contractor. All contractual documents, including invoices, must be signed and/or approved by a representative of the Fiscal Sponsor organization. Grant disbursements will be processed and mailed to the Fiscal Sponsor. The Fiscal Sponsor will be responsible for distributing funds to the Applicant Organization and maintaining financial records pertinent to these transactions.

#### **Relationship Between the Applicant and the Fiscal Sponsor:**

- CAC does not currently accept applications from individual applicants, all applicants must be organizational entities.
- It is the duty of the Applicant Organization to supervise the development and execution of the project, to maintain oversight of day-to-day activities, and to conduct all required project evaluation and reporting. A Fiscal Sponsor is not primarily responsible for developing and executing the project, and should not be the Applicant.



- It is the duty of the Fiscal Sponsor to maintain “discretion and control” of funding received from the CAC. Though Fiscal Sponsors may not be directly involved in the execution of funded activities, they are expected to maintain close involvement with the Applicant Organization to ensure that funding is used in accordance with the approved project proposal.
- A grantee may not change fiscal sponsors for an approved project during the funded activity period.
- Typically, the fee for Fiscal Sponsorship is 8-12% of the award amount. Fiscal Sponsors requesting a higher percentage of the award amount should be providing significant administrative support.
- For further information regarding best practices in fiscal sponsorship, see Melanie Beene, “Fiscal Sponsorship is Maturing as a Field” in *The GIA Reader*, Vol. 21, No. 3 (Fall 2010). Access date: Jan. 26, 2017: <http://www.giarts.org/article/fiscal-sponsorship-maturing-field>.

#### **Sponsoring Multiple Applications:**

- An organization may act as the Fiscal Sponsor for multiple Applicant organizations.
- An organization may submit its own proposal as the Applicant, in addition to acting as the Fiscal Sponsor for another Applicant’s proposal.

#### **Grant Proposal Requirements:**

- An official letter of agreement between the Applicant and the Fiscal Sponsor confirming their understanding of and compliance with the provisions stated above is required at the time of application.
- An IRS 990 Form for the Fiscal Sponsor, along with a CAC DataArtsFunder Report *or* statement of financial health for the Applicant (depending on the grant program requirements) **must** be included in the proposal.
- The eligible request amount is based on the *Applicant’s* prior year total operating revenue; not that of the Fiscal Sponsor.



# Memorandum

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

**Date:** January 25, 2018

**To:** Council Members

**From:** Caitlin Fitzwater, Director of Public Affairs

**Re:** Keep Arts in Schools Voluntary Contribution Fund & California Arts Plate  
Overview & Informational Update

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## **Introduction**

An overview of the Keep Arts in Schools Voluntary Contribution Fund and the California Arts License Plate will be presented to Council on January 25<sup>th</sup>. These initiatives result in non-general fund state funding sources for the CAC's annual budget.

## **Keep Arts in Schools Voluntary Contribution Fund**

California taxpayers can support arts education programs through the Keep Arts in Schools Voluntary Contribution Fund. Individuals may make tax-deductible contributions in amounts of \$1 or more through the Voluntary Contribution portion of state tax returns. The Fund was launched in 2014. Voluntary contributions are permitted as charitable contributions (in the year following the contribution) on the Federal Schedule A tax form.

<http://arts.ca.gov/getinvolved/kais.php>

## **California Arts Plate**

The California Arts Plate is a joint project between the California Arts Council and the Department of Motor Vehicles and was the first specialty plate program in the U.S. designed solely to benefit the arts. The plate image is titled "Coastline" and was created by renowned California artist Wayne Thiebaud in 1993. Drivers in California can purchase standard-number plates through the DMV for \$50 with a \$40 renewal fee. Drivers who choose to enhance the plate with personalized letters and numbers may do so for \$103 with an annual \$83 renewal fee. Arts Plate sales and renewal fees may be tax deductible for individuals and businesses.

<http://www.artsplate.org>