

## NOTICE OF PUBLIC MEETING

**Thursday, November 30, 2017  
10 a.m. to 4 p.m.**

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

- |    |  |                       |
|----|--|-----------------------|
| 1. | Call to Order<br>Welcome from venue                                  | D. Harris             |
| 2. | Performance from Casa de Brazilian Folkloric Arts of Sacramento      |                       |
| 3. | Roll Call and Establishment of a Quorum                              | L. Barcena            |
| 4. | Approval of Minutes from September 19, 2017 ( <b>TAB 1</b> )         | D. Harris             |
| 5. | Chair's Report ( <b>TAB 2</b> )                                      | D. Harris             |
| 6. | Interim Director's Report ( <b>TAB 3</b> )                           | A. Kiburi             |
| 7. | Grant Guidelines 2017-2018 – <i>Voting Items</i> ( <b>TAB 4</b> )    | P. Beasley            |
|    | a) Arts and Public Media ( <b>TAB 5</b> )                            | L. Baza               |
|    | b) Local Impact ( <b>TAB 6</b> )                                     |                       |
|    | c) Organizational Development ( <b>TAB 7</b> )                       |                       |
|    | d) Reentry Through the Arts ( <b>TAB 8</b> )                         |                       |
|    | e) Statewide and Regional Networks ( <b>TAB 9</b> )                  |                       |
|    | f) Veterans in the Arts ( <b>TAB 10</b> )                            |                       |
| 8. | National Arts and Disabilities Center Presentation ( <b>TAB 11</b> ) | J. Jong<br>K. Hayward |

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|-----|---|-------------------------|
| 9.  | Panel Pool Approval – <i>Voting Item</i> ( <b>TAB 12</b> )            | A. Kiburi               |
| 10. | Discussion of Chair’s Proposal – <i>Voting Item</i> ( <b>TAB 13</b> ) | D. Harris               |
| 11. | Announcement of Committee Chairs                                      | D. Harris               |
|     | a) Nominations  |                         |
|     | b) Governance   |                         |
|     | c) Legislative  |                         |
| 12. | Equity Committee Update   | N. Lindo<br>K. Gallegos |
| 13. | Statement of Economic Interests (Form 700)                            | L. Barcena              |
| 14. | Break: Council Members Paperwork                                      |                         |
| 15. | Legislative Overview for Council Part II                              | K. Margolis             |
| 16. | Public Comment (may be limited to 2 minutes per speaker)              | D. Harris               |
| 17. | Retreat Brainstorming   | N. Lindo                |
| 18. | Adjournment ( <b>TAB 14</b> )   | 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 minutes are drafts until approved by vote of the Council*

**MINUTES OF PUBLIC MEETING**

**September 19, 2017**

**9:00 a.m. to 4:00 p.m.**

**California African American Museum**

**600 State Dr.**

**Los Angeles, CA 90037**

**(213) 744-7432**

**PRESENT:**

Council Members

Donn K. Harris, Chair  
Nashormeh Lindo, Vice Chair  
Larry Baza  
Phoebe Beasley  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Louise McGuinness  
Rosalind Wyman

*Council Members absent: Christopher Coppola and Steve Oliver*

Arts Council Staff

Ayanna Kiburi, Interim Executive Director  
Shelly Gilbride, Programs Officer  
Kristin Margolis, Director of Legislative Affairs  
Debra Waltman, Director of Administrative Services  
Jaren Bonillo, Arts Program Specialist  
Josy Miller, Arts Education Program Specialist  
Mariana Moscoso, Arts in Corrections Program Analyst  
Lariza Barcena, Administrative Analyst

Invited Attendees

George Davis, California African American Museum  
Naima Keith, California African American Museum  
Talia Gibas, Panel Representative for State-Local Partnership

Other Attendees / Members of the Public

Tomas Benitez, Latino Arts Network

Amy Eriksen, Angels Gate Cultural Center  
Francisco Fernandez, Avenue 50 Studio  
Dana Gioia, California Poet Laureate  
Carla Javier, KPCC  
Heidi Kershaw, California State Summer School for the Arts Foundation  
Karen Mack, LA Commons  
Rosamaria Marquez, Rock Rose Gallery  
Ebony Perry, Angels Gate Cultural Center  
Tim Pershing, Office of Assemblymember Richard Bloom  
Craig Rosen, Ventura County Arts Council  
Rick Stein, Arts Orange County  
Danielle Wallis, Arts Connection  
Michael Alexander  
Craig Watson

**I. Call to Order, Roll Call, Establishment of a Quorum, and Welcome from California African American Museum**

The Chair called the meeting to order at 9:10 a.m. Barcena took the roll at 9:11 a.m. and a quorum was established.

At 9:12 a.m., the Chair introduced George Davis, the executive director of the California African American Museum, who provided a background on the museum. He noted CAAM underwent recent renovations in marketing and branding to increase its relevance in demographics at the state level and its accessibility to everyone.

He then introduced Naima Keith, the deputy director of the California African American Museum. Keith thanked Lindo and Beasley for their longtime support for CAAM and thanked the CAC for its presence. She explained that CAAM is an art history culture museum and, in line with its rapid renovations, changes exhibits every three to four months due to the increase in attention that Exposition Park has received.

**II. Museum Tour**

At 9:18 a.m., Keith led the museum tour.

**III. Approval of Minutes from June 7 and July 10, 2017**

ACTION ITEM: At 9:34 a.m., McGuinness moved to approve the minutes as amended. Baza seconded.

Harris thanked Moscoso for her work on the minutes. Beasley noted the following on the minutes of June 7: On page 2, Council Member Oliver's name should be written in its entirety. On page 12, she corrected the name of the Herb Alpert Foundation.

At 9:37 a.m., the motion passed 6-0 with yes votes from Baza, Beasley, Gallegos, Harris, Lindo, and McGuinness. Devis abstained. Galli was absent during the voting.

#### **IV. Introduction of 2017-2018 Programs Budget from Programs Committee and Grant Program Overviews**

##### Introduction

At 9:38 a.m., Beasley introduced herself, Baza, Kiburi, and Gilbride as the members of the Programs Committee. She identified the significant changes to the budget proposal. She stated the strategic plan is the basis for the committee's work for consistency, equitability, and sustainability. She added that sustainability has been achieved this year thanks to Governor Edmund G. Brown, Jr. and the California Legislature's permanent general fund allocation of \$6.8 million to the CAC.

##### Overview

Beasley explained Artists in Communities is one of the proposals presented by the committee to replace Artists Activating Communities and is referred to in tabs 1, 12, 14, and 16. She added that the recommended name change comes from communities' feedback that the artists are not the only individuals contributing to the communities.

Beasley noted that the Creative California Communities program awards \$150,000 to grantees who receive top scores from the panelists and have fiscal responsibility. As a two-year program, no allocation is being made this year. The remaining funds will be allocated to other grant programs.

Beasley stated the CAC proposes to increase the maximum eligible request amount to \$20,000 for Cultural Pathways. She added the program is for organizations from immigrant, tribal, refugee, and communities of color who have high needs in professional development, organizational development, and board development.

Beasley stated that Legislature allocated \$750,000 specifically to expand the JUMP StArts program. The funds will allow the program to serve the California Department of Corrections and Rehabilitation's Division of Juvenile Justice facilities in addition to county community-based facilities.

Kiburi explained the additional funds allow arts organizations to receive funding for programming taking place in the Division of Juvenile Justice facilities.

Beasley stated the Professional Development program is an ongoing funding cycle, as needs for training arise for different purposes. There are going to be three four-month grants distribution cycles throughout the year. The first cycle will be from February to May, the second June to September, and the third October to January of the following year.

Beasley stated that Research in the Arts is a two-year grant program and no allocations will be made for this fiscal year of 2017-2018.

Beasley explained that the State-Local Partnership program is to be placed on a 21-month cycle to align its timeline with the Statewide and Regional Networks program. The CAC is proposing to eventually publish one application for SRN and SLP under the umbrella of Core Operating Support.

Gilbride clarified that the Core Operating Support program will have a State-Local Partners and a Statewide Regional Networks category. There will be one application cycle during which both categories accept applications.

*Corrections:* Gilbride indicated the following errors in the Grant Programs Budget Draft (tab 13):

- Professional Development and Consulting: Change Professional Development to have multiple deadlines instead of rolling deadlines.
- State Local Partners: Change to “maximum potential amount of \$26,250” instead of a “maximum potential augmentation of \$26,250.”

### Council Book Format

Kiburi noted that tab 12 showed all the justifications and recommendations for the budget.

Harris suggested the Programs Committee create a timeline chart with application deadlines. Gilbride replied her and her staff have already started working on a promotional handout, webinar and workshop schedules. She added that they are planning to host the workshops in geographic areas with the fewest grantees. Kiburi added that a tentative programs calendar was in tab 14 of the Council Book, showing a schedule of grant review panels and grant application opening dates. Harris suggested a graphic representation along with a handout.

Gallegos suggested including the grant overviews in the same tab as the respective grant guidelines. Gilbride replied the Council does not vote on all the grant guidelines simultaneously which is why they are presented as separate documents, under separate tabs.

McGuinness stated her appreciation for the work that has been done in tightening the process and verbiage of the grant programs.

### Discussion

Harris asked whether the budget will be fully spent or if there is going to be any money left over. Gilbride replied that the budget proposed is a projection based on sustainability but that change is always considered.

Wyman asked if there are rules to prevent grantees to spend their grant money if they don't achieve their projected goals. Kiburi replied that the CAC has access to its funds for up to three years after the grant period.

Gallegos asked if the Programs Budget included allocation to the Centers for Research on Creativity's (CROC) evaluation of the JUMP StArts program. Gilbride replied that the funding was allocated in the previous fiscal year. The evaluation of the CROC program is in its final stages of being completed. Dr. James Catterall was the primary researcher.

ACTION ITEM: At 10:16 a.m., Wyman moved to approve the FY 17-18 Programs Budget as documented in tab 13. Beasley seconded.

At 10:19 a.m., the motion passed 8-0 with yes votes from Baza, Beasley, Devis, Gallegos, Harris, Lindo, McGuinness, and Wyman. Galli was not present at the time of voting.

## **V. Programs Guidelines**

### *A) Standard Changes to Guidelines*

Kiburi introduced the Standard Changes to Grant Program Guidelines. She explained the Programs team provided an overview of all the changes and their location in the memo. The changes reflect the goals of consistency, equity, and sustainability. She explained a vision statement was included to bring forth a discussion on equity.

Kiburi noted that further changes included clarification on eligibility for California tribal communities and arts-based units of governments, and restrictions on multiple grant requests per program.

Harris asked for a clarification on how to verify the eligibility of California tribal communities. Gilbride replied that an applicant needs to be a unit of government or have a valid Federal Employer Identification Number (FEIN). She added that Jason Jong is the tribal communities' liaison for the CAC. The Council discussed how eligibility is verified. Gallegos asked if they can utilize fiscal agencies. Gilbride replied that if a tribal community is not a nonprofit organization but has a fiscal sponsor and followed all guidelines for fiscal sponsorship, it would be eligible.

Wyman asked if there are any guidelines regarding insurance for performing artists. Gilbride replied it is the artists' company's responsibility. The CAC does state that artists should be paid a reasonable rate. Kiburi replied she will look into the matter of insurance coverage for working artists.

Kiburi then read the changes to multiple grant requests per program. Kiburi noted that applicants may apply to multiple grants as long as the grant award is used for different projects and purposes. She noted the exception for projects primarily serving children pre K-12.

Kiburi acknowledged Gilbride and the Programs staff members present at the meeting: Miller and Bonillo. She added that Jong and Porras were not present at the meeting. She thanked the team for their work.

Galli joined the meeting at 10:32 a.m.

McGuinness recognized the staff's outreach to communities to increase their awareness of the CAC.

Gallegos asked for clarification on in-kind matches and how to maximize their utilization. Devis provided ideas on obtaining them. Gilbride explained the process. Kiburi replied that the CAC will look into providing technical assistance to grantees to answer any questions regarding 1:1 and in-kind matches.

Harris asked for an update on the Panelist Call. Gilbride replied there will be additional outreach in November and January.

10:54 a.m. break.

Gilbride stated the CAC is in the middle of receiving a new grant management system. Once completed, further instructions will be provided to applicants. CAC staff is available to offer guidance in the process.

**ACTION ITEM:** At 11:12 a.m., McGuinness moved to approve the Standard Changes to the FY 17-18 Program Guidelines as documented in tab 15. Devis seconded.

At 11:13 a.m., the motion passed 8-1 with yes votes from Baza, Beasley, Devis, Galli, Harris, Lindo, McGuinness, and Wyman. No vote from Gallegos.

#### B) Artists In Communities

Gilbride explained that additions to the guidelines were underlined in the document. Deletions were in strikethrough. All substantial changes were explained in the Program Overviews. She clarified the art project does not need to be participatory but it does require support from the community it serves.

Gallegos asked how community buy-in is achieved when serving a foster care community. Gilbride replied it would be a partnership between the foster care community and an art organization.

*Correction:* On page 5, the fiscal sponsor must have a minimum of two years of arts services or programming in California. The requirement is part of the Council's bylaws and it is legislatively mandated.

ACTION ITEM: At 11:15 a.m., McGuinness moved to give staff authority to fine-tune and publish the Artists In Communities program guidelines in consultation with the Programs Committee. Wyman seconded.

Gallegos asked for clarification on artists who do not reside in the community they serve. Gilbride replied specific artists can be requested by communities. She added the artist statement must specify why he or she is relevant to the community, and the community's letter of commitment would support the statement. Kiburi replied the Council Members can propose changes and additions to guidelines if they feel that this issue should be reinforced in the guidelines now.

At 11:32 the motion passed with unanimous voting 9-0.

C) Arts Education (Artists in Schools, Extension, Exposure and Professional Development)

ACTION ITEM: At 11:33, McGuinness moved to give staff authority to fine-tune and publish the Arts Education (Artists in Schools, Extension, Exposure and Professional Development) program guidelines in consultation with the Programs Committee. Wyman seconded.

Gilbride explained the major change in the guidelines was the combination of programs into one guideline: Artists in Schools, Extension, Professional Development and Exposure. She introduced Miller as the Arts Education Specialist.

Harris asked what prompted the decision of combining the programs into one guideline document. Miller replied it originated as feedback from the panel.

Gilbride added that the only substantial changes in the guidelines are the addition of staff availability for guidance through the application process. A link to webpage guidance on fiscal sponsorship will be added.

*Corrections:* The explanation regarding the fiscal sponsorship should not be underlined. The Artists in Schools and Professional Development funding notifications will be in June 2018.

At 11:39 a.m., the motion passed with unanimous voting 9-0.

#### D) Cultural Pathways

At 11:39 a.m., McGuinness moved to give staff authority to fine-tune and publish the Cultural Pathways program guidelines in consultation with the Programs Committee. Beasley seconded.

Gilbride explained Jong revised the guidelines with feedback received from the applicants collected in the past two years. Jong facilitated co-learning events for Northern California and Southern California grantees. She stated the following changes and additions:

- Grant amount increase to \$20,000 (\$10,000 distributed every year for the two-year cycle).
- Non-arts organizations are no longer eligible for the grant, even if they have arts programming functions, as Cultural Pathways is a general operating grant.
- Tribal communities' eligibility was added.

She stated a new grant management system is being created through a contract with SmartSimple, which is a system utilized by the Ohio Arts Council and other arts organizations in Canada.

Wyman asked for clarification on the disbursement of funds. Gilbride replied the grantees receive 50% of the funds in the first year, 40% after the completion of their internal report, and the remaining 10% after their final report.

At 11:45 a.m., the motion passed with unanimous voting 9-0.

#### E) JUMP StArts

**ACTION ITEM:** At 11:45, McGuinness moved to give staff authority to fine-tune and publish the JUMP StArts program guidelines in consultation with the Programs Committee. Gallegos seconded.

Gilbride explained the changes were to implement services to achieve the legislative mandate. The grant amount will be increased to \$50,000 and will include state programs, Division of Juvenile Justice facilities, and community-based facilities.

Devis asked to explain the implementation outside of the facilities. Gilbride pointed out the guidelines explained the juvenile justice facility/agency partner definition. Miller explained this idea was suggested by Dr. James Catterall. The application allows grantees to partner with both county and state facilities.

Devis asked about the continuity of the program. Miller replied the expanded partnership will target continuity by creating programming in the juvenile facilities, at schools, and through other community programs.

McGuinness commented that JUMP StArts is a developmental program for the kids as well as the grantees.

Lindo asked for clarification on the duties and responsibilities of the Arts Organization Coordinator and the Partner Facility Coordinator, and how the professional development is attained. Miller replied the evaluation is in the application process.

The Council Members and CAC staff discussed the positive value and impact of arts in education and in the prison system.

Miller stated the majority of the grantees in the arts portfolio are serving underserved communities and at-risk youth. For these programs, the Council tripled its investment. The Council discussed the importance of language and the preconceived notions that might arise when using words such as “underserved” and “at-risk.” Kiburi suggested the Programs Committee discuss this further and define language that is vetted by the whole Council.

At 12:06 p.m., the motion passed unanimously 9-0.

#### F) Professional Development

At 12:06 p.m., Wyman moved to give staff authority to fine-tune and publish the Professional Development program guidelines in consultation with the Programs Committee. Galli seconded.

#### *Corrections:*

- Gilbride noted on page 4: Funding Restrictions: The grant may not be used to supplant state-funded expenses, or existing professional development funds.
- Gallegos noted on page 6: California Arts Council Decision-making: Subsequent to receiving the CAC staff review panel’s ranking recommendations, the Council will consider the panel’s recommendations and make final funding decisions at a public meeting.

Gilbride stated the guidelines separate Professional Development from consulting activities. The Programs Committee added a third deadline to make it a year-round program. Kiburi added this gives the grantees the opportunity to apply for specific conferences throughout the year.

Gilbride introduced Bonillo as the program manager of this grant. Bonillo explained this grant can be utilized for diversity, financial management, and training, for example.

Gallegos asked if a common pattern in needs was revealed based on all applications. Lindo asked if there was a list of all conferences attended by grantees. Bonillo replied the organizations identify their own needs and necessities. Gilbride suggested looking at the records for the past two years and identifying how the grant is impacting grantees.

At 12:20 p.m., the motion passed unanimously 9-0.

## **VI. Grant Program Allocations – Voting Items**

### ***A) State-Local Partnership***

Bonillo introduced herself as the program specialist for the grant. On behalf of State-Local Partners (SLPs), she thanked the Council for approving the budget. She explained the grant provides general operating support to local arts agencies that are aware of needed priorities in their communities.

Bonillo stated the panel convened in August and reviewed 54 applications. The panel's recommendation is to allocate funding to 52 State-Local Partners for core operating support for a 21-month grant period.

She introduced Talia Gibas, panel representative for the State-Local Partnership panel. Gibas serves at the Los Angeles County Arts Commission and has served on many grant panels. Gibas thanked the Council for having her.

Gibas stated the demonstration of clear understandings of diversity in their communities and recognition of diversity were the common characteristics of exemplary applications. She stated common areas of difficulty were articulating the difference between community engagement and marketing, and a full understanding of equity and inclusion. For these, she recommended the CAC provides technical assistance to grantees.

Galli asked if these understandings were ranked highly by the review panel. Gilbride replied the panel included them as questions after receiving feedback from communities.

Gilbride stated the necessity of supporting nonprofit local arts agencies in further cultivating relationships with their local governments.

Devis asked if SLPs are government agencies. Gilbride replied they are certified by counties but are not required to be on a government agency, some are non-profit organizations.

Devis asked what the benefits to helping the nonprofits endorsed by counties were and how smaller organizations can receive additional funding. Galli replied the program funds many organizations in their respective counties by providing additional financial support. Gilbride added many smaller communities were highly ranked. The Programs staff is working on how to provide technical assistance to organizations that scored lower.

Corrections:

- Funding Scenario Recommendations: Plumas County Arts Commission and not PlacerArts.

ACTION ITEM: Baza moved to approve the funding allocations for the State-Local Partnership program as documented in tab 21 for the Los Angeles County Arts Commission. Lindo seconded.

The motion passed 8-0. Wyman recused herself.

ACTION ITEM: McGuinness moved to approve the funding allocations for the State-Local Partnership program as documented in tab 21 for the City of San Diego Commission for Arts and Culture. Gallegos seconded.

The motion passed 8-0. Baza recused himself.

ACTION ITEM: Baza moved to approve the funding allocations for the State-Local Partnership program as documented in tab 21 for the San Francisco Arts Commission. McGuinness seconded.

The motion passed 8-0. Harris recused himself.

ACTION ITEM: McGuinness moved to approve the funding allocations for the State-Local Partnership program as documented in tab 21 for the remaining grantees. Gallegos seconded.

The motion passed unanimously 9-0.

B) Poetry Out Loud

ACTION ITEM: At 12:57 p.m., McGuinness moved to approve the funding allocations for the Poetry Out Loud program as documented in tab 22.

Gilbride stated that \$105,000 is currently allocated to confirmed SLPs and \$3,000 to county partners. She introduced Miller as the program manager for Poetry Out Loud (POL).

Miller stated the program is in its second year of moving the POL grants to the SLPs.

Gilbride stated \$10,000 was added to the total program allocation in efforts to help counties create their POL programs.

Gallegos asked to explain how schools are encouraged to participate in the program. Miller replied it's the responsibility of the SLPs. The anticipated schools are listed in the grant application and the final list submitted on December 1.

The motion passed unanimously 9-0.

12:58 p.m. break.

Lindo introduced Sidney Kamlager-Dove, President of the LA Community College District Board of Trustees. Sidney thanked Lindo for the introduction. She thanked and welcomed all attendees to the district on behalf of Senator Holly J. Mitchell.

## **VII. Chair's Proposals and Director's Report**

### **A) Council's Select Program Honorees**

Harris stated the first proposal does not alter the grant application process. The Council could set three priorities for each grant application which would be forwarded to the grant review panel. Grantees who are exemplary in the areas of priority will receive a funding boost. He further explained the strengths and weaknesses of this proposal.

The Council discussed the possible impacts on staff, grantees, and funding. Kiburi replied a discussion with the CAC staff is needed to consider the potential impact of the proposal.

### **B) Diverse Leadership Pathway**

Harris explained this proposal was inspired by a desire to the diversity in future Executive Director applicant pools. It would be a two-year internship offered to representatives of the 11 regions of the state of California. The interns would be active in their regions and at the Council meetings.

Galli expressed approval of the proposed idea. Lindo stated the Pennsylvania Arts Council has a similar program and suggested the staff to create a feasibility study on the proposal. Devis shared the success of

a similar program between the L.A. County Arts Commission and the Getty Museum; he stated many executive arts administrators are alumni of the program. Devis showed interest in the proposal as well. Baza suggested creating a committee.

Kiburi suggested making the proposal a collaborative effort with an organization with an existing robust program that can be modified to accommodate the needs of the CAC. She suggested WESTAF's leadership program. She announced Moscoso was recently accepted to attend WESTAF's Emerging Leaders of Color program.

### C) Annual Council Awards

Harris explained this proposal stems from the awards the CAC distributed in 2001. The current Council would create categories and distribute awards in 2018. McGuinness asked where the funds would come from. Kiburi offered to create a feasibility study.

The Council will vote for the staff to create a feasibility study on one of the Chair's proposals at the next Council Meeting on November 30, 2017. The staff will then report and present their findings to the Council.

Wyman acknowledged California Poet Laureate Dana Gioia and former CAC Executive Director Craig Watson in the audience.

## **VIII. Interim Executive Director's Report**

Kiburi introduced the new CAC staff Debra Waltman, Bintou Coulibaly, Lariza Barcena, and Jared Hamlin. She stated the CAC is currently holding interviews for the Associate Arts Grants Administrator position. She added there will be an opening for an Associate Government Program Analyst in the future. She announced the passing of Senate Bill 103 (Newman), which allows individuals to designate a contribution to the Keep Arts in Schools Fund from his or her personal income tax return. She announced herself and Lindo will be attending the National Assembly of State Arts Agencies Leadership Institute in October. She announced there is still no new gubernatorial appointment for the Executive Director.

Lindo thanked Kiburi on her leadership in the past months as the Interim Executive Director.

## **IX. Legislative Overview for Council**

Margolis explained the presentation is a three-part series explaining the responsibilities of the CAC Council members as a state agency in the legislative process. She explained the legislative calendar and important deadlines. She stated the importance of communication and giving updates to state and local representatives, key committee members, grantee constituents, district office staff, and legislative leadership and caucuses.

Devis suggested following up email communications with formal letters.

Margolis stated media inquiries can be answered with the help of the CAC Director of Legislative Affairs and the Public Affairs Director.

## **X. Public Comment**

At 2:50 p.m., Harris called for the public comment. The following individuals provided public comment:

■ Heidi Kershaw, California State Summer School for the Arts Foundation

Kershaw explained CSSSA is an artistic program for teens at the CalArts campus. Adrian Molina, a former student of the program, wrote and co-directed the upcoming Pixar movie “Coco.” She invited the attendees to the pre-release benefit screening for the movie on Monday, November 6.

■ Rick Stein, Arts Orange County

Stein attended as a representative of the California Arts Advocates organization. Stein thanked the Council for all its work for the community of California. He thanked the Council for the support given to Arts Orange County as a State-Local Partner. He thanked Margolis for her presentation.

■ Craig Rosen, Ventura Arts Council

Rosen thanked the Council for its support to Ventura Arts Council as a State-Local Partner. He thanked Margolis for her presentation and encouraged the Council to speak with government officials as an effective method of communication and support.

■ Michael Alexander

Alexander stated the importance of funding an emerging leaders program for young professionals learning arts administration. He urged the Council to consider adding support to both performing and visual arts in the near future.

■ **Carla Javier, KPCC**

Javier is the arts education and community arts coordinator for local public radio station KPCC. She stated she will be covering the CAC in a column over the next couple of months. She thanked the CAC for its work.

■ **Francisco Fernandez, Avenue 50 Studio**

Fernandez reiterated the importance of communication with the Legislature. He promoted the Bluebird Reading Series created by Avenue 50 Studio. He urged the Council to consider the difficulties of small organizations in the grant application process.

■ **Amy Eriksen, Angels Gate Cultural Center**

Eriksen thanked the Council and staff for their work and support for the arts. She thanked Bonillo for her assistance. She invited the attendees to the Pacific Standard Time LA/LA Shuttle Art Tour on Saturday, September 23. The tour will visit six art museums including CAC grantees. The event allows access to arts to the public for free.

■ **Tim Pershing, Office of Assemblymember Richard Bloom**

Pershing encouraged communication to the office regarding any concerns. He encouraged grantees to follow up letters sent to the office in person. He suggested taking advantage of the cultural art districts and funding traveling shows to different institutions.

■ **Rosamaria Marquez, Rock Rose Gallery**

Marquez thanked the CAC for its grant support to Rock Rose Gallery. The gallery has a program allowing young students to access and experience all forms of art. The attendees are engaged in a mentorship and have an opportunity to meet with different artists in order to broaden their career choice perspective. She relayed a message of thanks from Paulina Sahagun of the Gabrielino Tongva Springs Foundation for CAC's support.

■ **Danielle Wallis, Arts Connection**

Wallis shared the lack of sustainable funding from the county and thanked the CAC for its support to the Arts Connection in San Bernardino.

■ **Karen Mack, LA Commons**

Mack expressed gratitude for the CAC support for smaller organizations via funding. The program provides the opportunity for storytelling of disadvantaged communities of L.A. She announced the Found L.A. tour on October 21 and 22. The event will provide a tour of L.A. on a show-and-tell basis and will highlight the Latino community.

■ **Craig Watson**

Watson announced himself and his wife, along with Sandy and Barry Pressman, are hosting a fundraiser for Senator Ben Allen on October 23 in L.A. There will be a performance by Vijay Gupta, who will be sharing how CAC funding has impacted the LA Philharmonic.

The Three laureates, former U.S. and California Poet Laureate Juan Felipe Herrera, current California Poet Laureate Dana Gioia, and Los Angeles Poet Laureate Robin Coste Lewis will be at the USC Visions and Voices program on September 28 for a reading and discussion about poetry.

## **XI. Council Member Updates and Reports**

Beasley and Wyman addressed their concerns with the staff paying for panelists' lunches out of pocket. Kiburi replied panelists' traveling and per diem (including breakfast, lunch, and dinner as applicable) are paid by the CAC. She clarified that staff provided snacks due to the extended duration of panel reviews.

Wyman asked for clarification on the CAC website and who has access to post articles and announcements. Kiburi replied there is no public access and all the information divulged is approved by the Director. .

McGuinness recently visited Nova Scotia and was impressed by the vibrant art scene. She praised how Canada recognizes its native population.

Galli referred to the Diverse Leadership Pathway proposal and highlighted the importance of training arts leaders and assigning them to organizations that are capable of carrying out the program.

Harris stated he will be announcing a project he is undertaking in San Francisco at the next Council meeting.

Baza stated that San Diego County is experiencing a \$5 million deficit. He will continue to serve as the chair of the city's Commission for Arts and Culture until his next successor is appointed. He reiterated Margolis' strategy for communication with the Legislature. He announced he organized an event at the newest library in San Diego with the poet laureate on July 17.

Gallegos announced Avenue 50 Studio recently partnered with Engaged Art. Engaged Art is an organization that works with older artists and is located in different senior facilities. Together they hosted an event open to artists, seniors, and low-income community in Glendale. She stated it was a proof of how positively arts affect the public.

## **XII. Adjournment**

The meeting adjourned at 3:59 p.m.

# TAB 2

The Chair's Report will be provided at the Council Meeting.

# TAB 3

The Interim Director's Report will be provided at the Council Meeting.



# Memorandum

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

**Date:** November 30<sup>th</sup>, 2018  
**To:** California Arts Council  
**From:** Programs Committee  
**Re:** Guidelines Approval Introductory Memo

---

Following in this tab are the remaining FY17-18 grant program guidelines for approval from Council. The grant guidelines include:

- Arts and Public Media
- Local Impact
- Organizational Development
- Reentry Through the Arts
- Statewide and Regional Networks
- Veterans In the Arts

Specific changes to the guidelines from FY16-17 are indicated in the comments in the margins of the guidelines and highlighted. This format was deemed more readable than strike through in the documents. These changes were all discussed thoroughly by the Programs Committee through the same meeting process that was followed for the programs approved at the September, 2017 meeting.

#### General Overview of Changes:

- **Arts and Public Media:** no significant changes
- **Local Impact:** changes made to update and clarify the language about the specific communities that this program serves, and to differentiate LI from AC.
- **Organizational Development:** separated from Professional Development.
- **Reentry Through the Arts:** no significant changes
- **Statewide and Regional Networks:** "Program Definitions" added
- **Veterans In the Arts:** clarification of role of Veterans in projects and addition of "Veteran Advisor" as a project requirement, and the inclusion of Arts Therapy as a potential project element.

**Staff will be requesting approval to fine-tune and publish the guidelines in consultation with the Programs Committee. Each program will be voted on individually.**

## Arts and Public Media

### Program Description

The Arts and Public Media (APM) program supports nonprofit media projects that demonstrate a clear approach to building public awareness and support for the arts. This grant program is rooted in the California Arts Council's vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations and fostering civic engagement.

### Program Distinctions

- The Arts and Public Media program supports the production and programming of multiplatform media projects that engage Californians with local stories and experiences centered on the value of arts, culture, and creative expression.

### Program Statistics for FY 16-17 Arts and Public Media

- 23 applications - Total amount requested: \$334,760
- 13 grantees - Total award amount: \$164,608
- Funded ranks: 6, 5, 4
- Maximum grant request: \$15,000
- Average award amount: \$12,662 with 1:1 match

### Advancing Diverse Access (Highlights)

California's urban and rural regions are engaging with and documenting stories about the impact of arts and culture on communities that are often underrepresented in the media such as KVMR Community Radio's project about homelessness, "A Place to Call Home" and Modesto Sound's project highlighting community voices from the San Joaquin Valley.

### Relationship to Strategic Plan

APM supports *Pillar I: Building public will for the arts*

- Many of the public media outlets have listener- and viewer-ships of more than 100,000 people. This program has the ability to reach hundreds of thousands of people through arts-based content distribution, and to deeply engage thousands of people through community events.
- These programs are highlighting and promoting arts programs that are happening in diverse communities across the state, and are creating strong artistic content as well.

### Key Factors for Consideration

- The newly revised APM program was well-received by the field, as evaluated by applicant and panelist feedback.
- Programs are currently in progress through June of 2018. Council will be able to assess the impact of the program once programs are completed and final reports are submitted.

### Policy Recommendations

- Increase the maximum grant amount to \$18,000, consistent with other project-based grant programs.



# Arts and Public Media 2017-18 Grant Guidelines

*Deadline: March 15, 2018, 5:00 PM – (Online Submission)*



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

Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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## California Arts Council



### Governor of California

Edmund G. Brown Jr.

### Arts Council Members

Donn K. Harris,  
Chair

Nashormeh Lindo,  
Vice Chair

Larry Baza  
Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

### Interim Director

Ayanna Lalia Kiburi, MPH

### Programs Officer

Shelly Gilbride, PhD

### Address

1300 I Street, Suite 930  
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(916) 322-6555  
Toll Free (800) 201-6201  
FAX: (916) 322-6575

Website: [www.arts.ca.gov](http://www.arts.ca.gov)

### Office Hours

8:00 a.m. - 5:00 p.m.  
Monday through Friday

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

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

**Mission:** To advance California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

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

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

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

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of tax-exempt status under sec. 501(c)(3) of Title 26 of the Internal Revenue Code (Fiscal Sponsors are eligible in some programs), or nonprofit status under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 (ADA); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

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

## ARTS AND PUBLIC MEDIA

2017-18 Grant Guidelines

DEADLINE: March 15, 2018, 5:00 PM

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

Up to \$18,000



### **Background**

The Arts and Public Media program supports nonprofit media projects that demonstrate a clear approach to building public awareness and support for the arts. This grant program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations and fostering civic engagement.

An extensive evaluation project and subsequent report titled "[Nonprofit Media Coverage of the Arts in California: Challenges and Opportunities](#)" informed the CAC's approach to supporting nonprofit media organizations in California, specifically as it relates to arts and culture coverage and related projects.

### **Purpose**

The Arts and Public Media program supports the production and programming of multiplatform media projects that engage Californians with authentic local stories and experiences centered on the value of arts, culture, and creative expression.

This program will support projects that meet the following goals:

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

## **Applicant Eligibility**

- The applicant must be a California-based **nonprofit media organization\*** or local arts agency or unit of government managing a local public media station, with a two-year history of arts programming prior to the time of application.  
*\*An entity with a 501(c)(3) tax-exempt status engaged in disseminating information to the general public or a specific community through a newspaper, magazine, other publication, radio, television, cable television, or other medium of mass communication.*
- The applicant must be a nonprofit organization with tax-exempt status under section 501(c)(3) of the Internal Revenue Code or section 23701d of the California Revenue and Taxation Code, or must be a unit of government. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- Artists working with the applicant arts organization must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as full-time students in a degree program.

## **Project Requirements**

- By June 29, 2019, the applicant must develop and complete a project addressing the program's purpose.
- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.
- Project content and activities must address the program goals.
- Must be an expansion of existing project(s) or a new project (i.e. grant does not support "business as usual" or general underwriting purposes).
- Project must include the development of a thorough plan that includes a detailed timeline indicating a thoughtful approach to engaging the community, as well as space, time and equipment requirements.
- Involve appropriate media professionals: producer, director, writer, designer, reporter, as needed.
- Matching funds requirement for this program must be met.
- **Accessibility:** CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

## **Eligible Request Amounts**

Organizations can request up to \$18,000. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

## **Funding Restrictions**

- **NEW for FY17-18:** 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.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- Neither the award nor the match may be used to supplant state-funded expenses.
- Grant program does not support general underwriting purposes.
- Use of Fiscal Sponsors not allowed in this program

## **Matching Funds**

All grant recipients must provide a dollar-for-dollar (1:1) match for the Arts and Public Media 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.

### **In-Kind Match:**

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 contributions are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- **In-kind contributions may only be provided by third parties.**
- In-kind contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions on in their DataArts Funder Report. See additional information on In-kind contributions: [http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC In-Kind Contribution Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20In-Kind%20Contribution%20Information.pdf)

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

### **What the CAC Does Not Fund**

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

### **Application Process**

Applications will be available online through the CAC's new online application system, [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information about [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com) will be made available soon.

### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear media arts and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and civic engagement in accordance with stated program goals.
- **Community Impact:** Project meets stated program goals and demonstrates reach and/or depth of engagement in an identified community. Project content and activities respond to a need or set of priorities identified with the community to be served.

Project execution and evaluation involve significant community outreach, new audience cultivation, and community participation in accordance with the identified program goals.

- **Artistic and Professional Merit:** California-based media professionals involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by viability of project budget and overall fiscal and managerial health of applicant organization.

**Peer Panel Evaluation and Ranking Process**

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

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

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

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

**California Arts Council Decision-making**

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

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

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

**Timeline**

December 2017	Application available
<b>March 15, 2018, 5:00 PM</b>	<b>Application deadline (online)</b>
June 2018	Funding decisions
June 2018	Funding notifications
June 30th, 2018 – June 29th, 2019	Funded activity period

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement including, but not limited to the following:

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Reports summarizing grant-funded activities and accomplishments will be required.

**Staff Assistance**

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

**Contact: Hilary Amnah, Arts Program Specialist**  
**hilary.amnah@arts.ca.gov or (916) 322-6502**

## Local Impact

### Program Description

The Local Impact (LI) program fosters equity, access, and opportunity by providing project and partnership support for small to mid-sized arts organizations reaching underserved communities. All projects must extend the reach of the arts to populations that have limited access to the arts.

### Program Distinctions

- Project grant program for organizations with annual operating budgets of \$1 million or less that directly serve communities underserved by the arts
- LI actively responds to communities that have limited access to artistic production and/or arts-learning opportunities.
- Underserved is self-defined by applicant, and may include inner-city, low-income, or rural communities, LGBTQ communities, historically underserved ethnic and cultural communities, and people with disabilities.

### Program Statistics for FY 16-17 Local Impact

- 203 applicants - Total amount requested: \$3,081,468
- 130 grantees - Total award amount: \$1,878,600
- Funded ranks: 6, 5, 4
- Maximum grant request: \$18,000
- Average award amount: \$14,450 with 1:1 match

### Advancing Diverse Access (Highlights)

- Many projects consciously focus on amplifying voices that are not commonly heard in mainstream arts spaces, such as the Ohlone Costanoan Esselen Nation and Chicano communities of Salinas that are reframing California Mission history from the Native perspective in an original world premiere theatre production.

### Relationship to Strategic Plan

The Local Impact program most strongly supports *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

- Underserved communities that are served by the FY 16-17 grantees include people of color within LGBTQ communities, intertribal communities, incarcerated women, inner-city and rural families, seniors, chronically homeless, people living in poverty and diasporic communities that span Africa, Asia, the Americas and Eastern Europe.
- Grantee projects focus on themes such as restorative justice processes, refugees and immigrant community rights and justice, and prison industrial complex concerns.

### Key Factors for Consideration

- Staff is reviewing findings from an external evaluator (funded through the UC Davis Mellon Public Scholars Program) to assess revisions to the program guidelines and

further distinguish LI project requirements from those of AAC. Evaluation will be completed in late September.

**Policy Recommendations**

- In order to limit program overlap between LI and AAC, revise FY 17-18 guidelines to include explicit and distinct project requirements focusing on community participation and lifelong arts learning.



## LOCAL IMPACT

# 2017-18 Grant Guidelines

*Deadline: March 8, 2018 5:00 PM*



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Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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## Local Impact

### 2017-18 Grant Guidelines

DEADLINE: March 8, 2018 5:00 PM

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Up to \$18,000



### Background

The Local Impact program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations and fostering civic engagement.

### Purpose

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

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

Project activities should support the following goals:

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

### Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application with an annual arts budget of \$1M or less.
- The applicant must be a nonprofit organization with tax-exempt status under section 501(c) (3) of the Internal Revenue Code or section 23701d of the California Revenue and Taxation Code, or must be a unit of government. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- **Fiscal Sponsors:** Use of a Fiscal Sponsor is allowed in this program. An applicant without nonprofit status may use a California-based Fiscal Sponsor that has nonprofit status,

**Comment [s1]:** Note to Council: Reframed "underserved" to "historically marginalized" in an effort to be more clear and intentional about the communities that the Council wants to serve with the Local Impact program.

Staff researched programs from other state and local agencies that address equity and access. Staff decided on "historically marginalized" based on that research.

**Comment [s2]:** Note to Council: Based on staff research, focusing on the community-driven nature of these projects in order to differentiate from AC which focused on the artist-driven projects.

**Comment [s3]:** Identifying specific communities to be represented in this grant program

**Comment [s4]:** This goal was added emphasize project options

federal 501(c)(3) designation, and which will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the time of application, has compatible organizational goals to the applicant organization. See additional information on the use of Fiscal Sponsors:

[http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC%20Fiscal%20Sponsor%20Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20Fiscal%20Sponsor%20Information.pdf)

- **New for FY17-18:** Applicants using Fiscal Sponsors must submit the Fiscal Sponsor's IRS Form 990 with application.
- All Applicants must complete and submit a **CAC DataArts** Funder Report at the time of application.

### **Project Requirements**

- By June 30, 2019, the applicant must develop and complete a project addressing the program's purpose.
- Compensation for artists and arts administrators must be commensurate with experience and comparable to fees for other local skilled workers.
- Letter of Support or testimonial from community member or stakeholder is required, indicating support for the organization and the project within the community.
- Project must include a component that is free of charge for community participants and/or audience. All project activities must serve the community identified in the application
- Project must include the development of a thorough project action plan that includes a detailed timeline indicating a thoughtful approach to engaging the community, as well as space and equipment requirements.
- Matching funds requirement for this program must be met.
- Artists to be supported by this grant must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as full-time students in a degree program.
- **Accessibility:** CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information

### **Eligible Request Amounts**

Organizations can request up to \$18,000. However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

### **Funding Restrictions**

- **NEW for FY17-18:** 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.
- **Projects primarily serving children up to age 18 (PreK-12) cannot apply to Local Impact (LI), Artists in Communities or Creative California Communities (CCC).** Refer to Artists Education Program Guidelines on how to seek support for these projects.
- **Organizations with annual organizational revenue over \$1,000,000 may not apply.**
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- Neither the award nor the match may be used to supplant state-funded expenses.

### **Matching Funds**

All grant recipients must provide a dollar-for-dollar (1:1) match for the Local Impact 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.

### **In-Kind Match:**

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 contributions are non-cash donations provided by **third parties** for which monetary value can be determined. In-kind contributions **may** be used for up to 50% of the required (1:1) match.

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- **In-kind contributions may only be provided by third parties.**
- In-kind contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget.

Applicant organizations must accurately document and report in-kind contributions on in their DataArts Funder Report. See additional information on In-kind contributions:

[http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC In-Kind Contribution Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20In-Kind%20Contribution%20Information.pdf)

If you have any questions about in-kind contribution documentation or eligibility, please contact the Arts Program Specialist. See staff assistance below.

#### **What the CAC Does Not Fund**

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

#### **Application Process**

Applications will be available online through the CAC's new online application system, [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information about [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com) will be made available soon.

#### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.
- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

**Peer Panel Evaluation and Ranking Process**

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

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

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

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

**California Arts Council Decision-making**

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

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

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

### **Timeline**

January 8 <sup>th</sup> , 2018	Application available
<b>March 15, 2018, 5:00 PM</b>	<b>Application deadline (online)</b>
May 2018	Funding decisions
June 2018	Funding notifications
June 30, 2018 – June 29, 2019	Funded activity period

### **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement including, but not limited to the following:

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency."*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Reports summarizing grant-funded activities and accomplishments will be required.

### **Staff Assistance**

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

**J. Andrea Porras, Arts Program Specialist at [andrea.porras@arts.ca.gov](mailto:andrea.porras@arts.ca.gov) or (916) 322-6395.**  
**Application Process**

## Professional Development and Consulting

### Program Description

Professional Development and Consulting (PDC) builds arts organizations' capacity for success through small grants to support professional development activities and consulting services.

### Program Distinctions

- Capacity-building grant for nonprofit arts organizations and their staff
- Direct support of business growth through consulting expertise
- Professional development opportunities for staff, boards, artists and educators involved in nonprofit arts organizations
- "Fund," "no fund" ranking system consistent with current planning grant and professional development categories for the staff panel review of this program

### Program Statistics for FY 16-17 Professional Development and Consulting

- Funding allocation: \$500,000
- 324 applicants - Total amount requested: \$1,279,962
- 214 grants - Total award amount: \$740,950
  - Consulting:
    - 147 grantees, average award amount \$4,610 with no match required
  - Professional Development:
    - 67 grantees, average award amount \$959 with no match required

### Advancing Diverse Access (Highlights)

- 78 % of applicants articulated a need for organizational support.
- 22% of applicants articulated a need for professional development opportunities for staff.
- 342 applications and recommended awards represented all of California's eight regions, including 40 counties throughout California.
- Out of 214 grantees, 45% (97) have not received CAC funding in the last three years in any CAC grant program.
- 49% of PDC grantees (104) only received a PDC grant from the CAC in FY16-17.

### Relationship to Strategic Plan

Strongly supports *Pillar III: Thought-Leadership*, and its objectives of *providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.*

- The Consulting category increases access to consultants to strengthen the business acumen of administrative and artistic staff, and volunteers. Consulting activities included: 16% strategic planning; 30% marketing, PR and or website development; 7% board development; 4% CRM and database upgrades; 4% financial management and planning; 2% diversity training; and 2% program evaluation.
- 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. PD activities included: AFTA, ACSO, AIC, CAM, CAE and Tessitura conferences; workshops in marketing, finance, arts education, and diversity training.

### **Key Factors for Consideration**

- In the third year of this program, there was a high demonstration of need in the field indicated by a 100% increase in the number of applications from the year before. Thus, two grant deadlines were added to the FY 16-17 grant cycle to accommodate the increased amount of applicants identifying capacity-building needs, resulting in 324 applicants.
- As such, the PDC program continues to prove to be a unique entry point for new grantees to the CAC and for organizations that have not been engaged with the CAC for many years.

### **Policy Recommendations**

- Branch the Professional Development and Consulting program into two separate applications, with Consulting renamed as “Organizational Support.”
  - Increase the ability of applicants to appropriately schedule for conferences and professional development opportunities with multiple deadlines for PD funds.
  - Schedule CAC staff panel’s funding recommendations for approval by Council at each Council meeting.
- Revise PD grant guidelines to accommodate a full year of PD opportunities
- Move “Organizational Support” (formerly Consulting) to an annual grant cycle (Spring deadline) with guidelines to be approved in November.
- Restrict organizations from applying in FY 17-18 if they have received Consulting grants in FY 15-16 and FY 16-17 to allow for a revolving entry point for new grantees.
- Revise program guidelines to clarify ineligible consulting activities including: direct fundraising activities, consulting to either take the place of a staff member, or in an ongoing manner.
- Require a signed Letter of Intent from the Consultant and organizational leadership confirming intention to work together.



# ORGANIZATIONAL DEVELOPMENT

## 2017-18 Grant Guidelines

*Deadline: March 1, 2018, 5:00 PM – (Online Submission)*



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

Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

© 2017 State of California



**California Arts Council**

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

**Governor of California**

Edmund G. Brown Jr.

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

**Arts Council Members**

Donn K. Harris,  
Chair

Nashormeh Lindo,  
Vice Chair

Larry Baza  
Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

**Mission:** To advance California through the arts and creativity.

**Vision:** The CAC envisions a California where the lives of all Californians are enriched by access to and participation in a diverse spectrum of arts and cultural experiences and the arts ecosystem reflects contributions from all of California's diverse populations.

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

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

**Interim Director**

Ayanna Lalia Kiburi, MPH

**Programs Officer**

Shelly Gilbride, PhD

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

**Address**

1300 I Street, Suite 930  
Sacramento, CA 95814

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

(916) 322-6555  
Toll Free (800) 201-6201  
FAX: (916) 322-6575

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

**Website:** [www.arts.ca.gov](http://www.arts.ca.gov)

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

**Office Hours**

8:00 a.m. - 5:00 p.m.  
Monday through Friday

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of tax-exempt status under sec. 501(c)(3) of Title 26 of the Internal Revenue Code (Fiscal Sponsors are eligible in some programs), or nonprofit status under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans With Disabilities Act of 1990 (ADA); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

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

## ORGANIZATIONAL DEVELOPMENT

2017-18 Grant Guidelines

DEADLINE: March 1, 2018, 5:00 PM

Apply at [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com)

Up to \$5,000



### **Background**

The Organizational Development (OD) program (formerly the Consulting category in the Professional Development and Consulting program) is rooted in the California Arts Council's (CAC) desire to provide practical services and resources to artists and arts organizations.

### **Purpose**

The Organizational Development (OD) program builds nonprofit arts organizations' capacity for success through small grants to support consulting services.

The goal of the Organizational Development program is:

- To increase access to best practices in nonprofit management, and to strengthen the operations of the applicant organization.

### **Applicant Eligibility**

- The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The applicant must be a nonprofit organization with tax-exempt status under section 501(c)(3) of the Internal Revenue Code or section 23701d of the California Revenue and Taxation Code, or must be a unit of government. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, and which will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the fiscal sponsor becomes the legal contractor.** The fiscal sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the time of application, and have compatible organizational goals to the applicant organization. See additional information on the use of Fiscal Sponsors at [http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC%20Fiscal%20Sponsor%20Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20Fiscal%20Sponsor%20Information.pdf).
  - **NEW for FY17-18:** Applicants using Fiscal sponsors must submit the Fiscal Sponsor's IRS Form 990 with application.

### **Project Requirements**

- **Accessibility:** The CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.
- Consultant activities must demonstrate long-term impact on the applicant organization.
  - Applicant will be required to provide a signed Letter of Intent from the Consultant and organizational leadership confirming intention to work together.
- Consultant activities may include the assessment of, recommendations for and training related to Financial Management, Plans and Strategies, Learning and Evaluation or Technology Improvements.
  - Consultant's resume or detailed consulting history and organizational overview and list of consultant's past and/or current clients is required at time of application.
- Examples of Consultant activities may include:
  - Audits, Earned Income Strategies, Financial Planning and Budgets
  - Strategic Planning, Board Development, Public Relations
  - Program Evaluation
  - Software implementation or upgrades such as Database, Accounting, or Website

**Comment [s1]:** Comment for Council: These bullets were added and clarified for the applicant

**Request Amount**

**Organizational Development requests may be made for up to \$5,000.** However, the request for this program cannot exceed 25% of an organization's total operating revenue from the last completed fiscal year as reported in the organizational budget history.

**Matching Funds:**

Matching funds are not required for this grant.

**Funding Restrictions**

- The grant may not be used to supplant ongoing consulting services, state-funded expenses, or take the place of a staff member.
- **State funds cannot be used for food and beverage expenses, out of state travel, or direct fundraising activities.**
- **NEW for FY17-18:** Total of all application requests to the CAC in FY17-18 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for 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 organizational budget history from the last completed fiscal year.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes

- Please see page 6 for more details on what the CAC does not fund.

### **Application Process**

Applications will be available online through the CAC's new online application system, [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information about [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com) will be made available soon.

### **Review Criteria and Application Evaluation**

A CAC staff review panel will assess all applications and will recommend grants for applicants that strongly meet the review criteria. The staff panel's review of applications and work samples is a multi-step process and involves assigning "Fund or Not-Fund" to an application. Given the increased competitiveness of the grant program, priority may be given to applicants that:

- Operate with budgets of \$500,000 or under
- Have not received a Consulting grant in FY16-17

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

**1. Project Design and Implementation:**

- a. Strength of proposed activity indicates realistic timeline, appropriate budget, clear objectives and achievable outcomes;
- b. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities.

**2. Professional Merit:**

- a. Strength of the Consultant's skills, expertise, and experiences that are central to the outcomes of the proposed activity;
- b. Degree to which the consultant demonstrates experience working with focus area.

**3. Organizational Impact:**

- a. Activity processes and outcomes are appropriate to the organization.
- b. Degree to which the organization demonstrates the short and long-term impact and benefits of the activity on the individuals and organization.

### **California Arts Council Decision-making**

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

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

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

**Timeline**

December 2017	Guidelines and Application available
<b>March 1, 2018, 5:00 PM</b>	<b>Application deadline (online)</b>
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement including, but not limited to the following:

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Reports summarizing grant-funded activities and accomplishments will be required.

**What the CAC Does Not Fund**

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

- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the funded activity period
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**Staff Assistance**

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

**Organizational Development Contact:**

Jaren Bonillo, Arts Program Specialist at [jaren.bonillo@arts.ca.gov](mailto:jaren.bonillo@arts.ca.gov) or (916) 322-6584.

## Reentry Through the Arts

### Program Description

Reentry Through the Arts (RTA) is a two-year pilot grant program rooted in the California Arts Council's belief that the arts are a powerful vehicle for positive change in people, communities and society. RTA supports high-quality arts programming for people who have been convicted of a criminal offense and have served time in correctional institutions. The proposed project must include the arts as a central component of a holistic and integrated approach to reentry that also includes other community-based support services, including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management.

### Program Distinctions

- RTA was initiated in response to the Senate Budget Act of 2016 that states, "The Arts Council shall develop a reentry or bridging program to facilitate and expand arts programs designed to help inmates transition from incarceration back into their communities and prevent those on probation, parole, or post-release community supervision from being incarcerated."
- Maximum grant request of \$100,000 for a two-year grant cycle.
- A partnership grant program, proposed RTA projects must be designed and developed in partnership between an arts entity/provider and a social service or community-based facility/agency that serves formerly incarcerated people.

### Program Statistics for FY 16-17 Reentry Through the Arts

- 15 applications - Total amount requested: \$1,171,714
- 11 grants - Total award amount: \$714,884
- Funded Ranks: 6, 5, 4
- Maximum grant request: \$100,000 over two years
- Average award amount: \$64,989 with no match

### Advancing Diverse Access (Highlights)

- Close to 1,000 formerly incarcerated youth and adults will be served by this program in the FY 16-17 grant period running through June of 2018. Close to 80 artists and teaching artists will be involved in providing arts programming. For example, the Los Angeles Poverty Department produce 5 months of weekly theater workshops with participants in the Weingart Center's EPIC six -month residential reentry program.

### Relationship to Strategic Plan

The Reentry Through the Arts program strongly supports *Pillar II: Ensure the CAC's work is reflective of California's diverse populations and accessible to all.*

- The formerly incarcerated are among the most vulnerable people in our society and are a priority population for the Legislature. Arts services specifically focusing on the unique circumstances of reentry are rare.

Reentry Through the Arts is reflective of the Council’s strategic priorities around Thought Leadership, articulated in *Pillar III: Establish the CAC as a leading authority and champion for the arts in California, regionally, and nationally.*

- Reentry Through the Arts is a complementary program to the CAC’s JUMP StArts program and our Arts in Corrections initiative with the California Department of Corrections and Rehabilitation, addressing the issue of incarceration from multiple vantage points. With this program, the CAC’s national leadership in addressing justice issues through arts programming continues to grow.

#### **Policy Recommendations**

- As this program was legislatively mandated in FY 16-17, continue the pilot program at a consistent funding allocation in FY 17-18, allowing for a one-year grant cycle. With a new one-year cycle, the grant period for all pilot projects (FY 16-17 and FY 17-18) will end at the same time, allowing the Council to consider the effectiveness of the pilot at the two-year mark.



# Reentry Through the Arts

## 2017-18 Grant Guidelines

***Deadline: March 29, 2018, 5:00 PM – (Online Submission)***



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

Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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**California Arts Council**

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

**Governor of California**

Edmund G. Brown Jr.

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**Arts Council Members**

Donn K. Harris,  
Chair

Nashormeh Lindo,  
Vice Chair

Larry Baza  
Phoebe Beasley  
Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Louise McGuinness  
Steve Oliver  
Rosalind Wyman

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## REENTRY THROUGH THE ARTS

### 2017-18 Grant Guidelines

DEADLINE: March 29, 2018, 5:00 PM

Apply at [Calartscouncil.smartsimple.com](http://Calartscouncil.smartsimple.com)

Up to \$50,000



### Background

Reentry Through the Arts (RTA) is a grant program rooted in the California Arts Council's (CAC) belief that the arts are a powerful vehicle for positive change in people, communities and society. RTA was initiated in response to the Senate Budget Act of 2016 that states "The Arts Council shall develop a reentry or bridging program to facilitate and expand arts programs designed to help inmates transition from incarceration back into their communities and prevent those on probation, parole, or post-release community supervision from being incarcerated."

Arts participation can be an effective vehicle for rehabilitation, healing and skill building for formerly incarcerated people of all ages. Expanding on the tenets of restorative justice, this grant opportunity supports projects that utilize the arts in a holistic approach to re-integrating formerly incarcerated adults into society and supporting their journey to become contributing members of their communities.

Through this program, the California Art Council is exploring the power of the arts to achieve the following outcomes:

- Bridge the community-prison division by providing opportunities for structured artistic interactions between community members and formerly incarcerated adults
- Utilizing artistic and cultural experiences to positively impact the lives of formerly incarcerated adults, their families and their communities
- Demonstrate the impact of restorative justice strategies and trauma-informed care in collaboration with the arts for formerly incarcerated adults and communities
- Develop an understanding of best practices for community engaged, creative strategies to support positive reentry for formerly incarcerated adults

### Purpose

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

**Comment [JM1]:** Comment for Council: Changed language from "people" to "adults" throughout. Reentry programs now also specified in JUMP guidelines for youth programs.

The proposed project must:

- Provide opportunities for arts engagement to formerly incarcerated adults. Arts engagement includes active participation or learning activities over a period of time. Projects can include arts exposure or appreciation components, but those must be in addition to hands-on activities.
- Develop or strengthen partnerships between social service providers for the intended population and arts organizations/artists serving the same population.
- Identify potential criteria for measuring long-term success of arts programs serving formerly incarcerated adults and addressing reentry goals and objectives.
- Identify reentry goals and set measurable objectives for activities taking place as part of the grant project.
- Demonstrate the value of arts engagement for formerly incarcerated adults.
- Include culturally-competent and equity-based approaches that foster the principles of restorative justice.

Funded projects in this program will help to guide the further development of the RTA grant program. Successful applicants may also be required to participate in technical assistance and training opportunities. Technical assistance may take the form of convenings, webinars, learning communities, workshops and more.

#### **Applicant Eligibility**

- The applicant must be a California-based nonprofit organization, local arts agency, or unit of government.
- If a nonprofit organization, education or social service agency, the applicant must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code
- Applicant organization must have two years of experience working with incarcerated and/or formerly incarcerated adults.
- Artists working with the applicant arts organization must show professional experience of **at least two years**; must be residents of California; and may not be engaged in the project as full-time students in a degree program.
- The applicant may be either the arts partner or social service or community-based facility/agency, except for the following scenarios:
  - The applicant must be the arts partner if the partnership is composed of one arts nonprofit and multiple facilities/agencies.
  - The applicant must be the social service partner if the partnership is composed of one social service facility/agency and multiple artists or arts nonprofits.
  - The applicant must be the social service partner if the partnership is composed of one facility/agency and an individual artist or artists.

*This program is not designed to accept applications with partnerships between multiple social service facilities/agencies and multiple arts organizations/multiple groups of teaching artists.*

- The applicant organization will assume fiscal/contractual responsibilities, if awarded a grant.
- Applicants must complete and submit a CAC DataArts Funder Report at the time of application.
- Use of Fiscal Sponsors is not allowed.

### **Project Requirements**

- By June 30, 2019, the applicant must develop and complete a project addressing the program's purpose.
- Fees for individual artists and/or arts workers to be supported by this grant must be commensurate with experience and comparable to fees for other local skilled workers.
- The project must provide arts engagement opportunities to formerly incarcerated adults, utilizing California-based teaching artists or artists-in-residence.
- Project must include an evaluation plan to collect data, measure outcomes, and publish and share information. The project must attend specifically to the needs of the intended community, utilizing ongoing assessment metrics to evaluate both artistic and reentry-related outcomes.
- **Accessibility:** CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.
- The project must be designed and developed in partnership between applicant and one or more partner organizations, including at least one arts partner with a history of serving the intended population and at least one community or social services partner serving the same. Partner commitment letters are required at time of the application.

#### **Arts Partner Definition:**

- Arts and arts education nonprofits with a history of serving the intended population  
OR
- Individual or groups of artists/teaching artists not associated with an arts nonprofit, but with a history of serving the intended population. **In this case, the applicant must be the social service partner.**

#### **Social Service Partner Definition:**

- A non-profit or government entity serving formerly incarcerated adults.  
If unclear about appropriate partner(s), contact Programs Officer (see Staff Assistance).
- The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the facility/agency. Both the applicant and the partner organization should have clearly defined project and decision-making responsibilities.
- Project must address how arts engagement is integrated with other services such as job skills training, job placement, mental health and drug treatment, case management, and/or housing services.
- Successful applicants may be expected to:

- Participate in technical assistance and training activities.
- Participate in and cooperate with program evaluation implemented by the CAC

### **Eligible Request Amounts**

Organizations can request up to \$50,000. However, the request for this program cannot exceed 50% of an organization’s total operating revenue from the last completed fiscal year as reported in their DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size.

### **Funding Restrictions**

- **NEW for FY17-18:** 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.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- **Projects primarily serving youth or young adults that are experiencing reentry after having been engaged in the juvenile justice system should apply in the JUMP StArts grant program.**
- Neither the award nor the match may be used to supplant state-funded expenses.

**Comment [s2]:** Added language

### **Matching Funds**

Matching funds are not required for this grant.

### **What the CAC Does Not Fund**

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

- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the funded activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials.

### **Application Process**

Applications will be available online through the CAC's new online application system, [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information about [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com) will be made available soon.

### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement over time.
- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. Artists demonstrate experience working with intended community. Artistic processes and outcomes are appropriate to intended community.
- **Community Impact:** Project demonstrates reach and/or depth of engagement for intended community. Project implementation and evaluation involve significant participation by the intended population in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

### **Peer Panel Evaluation and Ranking Process**

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

For each of the rankings listed below, the description refers to the content of the application,

where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

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

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

**California Arts Council Decision-making**

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

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

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

**Timeline**

<b>March 22, 2018, 5:00 PM</b>	<b>Application deadline (online)</b>
June 2018	Funding decisions
June 2018	Funding notifications
June 30, 2018 – June 29, 2019	Funded activity period

### **Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement including, but not limited to the following:

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency."*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Reports summarizing grant-funded activities and accomplishments will be required.
- Successful applicants may be expected to:
  - Participate in technical assistance and training activities.
  - Participate in and cooperate with program evaluation implemented by the CAC

### **Staff Assistance**

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

**Contact: Shelly Gilbride, PhD. Programs Officer**  
[shelly.gilbride@arts.ca.gov](mailto:shelly.gilbride@arts.ca.gov) or (916) 324-0075

## Statewide and Regional Networks

### Program Description

Statewide and Regional Networks (SRN) supports culturally specific, multicultural and discipline-based statewide and regional arts networks and arts service organizations.

### Program Distinctions

- SRN provides general operating support grants for arts service organizations that serve as networks for artists, arts organizations, and cultural communities with regional or statewide reach.

### Program Statistics for FY 16-17 Statewide and Regional Networks

- 44 applicants - Total amount requested: \$992,285
  - 48% of applicants operate with a budget under \$500,000 annually
- 33 grants - Total award amount: \$681,667
  - Statewide networks:
    - 14 grantees, average award amount \$25,393 with 1:1 match
  - Regional networks:
    - 19 grantees, average award amount \$15,961 with 1:1 match
  - Funded ranks: 6, 5, 4, 3
  - Maximum grant request: \$30,000 statewide networks, \$20,000 for regional networks

### Advancing Diverse Access (Highlights)

- 33 grantees are rooted in culturally diverse and multiethnic communities, including communities of museums, symphonies and orchestras, folk art, California-based literary presses, Latino arts and culture, dance, Taiko, traditional arts, basket weavers, LGBTQ arts groups, native cultures, and teaching artists.
- In FY 15-16, over 38,000 artists, 3,700 organizations, and 27,000 youth benefited from the work of 19 statewide network organizations.
- Close to 300 lectures, demonstrations, workshops, or symposiums were offered statewide, and involved over 370 organizational partners.

### Relationship to Strategic Plan

Strongly supports *Pillar I: Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decisions makers.*

- SRN assists the CAC in building partnerships and strengthens ties between the CAC and its constituents through networking, communications and advocacy for the arts.

SRN strongly supports *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*

- Funded organizations have been longstanding grantees and partners in arts advocacy, cultural preservation and presentation throughout the state since 2005.

### Key Factors for Consideration

- Review criteria was adjusted to become more consistent with the State-Local Partnership general operating grants:
  - Statewide and Regional Arts Networking
  - Access, Equity and Constituent Engagement
  - Fiscal Leadership and Management
  
- Based on feedback from the panel review, the definitions of “Networks” and “Regional” have been clarified:
  - **Networks** are associations or groups of individuals or organizations with common interests, visions, or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional development opportunities through communications, technical assistance, networking and arts advocacy.
  - **Regional** service reach must consist of *at least* three counties. Applicants serving San Diego, Los Angeles and San Jose may be eligible if multiple cities are served within the county. Regional partnerships may include a legal merger of two or more partner agencies or a consortium of applicants; the partnership must provide evidence of service and program access to all participating counties.

### Policy Recommendations:

- Revise guidelines to clarify eligibility of direct service organizations vs. support for programming.
- Consider program outreach to California Indigenous tribes as potential partners (regional and multicultural preservation) and further the promotion and encouragement of the creation, presentation, and preservation of the arts of all cultures.
- Align grant processes for SRN and State-Local Partners in order to consolidate grant application for Core Operating Support grants. Consolidate the application but maintain separate categories for Local Arts Agencies (State-Local Partners), multicultural service organizations, and networks (Statewide and Regional Networks).



# STATEWIDE AND REGIONAL NETWORKS

## 2017-18 Grant Guidelines

*Deadline: February 7, 2018, 5:00 PM – (Online Submission)*



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is to advance California through the arts and creativity.

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## STATEWIDE AND REGIONAL NETWORKS

### 2017-18 Grant Guidelines

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Up to \$30,000



The Statewide and Regional Networks (SRN) program is rooted in the California Arts Council's (CAC) commitment to supporting arts service organizations reflective of California's diverse populations.

#### Purpose

SRN provides general operating grants for arts service organizations with regional or statewide reach. Arts service organizations serve as networks to provide specialized, practical services for artists, arts organizations, and cultural communities.

The goals of the Statewide and Regional Networks program is:

- To develop organizational capacity for networks that strengthens the collective group through communications, professional development opportunities, networking and arts advocacy.
- To support networks to discover and work with one another across geographic locations, enabling new partnerships and ideological convergences.

**Comment [s1]:** Comment for Council: This language has been clarified to be more specific about what networks and service orgs are.

#### Applicant Eligibility

- The applicant must be a California-based nonprofit arts organization, local arts agency, or unit of government with a history of arts programming for a minimum of two years prior to the time of application.
- The organization's activities must take place in California.
- The applicant must be a nonprofit organization with proof of tax-exempt status under section 501(c)(3) of the Internal Revenue Code or section 23701d of the California Revenue and Taxation Code, or must be a unit of government. California Indigenous tribes can apply if they are a unit of government or can demonstrate non-profit status.
- Applicant organization must have at least a two-year track record of developing its field and providing services to its constituent base. Constituents can be members, service recipients or others with direct experiences with the applicant organization. Organizational membership, services or activities must be open and accessible to all members of constituency.
- Applicants must complete and submit a DataArts CAC Funder Report at the time of application.
- An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, and which will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the fiscal**

**sponsor becomes the legal contractor.** The fiscal sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the time of application, and have compatible organizational goals to the applicant organization. See additional information on the use of Fiscal Sponsors at [http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC%20Fiscal%20Sponsor%20Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20Fiscal%20Sponsor%20Information.pdf).

- **NEW for FY17-18:** Applicants using Fiscal sponsors must submit the Fiscal Sponsor's IRS Form 990 with application.

### **Program Requirements**

- **Accessibility:** The CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.
- Organizational activities and services must demonstrate how they strengthen and advance the network.
- Network constituent representation must have evidence of active, effective and relevant statewide or regional reach.
- Organizational activities and services must provide evidence of service and activity access to all counties and/or municipalities identified in the network.
- Matching funds requirement for this program must be met. See page 5 for matching funds information.

### **Program Definitions**

- **Access** is the right or opportunity to experience services and programs regardless of geographic, economic, disability, and racial barriers.
- **Advocacy** is the act or process of supporting a cause or proposal in order to initiate change in a society. This can include activities to support public policy and resource allocation decisions within political, economic, and social systems and institutions that directly affect people's lives.
- An **Arts Service Organization** is a nonprofit organization that offers services, activities and events to preserve, promote, and protect specific ethnic, cultural and/or artistic disciplines.
- **Culture** is the beliefs and practices of a particular group of people that are united by ethnicity, artistry or social context.
- **Culturally-Specific** refers to organizational networks that are rooted in and reflective of cultural, artistic and ethnic communities.
- **Equity** is fair practices to accessing resources and the inclusion of all communities in the representation, participation, and creation of services and programs.
- **Networks** are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional

**Comment [s2]:** Note for Council: program definitions expanded for clarity.

development opportunities through communications, technical assistance, networking and arts advocacy.

- **Regional** reach must include services, activities and events with significant constituent representation in at least 3 counties, OR an area with a total population of over 3 million in multiple municipalities including San Diego, Los Angeles and San Jose.
- **Statewide** reach must include services, activities, and events with significant constituent representation from Northern, Central, and Southern regions.

### **Request Amounts**

The request for this program cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year as reported in the applicant's DataArts Funder Report. Organizations are encouraged to apply for a request that is reasonable, in relation to the organizational budget size and capacity to meet the 1:1 matching requirement. See matching requirements below.

- Statewide Organizations may request up to \$30,000
- Regional Organizations may request up to \$20,000

Applicants must demonstrate statewide or regional reach in programs, services and constituency.

### **Matching Funds**

All grant recipients must provide a dollar-for-dollar (1:1) match for the SRN 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.

### **In-Kind Match:**

**All In-kind contributions must be approved by the Program Specialist prior to application submission (see Staff Assistance).**

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 contributions are non-cash donations provided by third parties for which monetary value can be determined. In-kind contributions may be used for up to 50% of the required (1:1) match.

- In-kind Contributions may be in the form of space, pro bono consultancy, training, or services, supplies, and other expendable property that are given free of charge to the organizations.
- In-kind contributions may only be provided by third parties.
- In-kind contributions by state entities are ineligible.

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in the DataArts Funder Report. **See additional information on In-kind contributions:** [http://arts.ca.gov/programs/program\\_files/shared\\_files/CAC In-Kind Contribution Information.pdf](http://arts.ca.gov/programs/program_files/shared_files/CAC%20In-Kind%20Contribution%20Information.pdf)

#### **Funding Restrictions**

- Neither the award nor the match may be used to supplant state-funded expenses.
- **NEW for FY17-18:** Total of all application requests to the CAC 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.
- Applicants to this program are not restricted from applying and receiving another CAC program grant as long as those funds are used for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
  - Serve different groups of people
  - Take place in different spaces, times, and/or contexts
  - Achieve fundamentally distinct programmatic outcomes
- Grantees of the State-Local Partnership Program (SLP) may not apply for SRN support, unless otherwise acting as a fiscal sponsor for a distinct network that is not supported by the CAC through the SLP program.
- Please see page 6 for more details on what the CAC does not fund.

#### **Application Process**

Applications will be available online through the CAC's new online application system, [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com). Only applications submitted through the system by the deadline will be accepted. More information about [calartscouncil.smartsimple.com](http://calartscouncil.smartsimple.com) will be made available soon.

#### **Review Criteria**

A peer panel will evaluate applications on the following criteria:

- *Statewide and Regional Arts Networking:* Degree to which the organization serves as a network for artists, arts organizations and cultural communities through communications, professional development opportunities, networking and arts advocacy; Evidence of advancing a statewide or regional arts agenda, constituent base and field.
- *Community Engagement:* Strength of reach in programs and services; Programs, services or activities are demonstrated to include and respond to constituent needs.

- *Access and Equity*: Degree to which the organization maintains fair practices for providing access to and inclusion in programs, services or resources for all communities.
- *Fiscal Management and Leadership*: Degree to which the organization demonstrates fiscal health as indicated by a positive fund balance; absence of substantial, recurring deficits; a realistic organizational budget; and a diversity of revenue sources; Maintains and develops best practices in governance policies and structure, and ensures governing/advisory body is representative of the county and diverse in backgrounds; Develops an organizational culture of inclusiveness and equity in the arts for all communities.

**Peer Panel Evaluation and Ranking Process**

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

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

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

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

**California Arts Council Decision-making**

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

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

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

**Timeline**

December, 2017	Guidelines and Application available
<b>February 7, 2018, 5:00 PM</b>	<b>Application deadline (online)</b>
April 2018	Funding decisions
May 2018	Funding notifications
June 1, 2018 – May 31, 2019	Funded activity period

**Grantee Requirements**

Grantees must comply with all requirements as stipulated in the grant agreement including, but not limited to the following:

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include--with your approved grant agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- Reports summarizing grant-funded activities and accomplishments will be required.
- Attend at least one CAC conference or convening (to be announced).

**What the CAC Does Not Fund**

- Hospitality or food costs
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership

- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the funded activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials.

**Staff Assistance**

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, have difficulty speaking, or who are Deaf Blind may dial 711 to reach the California Relay Service (CRS).

**SRN Contact:**

Jaren Bonillo, Arts Program Specialist at [jaren.bonillo@arts.ca.gov](mailto:jaren.bonillo@arts.ca.gov) or (916) 322-6584.

## **Veterans Initiative in the Arts**

### **Program Description**

The Veterans Initiative in the Arts (VIA) seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences.

### **Program Distinctions**

- VIA provides project support for nonprofit arts organizations, local arts agencies, and veterans assistance agencies to reach veterans, active military, and their families through quality arts programming.
- Funding supports in-depth arts-learning activities and opportunities for creative expression.
- Eligible organizations include veterans assistance agencies as well as California-based nonprofit arts organizations, local arts agencies, or local units of government serving veterans.

### **Program Statistics for FY 16-17 Veterans Initiative in the Arts**

- 58 applications - Total amount requested: \$546,576
- 49 grantees - Total award amount: \$412,875
- Funded ranks: 6, 5, 4
- Maximum grant request: \$10,000
- Average award amount: \$8,426 with 1:1 match

### **Advancing Diverse Access (Highlights)**

- The FY 15-16 Final Reports highlight the following as a direct result of CAC funding: 2,686 adults directly involved with funded activities, 1,523 artworks created, 293 free events offered, 49 concerts/performances offered, 1,385 classes/lectures/demonstrations/ exhibitions offered, 43 artist residencies conducted, and 237 artists directly involved.
- As well as serving veterans and active military, approximately one-third of the projects conducted programming where individuals with disabilities comprised more than 25% of the population directly benefitting, and over one-third of the projects conducted programming where older adults (65 years and above) comprised more than 25% of the population directly benefitting, including one program serving a 94-year-old veteran.

### **Relationship to Strategic Plan**

While VIA supports all four Pillars of the Strategic Plan, this program strongly underscores the Arts Council's commitment to *Pillar II: Ensuring the CAC's work is reflective of California's diverse populations and accessible to all*.

- This program continues to have a significant impact on a priority community for the Legislature and the Council that is underserved by the arts.
- The VIA program is a complement to the CAC's partnership with the National Endowment for the Art's Creative Forces initiative that explores the impact of healing arts practices on veterans communities.

In addition, VIA supports *Pillar IV: Ensure programmatic excellence, effectiveness, and relevance in all of the CAC's programs and services.*

- In FY 16-17, with a near doubling of awarded grantees from FY 15-16, the following is anticipated: more than 4,100 artworks created; more than 560 free events; nearly 150 concerts, performances or readings; nearly 1,400 classes; 200 lectures or demonstrations; and nearly 900 artists will be directly involved. In addition, nearly 200 additional program partners will participate in project delivery. Overall, more than 10,000 individuals will directly benefit, including 3,000 youth.

#### **Key Factors for Consideration**

- The doubling of applicants to the third year of VIA demonstrates a high level of interest and need within this specific community.
- The VIA program continues to be recognized as a national model and valuable funding opportunity for projects supporting veterans, active military, and their families.
- Staff will continue to develop relationships with the California Department of Veterans Affairs to help reach more deeply into the veterans community.
- Staff will seek ways to leverage its role as statewide partner for Creative Forces: NEA Military Healing Arts Network, an initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs, which in turn will enhance CAC's stature and impact within veterans communities.

#### **Policy Recommendations**

- Increase the maximum grant request from \$10,000 to \$18,000 to align with other project-based grant program offerings. This would yield an approximate FY 17-18 cohort of approximately 30-40 grantees.

# TAB 10

The Veterans Initiative in the Arts Guidelines will be provided at the Council Meeting.

# TAB 11

The National Arts and Disabilities Center Presentation will be provided at the Council Meeting.



# Memorandum

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

**Date: November 30, 2017**

**To: Council Members**

**From: Ayanna Kiburi, Interim Executive Director**

**Re: Panel Pool**

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**Staff requests approval for the 2018 Panel Pool as presented.**

The 2018 Panel Pool is a list of potential panelists for the peer review panels that will occur in the Spring of 2018. This list contains 243 potential panelists that applied through the online application process from September – October of 2017. Aggregate data on the demographic breakdown of the panel pool is also included.

Once approved, this list will be added to the approved panel pool from 2017. Council will also have the opportunity to approve additional panelists in January. That list will include panelists that have applied between October 31<sup>st</sup> –December 31<sup>st</sup>, 2017. We are continuing our outreach and expect more potential panelists to apply during this time.

246 individuals completed the panelist application, of which only 3 were removed due incomplete applications. Panelist applications were reviewed by programs staff. Considerations included experience and knowledge as articulated in the applicant bios, as well as experience working with and understanding of underserved communities. In general, the pool of applicants represents an incredible depth, breadth and diversity of experience and knowledge. We attribute this great pool to the outreach conducted by staff and Council, including online and in-person efforts. An example of outreach conducted via the CAC blog is attached.

The size of the panelist pool is similar to the 2017 panel pool (240 people) that was presented to Council in January of 2017. However, staff recognizes that we need a much larger pool to negotiate availability and diversity for each panel. The second deadline of December 31<sup>st</sup> will assist with continuing to grow the pool of panelists.

Staff anticipates convening between 14-20 peer review panels in the spring of 2018, with between 3 and 5 panelists in each panel. The exact number of panels will be determined based on the number of applications received for each program.

Last year, the most significant barrier to participation in panels was availability of individual panelists to serve on the dates and timeframes required. We received feedback that, in some cases, there was not enough time for panelists to arrange work and family commitments. This year, we are aiming to begin coordinating panels earlier to give people more time to make arrangements.

**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 href="#">A</a>	<a href="#">2</a>
<a href="#">B</a>	<a href="#">3</a>
<a href="#">C</a>	<a href="#">10</a>
<a href="#">D</a>	<a href="#">17</a>
<a href="#">E</a>	<a href="#">21</a>
<a href="#">F</a>	<a href="#">22</a>
<a href="#">G</a>	<a href="#">27</a>
<a href="#">H</a>	<a href="#">32</a>
<a href="#">I</a>	<a href="#">35</a>
<a href="#">J-K</a>	<a href="#">36</a>
<a href="#">L</a>	<a href="#">40</a>
<a href="#">M</a>	<a href="#">43</a>
<a href="#">N</a>	<a href="#">51</a>
<a href="#">O-P</a>	<a href="#">53</a>
<a href="#">Q-R</a>	<a href="#">56</a>
<a href="#">S</a>	<a href="#">60</a>
<a href="#">T</a>	<a href="#">67</a>
<a href="#">V</a>	<a href="#">69</a>
<a href="#">W</a>	<a href="#">70</a>
<a href="#">X-Y-Z</a>	<a href="#">73</a>
<a href="#">Panelist Response Data</a>	<a href="#">76</a>

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**Sara Adelman, Cornerstone Theater Company, Los Angeles**

Sara Adelman joined Cornerstone Theater Company in 2011, bringing to the organization her extensive experience in executive leadership of arts nonprofits. In 2009, she founded Vibrant Production Management, providing business and producing support to a number of organizations, including Shakespeare by the Sea, the California Science Center, Overtone Industries, Watts Village Theatre Company, ForYourArt, Heifer International, Impro Theatre, and Standing on Ceremony: The Gay Marriage Plays. Prior to that, she served as Director of Operations at LA Stage Alliance and Managing Director of Shakespeare Festival/LA. Additionally she has managed and facilitated art making for EdgeFest, LA Theatre Works, the Geffen Playhouse, Actors' Gang, Manhattan Theatre Club and the Williamstown Theatre Festival. Sara holds an MFA in Production Management & Technology from UCLA and a BA in Theatre Studies from the University of Connecticut.

**Zulma Aguiar, Los Angeles**

Aguiar is an emerging new media artist; digital marketing is her means of survival. Aguiar has more than 15 years as an information technology manager, an internet producer of podcasts since 1999, blogs, and over 20 years as a video/filmmaker. Aguiar has employed various arts practices disciplines, and technologies to investigate issues critical to the advancement of our culture. She is interested in interdisciplinary studies such as the fine and computer-based arts, engineering and the sciences. Aguiar was the first Chicana podcaster in iTunes with the help of Michael from FreeVlog.com and the Vloggercon in San Francisco in 2006. She now resides in Los Angeles after living with her father for five years in Hawaii.

**Richard Aldag, Aldag Arts Consultants, San Francisco**

With more than three decades of experience as arts administrator and arts management consultant, Richard Aldag has raised over \$10 million for organizations and personal projects, has managed organizations with budgets over \$5 million, and has developed and implemented strategic business plans for arts companies of varying sizes.

**John Alecca, Young Audiences of Northern California, San Francisco**

Throughout his career as an arts administrator and marketing communications executive, John has had the privilege to work in both nonprofit arts and commercial entertainment industries and has developed a variety of initiatives and programs that lead each institution into the new stages of development. Adept at building mutually beneficial partnerships, John has developed a unique blend of creative, strategic, and entrepreneurial programs. He has worked for Blue Man Group Las Vegas, Mesa Arts Center/City of Mesa, the Arts & Business Council of Greater Phoenix, Lamplighters Music Theatre, Magic Theatre, and CuriOdyssey (Coyote Point Museum for Environmental Education). As a senior partner in PJDesign Management, John's clients have included Early Alert Canines (diabetic alert dogs), The San Francisco Gay Men's Chorus, and New Conservatory Theatre Company. He is currently the executive director at Young Audiences of Northern California in San Francisco, ensuring the organization continues to create art experiences that inspire young people, expand learning, and enliven communities.

**Manuel Alonso, La Pena Cultural Center, Contra Costa**

Born in Spain, Manuel is a cultural anthropologist interested in the protection of cultural and biological diversity. He has been working with nonprofit organizations for more than 25 years in Europe, Central and South America, and the United States.

**CALIFORNIA ARTS COUNCIL**  
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**Richard Ambrose, Richmond Art Center, Contra Costa**

Ric Ambrose is the executive director of the Richmond Art Center for the past five years. Over the past 30 years, Ric Ambrose has managed art collections and curated over 300 exhibitions in art, science, and history in a variety of multimedia formats at five organizations (Sangre de Cristo Arts Center, Pueblo CO; Fresno Metropolitan Museum, Fresno, CA; Clay Center for the Arts and Science, Charleston, WV; Pacific Art League Paolo Alto, CA; and Lawrence Hall of Science, UC Berkeley.)

**Mariana Astorga-Almanza, Ed.D., Lynwood Unified School District, Los Angeles**

Mariana Astorga-Almanza, Ed.D. is the visual and performing arts coordinator in Lynwood Unified School District. Dr. Astorga-Almanza is a National Board Certificated music educator with nine years of band and orchestra experience at the middle-school level, primarily within the Los Angeles Unified School District. Dr. Astorga-Almanza earned her Bachelor of Music degree in Music Education from USC in 2006, where she marched in the USC Trojan Marching Band; a Master of Arts in Education from CSULA in 2013; and a Doctor of Education degree (Ed.D.) in the Educational Leadership Program at UCLA in 2016, where she studied the impact of California's Local Control Funding Formula on arts education programs in two Los Angeles County school districts. Dr. Astorga-Almanza is a member of the California Practitioners Advisory Group, which provides input to the California State Board of Education related to LCFF and Every Student Succeeds Act. She is passionate about providing all students with the equitable access to quality arts education.

**Erik Auerbach, First Exposures, San Francisco**

Erik Auerbach has managed First Exposures' curriculum development, mentor coordination, community liaisons, and exhibitions since 2005. His photographic work has been exhibited and published nationally, and he has taught photography at the Academy of Art University, and served as a guest instructor at UC Extension and the San Francisco Art Institute. He has been co-chair for the All San Francisco Concert Committee that issues the Ellen Magnin Newman Award since 2016 and has presented at the National Mentoring Summit in Washington, D.C., in 2016 and 2017, and will in 2018. Erik holds a BFA from San Francisco State University.

**Betty Avila, Self Help Graphics & Art, Los Angeles**

Betty Avila's work has centered on the intersection of the arts and social justice, with particular focus on community building, public space, and youth empowerment. She has held positions with the Getty Research Institute, The Music Center, and the Levitt Pavilion MacArthur Park. Betty joined the Self Help Graphics and Art leadership in 2015, an organization with a 44-year nationally recognized artistic legacy of empowering the Chicano and Latino communities of Los Angeles through the arts. She is a founding board member and immediate past president of Multicultural Communities for Mobility, which exists to support low-income communities of color that bike, walk, and use public transit. In 2017, Betty was named one of C-Suite Quarterly Magazine's NextGen 10 in Philanthropy, Arts and Culture and an Impact-Maker to Watch by City Impact Labs. She received her B.A. in literature at Pitzer College, has an M.A. in Arts Management from Claremont Graduate University, and is a 2008 Fulbright Fellow to Korea.

**Sarah Barnett, Young Artists Conservatory of Music, Sacramento**

Sarah Barnett grew up in music, starting private instruction at age 5 and pursuing it through my Bachelor of Music from UC Davis. She realized that providing access to arts education was something I care

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

deeply about, which led to working as an advisor in the Music and Admissions departments at UC Davis and now as an administrator at the Young Artist's Conservatory.

In college, Sarah specialized her research in Music Therapy, stemming from her various experiences with people with mental disabilities, including her uncle John, who shares her love of music, and her fiancé's brother, Nick, for whom she is a caregiver and also gives piano lessons.

Working at the Conservatory has given her valuable insight into how a nonprofit organization survives and aims to thrive. Through running the education department, she oversees policies and curriculum and work with the director to develop new programs. She also teaches theory classes there, so she gets to impact kids in the classroom, too. She has experienced firsthand the struggle to make others understand the value of these programs when we hold the belief that they are essential to a child's development and to a functional society.

**Tandy Beal, Friends of Olympia Station dba Tandy Beal and Company, Santa Cruz**

Tandy Beal & Co., one of the longest running regional arts organizations (1972) has toured four continents with 100-plus original works in dance, theatre, circus, and music (e.g. Spoleto, Togomura Festivals, Kennedy Center). The Pickle Family Circus was under our leadership from 1992 to 2000. Our annual arts education program is ArtSmart, reaching 20,000. Film and television credits include choreography for PBS special, "Voice/Dance" (3 Emmies); Tim Burton's Nightmare Before Xmas; MTV; Thomas Moore's "Everyday Spirituality"; SF Arts Library's "Four Dance Icons of the West"; TBC on National TV in Zurich, Hong Kong, and Japan; and commercials for Infinity & Bonny Doon Winery. Tandy Beal has worked collaboratively on highlights such as the Moscow Circus, Frank Zappa, Korean National Treasure AeJu Lee, NASA's SETI Project, Baltimore Opera, Carl Sagan, Corazon en Flor, Lou Harrison, John Adams, Art Lande, Jon Scoville, and Bobby McFerrin.

**Rich Beckermeyer, RB Visuals, Yolo**

Rich Beckermeyer is a Hispanic filmmaker and photographer who has been working in California since graduating with a BFA in 2009. Since 2011, Beckermeyer has been working on a long-term documentary photography project about dementia, family caregivers, memory, and palliative care. In 2015, he participated in a professional development class at the Santa Fe Workshops where he honed the project with guidance from Whitney Johnson, deputy director of photography at National Geographic.

**Peter Bedard, Myra Avenue Mural Project/Convergence Healing, Los Angeles**

Peter Bedard, MA, C.Ht. has produced many art shows and curated a mural project in Los Angeles sponsored by the Silver Lake Neighborhood Council, Franklin Hills Resident's Association and the Los Feliz Neighborhood Council. He has curated five murals (from 30' to 50' long) in the city of LA and produced art shows in conjunction with the LA Mart in downtown L.A. bringing art to commercial manufacturers. Peter was once an artist himself, with a studio in the Silver Lake (Los Angeles) hills, but after selling almost all of his work he decided to become a therapist and create art with people's lives instead. Peter is an author, "Convergence Healing, Healing Pain with Energetic Love" (Simon & Schuster/Enliven Books), a consultant with the Huberman Lab at Stanford University, and an international speaker and teacher.

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**Gina Benesh, Santa Barbara Museum of Art, Santa Barbara**

A nonprofit executive for nearly 20 years, Ms. Benesh was the vice president of development and communications for the Santa Barbara Botanic Garden from 2008 to 2014, where she led a \$14 million capital campaign. The campaign successfully went 7% over goal, and the Garden's new Conservation Center is now open. Ms. Benesh's career began in Tacoma, WA in 1999, where she grew the fundraising capacity of the Boys & Girls Clubs to serve over 12,000 children in five communities in and beyond Tacoma through two capital campaigns—one for \$6 million and the second for \$60 million. While directing growth campaigns, Ms. Benesh also oversaw grants, planned giving, annual giving, and major gifts. Under her watch, the operating budget increased from \$1.6 million to \$4.5 million.

**Aubrey Bergauer, California Symphony, Contra Costa**

Aubrey Bergauer defies trends, and then makes her own. In a time when most arts organizations are seeing declines in tickets and subscriptions, Bergauer has dramatically increased earned and contributed revenue at organizations of all sizes. Her focus on not just engaging—but retaining—new audiences grew Seattle Opera's BRAVO! Club (for audience members in their 20s and 30s) to the largest group of its kind nationwide, led the Bumbershoot Festival to achieve an unprecedented 43% increase in revenue, and propelled the California Symphony to quadruple the size of its donor base.

A graduate of Rice University with degrees in Music Performance and Business, Bergauer is praised for her leadership which "points the way to a new style of audience outreach," (Wall Street Journal) and which drove the California Symphony to become "the most forward-looking music organization around" (Mercury News). From growing audiences to instilling and achieving common goals across what are usually siloed marketing, development, and artistic departments, Bergauer's ability to strategically and holistically examine and advance every facet of the organization's vision is creating a transformational change in the audience, in the office, on the stage, in the community, and going well beyond the industry of classical music.

**Martin Betz, City of Manhattan Beach, Los Angeles**

Betz immigrated to the United States from Germany in 1964. He is the son of world-renowned scholar and philosopher Hans Dieter Betz, who brought his family to the U.S. and established the Institute of Antiquity and Christianity at the Claremont Graduate University. Betz always had an interest in art and was involved in ceramics all the way through to college. After graduating from Cal State Fullerton he went on to Claremont Graduate University and received his degree in experimental film and sculpture. In graduate school, Betz became interested in exhibition design and installation, which started a long career in museum work, culminating in the position of senior curator at the Long Beach Museum of Art. In the year 2002, he and his wife artist and videographer Eszter Delgado decided to move to Hawaii and establish a different life for what was now a young family of four. After five years in the islands, Betz was asked to come back to the mainland and start a Cultural Arts Division with the City of Temecula. After creating a 35-employee strong arts division, completing the construction of a performing arts center, and the designation of Old Town Temecula as an arts district, he went on to work for the Laguna Festival of the Arts as Director of Exhibitions and from there on to City of Manhattan Beach. After moving back up to Los Angeles from the vast expanse of San Diego North County, he has now settled down in the Hollywood Riviera with his family and all their dogs.

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**Susheel Bibbs, The Living Heritage Foundation and M.E.P. Productions/DKC, Inc., Sacramento**  
Singer, actress, filmmaker, scholar, and author: and former faculty member of the UC Berkeley, has remained close to her African-American community and those of other minorities as she has toured in opera and concert for over 25 years in the US, Canada, India, and in Europe. Bibbs received degrees in Opera at Boston University's School for the Arts and in Vocal Performance at The New England Conservatory of Music. She secured a PhD degree online in Communications and was trained in media under the corporation for Public Broadcasting at WGBH-Boston, where she won an EMMY. She took diplomas at the Mozarteum Summer Academy in Salzburg, Austria, and apprenticed at the Santa Fe Opera where she taught stage movement and danced as well.

Bibbs made her recital debut in Boston's Jordan Hall and her operatic debut with renowned Opera Company of Boston under Sarah Caldwell and sang in opera and concert nationwide in venues such as The Santa Fe Opera, Alice Tully Hall, and The LA and San Francisco Chamber Orchestras. Susheel also starred in televised work, such for PBS (WGB-TV), Robert Schuller's Hour of Power, and a Salzburg Festival's televised programming and in her own touring works centered on African American themes. Bibbs was a California Arts Council Touring Artist for 13 years. Susheel continues as a recitalist and as head of the Living Heritage Foundation, an organization to help professionals who further works by/for African Americans and Women. She has 2 award winning films on PBS.

**Irma Vega Bijou, Bijouceramics, Alameda**

Irma Vega Bijou is a sociologist, artist and educator. She is bilingual in Spanish and English. She grew up in Mexico and has lived in the U.S. the past 30 years. She has been a board member in several nonprofit organizations in both countries, with outreach programs in support of children, minorities, and economically impacted groups. Irma has worked as an artist-educator for more than 30 years and deeply understand the importance of the arts and creativity in society.

**Varina Bleil, American Youth Symphony, Los Angeles**

Varina Bleil has been the Executive Director of the American Youth Symphony since February 2014, and was previously the Executive Director of Inside Out Community Arts, and Development Executive at The Help Group. Prior to working in the nonprofit sector, Varina worked in the entertainment industry, where she served as a development executive, producer, and writer. Her experiences included Senior Vice President at Weed Road Pictures, staff writer on the SyFy TV series "Eureka," and Associate Producer on the film *Mr. & Mrs. Smith*. Varina received a Bachelor of Science from the University of Texas and a M.Ed. (Arts in Education) from the Harvard Graduate School of Education, where she worked closely with the Hauser Center for Nonprofit Organizations.

Varina served on the Board of Directors of Elemental Music for five years before transitioning to their Advisory Board, and currently serves on the Advisory Board of CSUSB's Community Based Art Prison Arts Collective. Varina is a graduate of the Annenberg Alchemy and Alchemy Plus, Executive Service Corp's Wells Fargo Executive Directors Leadership Institute and Developing Development, Courage to Lead, Southern California Leadership Network's "Leadership LA," Hershey Cause Communications "Communicating for Results," and most recently the Stanford Executive Program for Nonprofit Leaders.

**Stephannie Bobadilla, The Muckenthaler Cultural Center, Los Angeles & Orange County**

Stephannie Bobadilla began her arts career seven years ago, but began her love for art during childhood.

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Her single mother would take her and her brother to all the local Los Angeles Museums and encourage them to explore their own expression through a creative process. She landed at a Liberal Arts College, where she received my B.A. in Anthropology and Sociology. Stephannie began her career in the arts headfirst, overseeing a \$300,000 Department of Education-grant-funded project called Young at Art. She saw firsthand the importance of arts education in a school system that no longer values the arts as a priority. Currently at The Muckenthaler, she oversees the Arts Education Department, serving 29,000 in the 2016-17 year. Stephannie manages arts education programming being provided to at-risk youth, previously incarcerated youth and adults, refugee youth, sex trafficking victims, and homeless individuals. She program designs, grant writes and manages grants, overseeing \$450,000 worth of arts education programming in 2016-17; manages a staff of two full time and 30 independent contractors. It is her love and strong belief of the importance of arts education that has kept her striving to make arts accessible for all.

**Stacy Bond, SonicSF, JOYRIDE Storytelling Series, AudioLuxe Media, Independent Arts & Media, Emerging Arts Professionals, Independent Arts Producer & Artist, San Francisco**

As a longtime arts producer, much of Stacy's work involves the marshalling of multiple visions and voices to create transformative, immersive experiences. She is currently the Founder and Executive Producer of JOYRIDE! LIVE, an audio-centric, highly-curated, interactive storytelling event that takes place at various locations in San Francisco, including the Conservatory of Flowers and PianoFight. She is also the founder of SonicSF, an experimental audio series about the inner lives of San Franciscans, and have created multiple series of SF "audio-portraits," including "Change of Address," and "Make Fortune Smile."

As a visual artist, she produces video as well as mixed-media sculpture, including a baptistry filled with 12 gallons of melted lipstick, and a girl's bedroom sinking beneath 500 pounds of sand.

Prior to moving to California, Stacy was based in Washington, DC, where she was a Producer at National Public Radio. During that time, she was active in theater, and also founded Artomatic, a now-annual award-winning interdisciplinary arts event that runs for a month and is free to the public. Her goal as a writer and artist is to surface and share: often what is within her, but also what is within others.

**Michelle Boire, Mid-Peninsula High School, San Mateo**

Michelle Boire teaches art at Mid-Peninsula High School. She earned her BA in Fine Arts from UC Santa Cruz and her MFA in Photography at San Jose State University. Michelle is a practicing artist and has shown her artwork in galleries throughout the United States. Most recently, she has been involved in group shows in the Bay Area and Portland. In her free time, Michelle enjoys teaching workshops to artists and educators. Her latest workshop, at the Women's Center for Creative Work in Los Angeles, helped creative individuals explore teaching as a career path.

**Jamilah Bradshaw, The California Endowment; Pedagogy and Theatre of the Oppressed Inc, Contra Costa**

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

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CIIS). She is the granddaughter of Louisiana and Texas migrants who have lived in Oakland since the 1950s.

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

**Robin Brailsford, Public Address, San Diego**

Robin Brailsford creates dynamic civic environments coupling her patented architectural mosaic technique – LithoMosaics; with sculptural elements, word play and land forms. Public art has been her chosen métier for more than 30 years.

Following a need for the desert, she has been moving steadily west and south since 1971. She studied Metalsmithing, Glass, Video and Sculpture while attaining a BFA, MA and MFA in Sculpture. At Syracuse University, Pilchuck Glass School, the Atlantic Center for the Arts and the Universities of California San Diego and of New Mexico, she has worked with Bill Viola, Helen and Newton Harrison, Terry Allen, Stephen Antonakas, Larry Bell, Erwin Eisch, Christo, Albinus Elskus, Thomas Barrow, and Rodger Mack. Her fearless sense of scale came from the emblematic community Fourth of July celebrations of her youth, the global travels of her parents and three generations back of women artists. Growing up at the edge of the sea was a big influence. She now finds her inspiration in the chaparral covered sacred mountains on the edge of US/Mexican border and 2017 politics.

**Brandi Brandes, Ashkenaz Music & Dance Community Center, Alameda**

Brandi's arts career was founded in 2001 as the Office Manager for the School of Music and Dance at San Francisco State, where she had the great fortune to work with a diversity of teaching/working music and dance artists from traditions from all over the world.

That foundation of network and skills led to administration for working artists and small to midsized arts organizations in San Francisco in every possible capacity from support functions to management positions in Operations, Finance, Fundraising and Development, HR, Programming, Facilities Management, and Board Service. Organizations served include: LEVYdance, City Circus, AcroSports, the Transgender Film Festival, Brava Theatre, The Fresh Meat Festival, and various individual artists.

This experience culminated in a position as Development and Finance Manager for \$1.3 million performing arts service organization Theatre Bay Area and advocacy organization Californians for the Arts, then Executive Director of multiethnic performing arts community center Ashkenaz.

She has experienced both ground-level and birds-eye views of the arts ecosystem, including arts funding strategies and how they shape the state, its regions, and individual organizations.

**Morgan Bricca, Morgan Mural Studios, Santa Clara**

While studying Economics at UCSD, Morgan learned that the bounty of the earth - healthy forests,

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thriving ocean, clean air/water - was either undervalued or completely missing from traditional economic models. After graduating, she was swept up in the tech boom of 1996, where she discovered that my core drives were actually helping people, fixing things, and working with my hands. These disparate experiences led to starting my own nature-themed mural painting business, with the goal of having a more direct impact on the community through my creative efforts and public art.

Since 2000, Morgan has painted over 400 murals, including 50 public murals in the Bay Area, and 17 international murals. Her commercial clients include Hilton Hotels, Stanford University, Google.org. I have painted at over a dozen public schools in the San Francisco peninsula area. She has consulted on large mural projects, such as the Commercial Way corridor in Redwood City, and served as a judge for the Oakland Digital billboard competition project.

Morgan's primary interest in serving on the review panel is to be part of curating public art where execution shows mastery of craft and content is relevant and resonant for the community where it will reside.

**Deborah Brockus, Brockus Project Dance Company, Los Angeles**

Deborah Brockus has been called a force of nature in LA dance. She is the artistic director of the internationally touring company BrockusRED, award winning producer of Los Angeles Dance Festival and many other dance showcases, Director of BPSstudios which is a space for workshops, intensives, classes and rehearsals for the community. A master teacher for college, professional and pre-professional dancers. Both her choreographic and performing career cover both concert and commercial dance with works in Live Stage Performance, Site Specific works, TV and Film.. Ms Brockus enjoys the freedom of working at the intersection of contemporary/ jazz/ modern styles.

**Tracy Brown, Working Artist, Alameda**

Tracy Brown is a native of San Francisco, a visual artist and a community activist. She has been an avid arts lover and consumer since she was a small child. As a child she was able to have her worldview expanded by artists thanks to subsidized arts programs that allowed Tracy and her sisters to take classes like Afro Haitian dance, belly dancing, wood carving, yoga, puppet making and so much more. She has worked as a software consultant for years and knows that her eclectic combination of professional and personal experience will be a positive addition to the panel.

**Rebecca Bruno, homeLA, Los Angeles**

Rebecca Bruno (b. 1985) is a movement artist living and working in Los Angeles. Bruno works across dance, performance, and visual art often in collaboration and with sensitivity to place. She received a BA in Dance from the University of California San Diego in 2008 and conservatory training at The Jerusalem Academy of Music and Dance 2005-2006. In 2013 Bruno founded homeLA, a performance project dedicated to dance process in private space presenting new works by more than 100 independent artists in 18 homes. One-person exhibitions of her work have been presented in Los Angeles, CA at Honor Fraser Gallery, Norton Simon Museum, the Annenberg Community Beach House, and PAM Residencies. Her work has been included in many festivals nationally and abroad. Bruno is a recipient of the WORD Grant, CHIME (Choreographers in Mentorship Exchange) in Southern California Grant, Annenberg Community Beach House Choreographer in Residence Grant, Prix Marcel Duchamp, associate choreographer for Julien Prévieux, Kendall Laurel Liu Dance Award, and Stewart Prize in Choreography.

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Bruno has collaborated on the works of many artists including Flora Wiegmann, Taisha Paggett and WXPT, Pablo Bronstein, Julien Prévieux, Yael Davids, Yolande Snaith, Monica Bill Barnes, Allyson Green, and Jean Isaacs.

**Portia Burleson, Phearless Art Studio, Riverside**

Portia started Phearless Art Studio October 01, 2015 after experiencing a traumatic medical emergency (liver transplant). During my time of healing, she turned to art as her therapy. After seeing how beneficial art was for her mentally, she opened the studio. Since opening, it has been credited with discovering many local artists, hosting and organizing the city of Moreno Valley's first art walk, along with studio activities.

**Jacqueline Cabrera, Association of Registrars and Collections Managers, Los Angeles**

Jacqueline is Principal at Cabrera Art Management and Founding Board member and past President of the Association of Registrars and Collection Specialists. From 2013 - 2016 she was Associate Registrar for Exhibitions at the J. Paul Getty Museum, from 1996-2013 was the Associate Registrar for the Getty Villa where she coordinated, negotiated loans, shipments to the collection and exhibitions, managed the antiquities collection, and supervised and trained the department intern. From 2008-2011 she was the Chair of the Registrars Committee Western Region and board member of the Registrars Committee of the American Association of Museums. As the RC-WR Chair she oversaw a professional development program for nine western states for registrars/collection managers and 26 elected and appointed positions. She was board member of the Western Museum Association from 2009 - 2015. In 2011, participated in the leadership training program administered by the Getty Leadership institute at the Claremont Graduate University. From 2010-13, served on the Irvine Valley College's Advisory Forum Committee for their Collections & Exhibitions Management Technician Program. In 2009, she organized and conducted a two-day training review for the new Registrar's Department at the Egyptian Museum in Cairo, Egypt. Since 2009 she was a guest lecturer for the UCLA/Getty's Master's Program on the Conservation of Ethnographic and Archaeological Materials. In 2004, she completed the Riordan Volunteer Development Leadership Program. Over the years she has served on the Program Committees for AAM-Boston, WMA, CAM & Art Table, Inc., and served as a board member for Urban Art, Inc. a L.A nonprofit organization dedicated to the preservation of outdoor sculpture. Prior to joining the Getty in 1996 she was the Registrar at the Long Beach Museum of Art and previously a Painting Department Assistant at Sotheby's. She also interned at LACMA and at the Los Angeles County's Natural History Museum. Jacqueline has a Bachelor of Arts in Art History from U.S.C.

**Estelle Campbell, Sierra Madre Playhouse, Los Angeles**

Estelle Campbell has been involved with using the Arts as a building block to healthy communities her entire career. Since 2013 she has served as the Managing Director of the award-winning Sierra Madre Playhouse in Los Angeles County. During this brief tenure, producing over 30 Equity productions. A 2015 Cultural Policy fellow in the Arts for LA Activate cultural advocacy program. In May 2017, Ms. Campbell received her master's degree in Arts Management from the Drucker School of Claremont Graduate University.

Prior to returning to an early passion for theater, Ms. Campbell has over a 20-year career in architectural interiors working as project manager for internationally recognized firms, most recently Gensler Architects

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in Washington, D.C. In Los Angeles, she was involved with several historic adaptive reuse projects including The Italian Hall on Olvera Street and the conversion.

She is managing member of Studios@Walnut, LLC, an artists' community in East Pasadena that was the first of a newly created "work-live" zoning use within the Metro Goldline transit corridor introduced in 1995. It provides alternative work-live space for artists to pursue their art practice with adequate space requirements. She continues to pursue a dream of affordable creative space that supports artists' needs.

**Andi Campognone, Museum of Art & History, Los Angeles**

Andi Campognone has over 25 years of arts experience in the western region of the United States. She is the owner/director of AC Projects, a private consulting organization focused on promoting arts and culture through museum quality projects that include the production of books, films, and traveling exhibitions. Campognone is also the museum manager/curator for the Museum of Art and History (MOAH) in Lancaster, California, with a mission of exhibiting and highlighting the history and contributions of southern California post-1945. She has served as Cultural Arts Commissioner for the City of Pomona, California, where she contributed to the writing and adoption of Pomona's Cultural Arts Master Plan and Art in Public Places Policy. Campognone is the organizer and lead for the annual Kipaipai Professional Artist Development Workshop in Holualoa, Hawaii. She currently serves as a director on the Lancaster Museum and Public Art Foundation Board and is a grant panelist for Los Angeles County Arts Commission and California Community Foundation.

**M. Luisa Cariaga, Pacific Symphony, Orange**

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

**Sarah Carle, Armory Center for the Arts, Los Angeles**

Sarah Carle is the Director of Institutional Giving at the Armory Center for the Arts, where she oversees all foundation, government, and corporate grants and sponsorships. Prior to this role she served as Assistant Director of Development at the Japanese American National Museum. Sarah holds a BA in Music History from UCLA and an MA in Ethnomusicology from the University of Hawaii, Manoa. She is a member of the Balinese gamelan ensembles Burat Wangi and Pandan Arum.

**Amanda Carlson, Self-employed, Los Angeles**

Amanda Carlson is a cultural planner and consultant living in Los Angeles. In 2016-17, she guided the City of West Hollywood through a community-based cultural planning process. Additionally, Amanda is currently the Director of Strategic Initiatives for Public Matters, an award-winning Los Angeles-based social enterprise. Amanda works on community-based cultural plans, hyper-local civic engagement projects, urban design and planning initiatives, and arts advocacy efforts in, and with, residents and local

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organizations in Southern California and Illinois. Central to her work is an exploration of themes relating to community-based creative placemaking/placekeeping, arts as a tool in equitable development, and creativity as pathway to participation in local decision-making. Exploring such themes, Amanda contributes to projects her advanced training in qualitative research methods. Previously, Amanda lived and worked in Buenos Aires, Argentina where she conducted research on public-private collaborations to build skate parks on public land. Before working in the arts and culture sector, she held positions in the fields of occupational health and immigration. Amanda has an M.Sc. in Human Geography (Research) from the London School of Economics and Political Science and a B.A. in Anthropology from Wellesley College.

**Matt Carney, San Diego Ballet, San Diego**

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

**m.c.carolyn, m.c.carolyn, artist, Sonoma**

The challenge to create artwork about the endless stream of human questions about our lives ... that's what started MCC to look for visual answers. Working in 3D, usually in marble/steatite/alabaster stones and bronze, she coaxes the viewer to move around her artwork. None are predictable. The MCC art that moves through a two-dimensional format uses color, forms and detail to ask the viewer to stop and explore each inch of her paintings.

MCC has given many Grant Programs in Maryland and Sonoma County. Sculpture was discussed with students from grade school through high school, as they began to learn how to carve stone with results that amazed all.

A current mixed medium MCC painting series offers women who have excelled in creating useful everyday items. "From Her Heart Thru Her Hands ..." include -Mabel McKay, Pomo Basket Weaver; Nampeyo, Hopi Potter; N. Cheyenne Teepee makers; and Jennie Thlunaut, Chlinkat Weaver.

MCC has served on many arts councils, is a current member of Marin Society of Artists/Healdsburg Center for Arts/Sebastopol Center for the Arts/Women's Caucus for Arts (N.Ca).

For a complete site that offers the whole story, please go to [www.mccarolyn.com](http://www.mccarolyn.com).

**Stevens Jay Carter, Director/Artist, Alameda**

Stevens Jay Carter is a working artist. He was born in Plainfield, New Jersey and received a B.A. in Studio Arts from the University of Pittsburgh.

Throughout his interesting career, Carter has always tried to be diverse and command several skills while maintaining a multitude of visions. "I look forward to the day when contemporary artists develop their skills to match their visions."

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Carter's artistic credits include commissioned murals in such places as New York City, (the Pathfinder Publishing Co. and the Carlton Arms Hotel), the City of Altoona, Altoona, PA, the Williamsport Arts Council, Williamsport, PA, the Blue Mountain School District, Pottsville, PA, the PA State Correctional System, Harrisburg, PA, the Smithsonian Folk Life Festival, Washington, DC, the DC Commission on the Arts U Street Festival. He also created a backdrop New World Dance Co. in Washington, DC which has been used by former Mayor Sharon Pratt Kelly and entertainer Stevie Wonder; and more recently, he painted the Millennium Image for The Capital Jazz Fest in Annapolis, MD. Currently Stevens is completing a Public Commission for the Montgomery County Public Art Trust in Maryland.

In addition, Carter has exhibited nationally including the Blair Museum, Holidaysburg, PA, the Southern Alleghenies Museum, Johnstown, PA, the Afro-American Historical and Cultural Museum, Philadelphia, PA, Artspace Gallery, Sacramento, CA, Ariel Gallery, New York, NY, the Palm Beach Gallery, Houston, TX, the Ira Pinto Gallery, Washington, DC, Gallery 10, Washington, DC, the Corcoran Gallery of Art, Washington, DC, the Anacostia Museum, Washington, DC, The Smithsonian, The Sumner Museum, Washington, DC and continues to exhibit in alternative art spaces such as, the Garfinckels Building and the Washington Gas Co. Building, The Franklin Court Building, Washington, DC.

Carter has won several awards such as the DC Commission on the Arts Technical Assistance Award, a visiting Smithsonian Institution of Fellowship, several Artist in Residence grants from the Pennsylvania Council on the Arts. He won the ArTrends Gallery Choice Awards 2000 for the best Contemporary Artist. Stevens is a 2006 recipient of The Pollock – Krasner Foundation Grant Award. He has also held non-solicited faculty positions at Carnegie Mellon University, Pennsylvania College of Technology, and Slippery Rock University.

Included in his career are lectures at the Smithsonian Institute, Pennsylvania State University, and the University of Pittsburgh. His bibliography list includes Evening Magazine Channel 2, The 2-Day Show, Black Chronicle, Pittsburgh, Magazine, the Shooting Star Review, The City Paper, DC Arts, Art Trends Magazine, The Washington Times. And most recently the alumni publication, the Pitt News.

Carter's list of collectors is diverse and includes the Evans Tibbs Collection, The International Multicultural Arts Foundation, Carnegie Library, the Mosby Lifeline Publishing Co., the Corcoran Museum of Art, the Smithsonian Institution and the District of Columbia.

**Anne Case, New West Symphony, Ventura**

Anne Case is a musician dedicated to social action through music. She currently directs the Harmony Project of Ventura County, a youth development program of the New West Symphony with a focus on musical instruction. Most recently, she coordinated and taught in Charlotte Symphony's El Sistema-inspired program, paving the way for program expansion. Prior, she served as Program Director of Valley Vibes Orchestras (ViVO) in a high-needs community in Sonoma, CA. Anne founded the El Sistema inspired program in 2012 in collaboration with Sonoma Valley community partners, and she expanded the program to include a string orchestra, a pre-orchestra, a pre-winds program, and an engaged parent community. Her passion for El Sistema led her to work, intern, and volunteer at a number of El Sistema inspired programs and social change initiatives including Play on Philly, MYCincinnati, Indiana University's Fairview Violin Project, and Indianapolis Symphony Orchestra's Metropolitan Youth Orchestra. Anne achieved her Bachelors of Music in Piano Performance at Oberlin Conservatory and

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subsequently studied music education and string pedagogy at Indiana University, Bloomington. She is currently pursuing a Masters in Clinical Mental Health Counseling with a specialization in Music Therapy through a low residency format at Lesley University.

**Jess V. Castillo, Glendale Arts, Los Angeles**

Jess Castillo is an accomplished producer and creative director catalyzing the cultural landscape through partnerships, presentations, and arts engagements. She launched and spearheaded the first annual Open Arts & Music Festival (OAM) in Downtown Glendale, developed POPUP! Bookfest - a multilingual literary arts series, curated artist-led exhibition programs, and has fostered a supportive network of leaders, business owners, artists, and community members. At present, Jess is managing the third annual Open Arts & Music Festival, second annual POPUP! Bookfest, and Las Fotos Project's fourth annual Viva La Muxer Benefit Gala. Additionally, Jess is a Teaching Artist for Las Fotos Project's Fall 2017 semester and is founder/director of Third Press, a Los Angeles based independent publishing project focusing on hxstories, struggles, and ideas.

**Yadira Cazares, WCC Youth Service Bureau, Contra Costa**

Yadira graduated from CCA in 2005, with a BFA in painting. She is a full-time artist, gallery owner, and social worker. She uses her art practice in working with disadvantaged communities by guiding art activities to help families "express trauma through art." She has worked in nonprofits since graduating from college and decided to open an art gallery in the Fruitvale district of Oakland in 2013. Through the gallery she has shown over 40 bay area artists and produced art shorts helping document local POC & LGBTQ artists.

**Conrad Cecil, Beyond Baroque, Los Angeles**

Born in London. Masters in Text & Performance from Kings College London and The Royal Academy of Dramatic Arts. Lived and worked in London (UK), Paris (France), and since 2016 in California: as an actor, teacher, Theatre Company Manager, TV Script Supervisor (animation), writer, and poetry editor. Acting credits include: Female Agents with Sophie Marceau (Netflix); The Silence of Joan with Liam Cunningham; Requiem for a Killer; Shakespeare's Julius Caesar. In France he taught young people in low income neighborhoods how to work in international music festivals and move into full time positions. As guest artist for Yuba Sutter Arts in North California, he runs theater workshops in high schools and is on the panel for Poetry Out Loud 2017. In Los Angeles, he runs poetry-in-performance events at Beyond Baroque, the iconic literary arts center in Venice. In 2015 he prepared an edition of Shakespeare's Sonnets in the original 1609 orthography for the Petrarch Press, Yuba County, California, of which there is a copy at the San Francisco State University. He was commissioned to write a bi-lingual book on arts management to help French companies take their work abroad: L'anglais pour la diffusion internationale du spectacle, Paris 2010.

**Richard S. Chow, Open Show Los Angeles, Gallery 825 / LA Art Association, Gloria Delson Contemporary Arts, Beyond The Lines Gallery, Los Angeles Center of Photography (LACP), LA Photo Curator, PAC-LA / Photographic Arts Council LA, Project Management Institute, Los Angeles**

Richard S. Chow is an award-winning fine art and documentary photographer based in Los Angeles, California. He is internationally published and widely exhibited in solo and juried shows across the U.S.

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His work is featured in private and public collections, most recently acquired by the American Hotel in Downtown LA, in March 2017.

An acclaimed artist, Richard is recognized with many awards, notably five years in a row from 2013-2017 by Lucie Foundation's global annual competition IPA (International Photography Awards). His Solo exhibits include Cause Gallery; Gallery Presents (Phantom Gallery); Gallery Metro 417; and the Neutra Institute Museum Gallery. Looking ahead to 2018, Richard will exhibit at MOAH (Museum of Art & History).

Richard is represented by Gallery 825, Gloria Delson Contemporary Arts, and Beyond the Lines Gallery. He is a producer/curator for OPEN SHOW (LA), a nonprofit who provides a forum for local dialogue between the public, artists, galleries, and collectors.

Previously, when Richard was not as busy creating art, he offered his left-brained talents to serve as Vice-chair, then Board Chairman for NPO Create Now, whose mission is to help youth finds their voices through arts mentoring & education. [www.richardschow.com](http://www.richardschow.com)

**Kyle Clausen, Boston Court Performing Arts Center, Los Angeles**

Kyle Clausen joined Boston Court Performing Arts Center as executive director in February 2017. In his role at Boston Court, he oversees all aspects of the organization including fundraising, marketing, finance, and patron services, and also leads strategic planning for the organization in conjunction with Boston Court's artistic directors. Previously, Clausen held leadership positions at a variety of performing arts organizations in California and Minnesota. At Luther Burbank Center for the Arts, a multi-disciplinary presenting organization in California's Sonoma wine country, he served as director of marketing & patron services and was responsible for significant revenue growth in both ticket sales and memberships. Prior to the LBC, Clausen served as managing director of Shakespeare Santa Cruz, an acclaimed classical repertory theatre company, where he oversaw a significant growth in subscriptions, led a reshaping of the company's patron service philosophy, and expanded SSC's programming to Silicon Valley. He has also held positions in marketing with Mixed Blood Theatre and the Children's Theatre Company, both of Minneapolis. Clausen began his career as a pianist and music director with more than 40 productions to his credit, and holds a degree in Art History and Music from the University of Minnesota.

**Lorraine Cleary Dale, Armory Center for the Arts, Los Angeles**

Lorraine Cleary Dale is a visual artist and the Director of Education at the Armory Center for the Arts in Pasadena, CA. She received her M.F.A. from Claremont Graduate University in 1998. She first came to the Armory as an arts education intern in 1989, and has taught as a master teaching artist/mentor in all of the Armory's programs throughout the greater Los Angeles area. In her current capacity, she provides leadership in the development and delivery of all instructional programs and serves as an arts integration curriculum development specialist. She was the project director and professional development coach to teaching artists and classroom teachers in two recent USDOE/PDAE grants. In addition, for the last twenty years she instituted a year-long Teaching Artist Fellowship program for post-graduate students in partnership with several prominent art schools such as: Otis College of Art, Art Center College of Art, and Claremont Graduate University. She has also taught as an adjunct professor at Otis College of Art and Design, California State University, Los Angeles, and California State University, Dominguez Hills. Ms. Cleary Dale served as a consultant/trainer for the LA County Arts Commission involves training artists

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and administrators in all four disciplines throughout the Los Angeles area. Ms. Cleary Dale has presented at numerous national conferences on topics such as “Training for Effective Collaborations”, “Artful Connections with Math”, “Exemplary Professional Development Models”, and “Artful Connections with Science” at several STEM conferences and more recently in Seoul, Korea at a conference titled, “How the Power of Art transforms Lives”. She also served as a curriculum evaluator for the primary adoption of the Visual and Performing Arts instructional material for the California Department of Education.

**Kym Cochran, Fishbon, Santa Barbara**

For nearly 20 years, Kym Cochran has specialized in creating immersive environments. Her ability to capture the nuances of natural elements has established her as known force in the theming industry. Her sculpting and painting skills have been used in both North and South America and include attractions such as “The Wizarding World of Harry Potter” (Orlando, FL), “Carsland” (Anaheim, CA) and “Parque Tematico de Flora y Fauna” in Pereira, Colombia. Before becoming a professional artist, she was an internal financial analyst for a marketing firm in Atlanta. Currently, she resides in Santa Barbara, California where she volunteers as Treasurer for Fishbon, a 501 (3) c organization whose focus is to incubate artists; and she is a member of Lakomuna, an arts collective based in Ecuador. In addition, she is starting her own nonprofit, NewGrit, specifically geared towards providing arts and humanities to disadvantaged communities.

**Fred Cohen, San Jose State University, Santa Clara**

Fred Cohen’s compositions have been hailed for their originality, intensity, and sonic beauty. He began his musical career as a chorister with the San Francisco Boys Chorus, and earned his doctoral degree in composition at Cornell University. His works have been commissioned and performed throughout the world by such ensembles as the Shanghai String Quartet, the Borromeo String Quartet, the Richmond Symphony, Phil Smith (trumpet), Leone Buyse (flute), and many others. Honors include awards and grants from the National Endowment for the Arts, Chamber Music America, New Jersey and the Virginia Council for the Arts, and many others. His music is published by Subito Music Publications and American Composers Edition among others. As a conductor, he has led many professional orchestras and chamber ensembles, and as the Founder/Musical Director of the Cornell Contemporary Ensemble and CURRENTS, a professional new-music ensemble, for over 20 years. Fred Cohen is Director and Professor of Music of the School of Music and Dance at San José State University.

**Nan Cohen, Napa Valley Writers’ Conference, Los Angeles**

Nan Cohen is the author of two books of poetry: Rope Bridge (2005) and Unfinished City (2017). The recipient of grants and awards from the National Endowment for the Arts, the Rona Jaffe Foundation, and the Wallace Stegner Fellowship Program at Stanford University, she has served for 15 years as the Poetry Director of the Napa Valley Writers Conference, selecting faculty and leading the application and scholarship selection process. Her work has appeared in journals and anthologies including Gulf Coast, The New Republic, Ploughshares, Poet Lore, Poetry International, Prairie Schooner, Slate, Tikkun, and The Prentice-Hall Anthology of Women’s Literature. She has taught English and creative writing at the high school, college, and graduate levels at Gettysburg College, Pierce College, Stanford, and USC, among others. In 2017, Nan competed in the Teachers Tournament of the television game show Jeopardy!, which she finished as the first runner-up, winning \$50,000 and a classroom grant from the Thank America’s Teachers program of Farmers Insurance. She is chair of the English department at Viewpoint School and teaches an adult poetry workshop through UCLA Extension.

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**Philip Curtis, Artlab21 Foundation, Los Angeles**

Currently the Development Manager of Artlab21 Foundation/ESMoA, Phil Curtis has over ten years of experience in fine arts administration, having worked as Archivist, Registrar and Office Manager for Los Angeles artists John Baldessari and Liz Larner, and as Archivist and Curatorial Assistant at the Getty Research Institute. At the Liz Larner Studio he administered a large-scale public art project commissioned by the U.S. General Services Administration. At ESMoA, Phil manages donor cultivation, develops funding requests, and administers grants received from federal, state, and local government entities and foundations.

**Jody Dahms, Crocker Art Museum, Sacramento**

I'm a deadline-driven fund development expert and manager of projects and people. Efficient, strategic, accurate. A Sacramento superfan, I advocate for the city I love and have spent my career helping my community thrive. I have volunteered and worked with many nonprofit organizations in the community, including Food Literacy Center, Make-A-Wish, TLCS, and the Crocker Art Museum.

In my role as Manager of Corporate and Foundation Relations at the Crocker, I secure corporate partnerships as well as government and foundation grants to support the museum's exhibitions, programs, and special events. I work extensively with artists, grassroots arts organizations, art educators, and museum professionals from across the country to bring internationally renowned art exhibitions to the Museum, and to curate events where local artists are highlighted and given a platform for their work. I have also worked with all fourteen of Sacramento's local school districts to bring art into local K-12th grade classrooms in the region.

For the past eight years, I served in various capacities on the PTA board for the Natomas Charter School Performing & Fine Arts Academy. In this role I supported youth arts on campus, including dance, theater, vocal and instrumental music, and stage production.

**Emili Danz, E. Claire Raley Studios for the Performing Arts (CLARA), Sacramento**

A graduate of theatre and dance from the University of Southern California, Emili worked as a professional dancer and choreographer for film, television, and stage from 2002-2010. In 2010 she founded CITYstage, a nonprofit arts organization in Los Angeles that provides low-income youth with performing arts education programming in and out of school. Emili served as the Executive Director of CITYstage for 7 years until recently relocating to Sacramento to live closer to her family. Applying her experience and expertise in building her own nonprofit, Emili accepted the newly formed position of Education Outreach Director at Sacramento's E. Claire Raley Studios for the Performing Arts (CLARA). CLARA represents an innovative partnership between seven performing arts and cultural organizations, the City of Sacramento, and the Sacramento City Unified School District. In her role, Emili assists in designing, implementing, managing, and evaluating the arts outreach programs provided to SCUSD by each of the seven CLARA tenants (including Sacramento Ballet, Capital Stage, and Southside Unlimited). Additionally, through CLARA, Emili leads professional development workshops for artists in the community who are interested in becoming teaching artists, and provides consulting services for artists and arts nonprofits looking to deepen their programmatic impact.

**Shannon Daut, City of Santa Monica, Los Angeles**

Shannon leads the Cultural Affairs Division for the City of Santa Monica, where she works to integrate the

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arts into all aspects of life in the community. She was previously the Executive Director of the Alaska State Council on the Arts. While there, she re-imagined and re-invigorated the leadership role of the agency in state policy, from tourism and economic development to education and Alaska Native cultural advancement. Prior to moving to Alaska, Daut was Deputy Director of the Western States Arts Federation (WESTAF), where she oversaw the organization's work in the areas of cultural policy and technology. Daut serves on the board of the National Performance Network/Visual Arts Network and has also served on the boards of the Association of Performing Arts Presenters and WESTAF. Daut received her bachelor's degree in Communication Arts/Film from the University of Wisconsin-Madison and her graduate degree in Communication/Rhetoric from the University of Colorado-Denver.

**Bruce W. Davis, formerly with Arts Council Silicon Valley, Santa Clara**

During 2016, Bruce served as President/CEO of ArtsKC, the nonprofit regional arts council for the Kansas City region. Previous to that, he served 17 years as Executive Director of Arts Council Silicon Valley, the largest nonprofit arts council in California; previous to that he served for 10 years as the Executive Director/Producer of the San Francisco Ethnic Dance Festival. He has served on several CAC review panels including, State/Local Partnership; Dance Fellowships; Presenters & Arts Services. Bruce is also a professional singer/songwriter (BMI writer & publisher), so he understands the challenges facing an individual artist trying to earn a living with her/his art in California. In 2016, he served as a grant reviewer for the National Endowment for the Arts Challenge America program.

**Lee Davis, Modesto Art Museum, Stanislaus**

Lee Davis currently divides his time between California and Baltimore, Maryland, where he is the Co-Director of the Center for Social Design and Faculty in the MA in Social Design at the Maryland Institute College of Art (MICA), dedicated to demonstrating the value of design in addressing complex social problem and preparing the next generation of creative changemakers. Prior to MICA, Lee was co-Founder and served for 16 years as co-CEO and Chief Innovation Officer of NESsT, an incubator for social enterprise start-ups in emerging markets of Central Europe and Latin America.

Lee has called Stanislaus County home for the last 16 years. He is the Founder of the Modesto Design Collective (MO.DE), a community of designers, innovators, makers, and creative visionaries committed to making Modesto a vibrant design capital that values, celebrates and supports design and the broader creative community. He is also the Design Curator of the Modesto Art Museum and is currently working on a book and exhibition on the history and heritage of design, innovation and invention in Modesto. In 2016, Lee was selected as a member of the Irvine Foundation New Leadership Network for Stanislaus County.

Lee is Co-Chair of the Winterhouse Institute, a consortium of leading design educators dedicated to advancing social design education. In 2011, he was appointed as a Social Enterprise Fellow at the Yale School of Management. He is a 2004 recipient of the Skoll Award for Social Entrepreneurship and a 1988-89 recipient of the Thomas J. Watson Fellowship. He has worked for corporate design firms in the USA and Japan, and was the first in-house designer for CARE, the international aid and development organization.

He holds a BA in Studio Art and Design from Connecticut College, and an MA in Public Policy from the Johns Hopkins University.

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**Andru Defeye, Sol Collective, Sacramento**

Andru Defeye is an established poet, writer, film editor, and journalist. Mr. Defeye has worked from art museums to festival stages with Sol Collective and Zero Forbidden Goals, designing and developing hip-hop-based curriculum that meets Common Core standards in classrooms. A seasoned arts and culture writer with outlets including Comstock's, Sacramento News & Review, and Submerge magazine, he works to create content as a Sol Life Media mentor as well as working with local press outlets on Sol Collective's behalf, while teaching youth the power of the press release. Mr. Defeye currently leads the Sol Collective media team as well as serving as program lead for Sol Kids Day, Plugged, and Synthphonik Sundays.

**Eszter Delgado, Los Angeles County Museum of Art, Los Angeles**

Twenty Seven Years working as an Educator at the Los Angeles County Museum of Art. Eight years of experience coordinating an arts program for homeless women living on Skid Row in Downtown Los Angeles. Eighteen years of experience teaching art at all levels (K-12) and teaching art to adults and persons with special needs in City of Los Angeles, City of Long Beach and County of Los Angeles schools districts, as well as community centers, parks, housing projects throughout the region. Coordinated and administered youth and community art programs for the City of Los Angeles Cultural Affairs Department, and the County Parks and Recreation Departments. Coordinated Mini-family festivals for Los Angeles Cultural Affairs Department and Barnsdall Art Park. Visiting Artist at Hoopa and Yurok Elementary School, Hoopa Reservation. Guest appearance on Sesame Street as mural painter in East Los Angeles, Ca.

**Elise DeMarzo, City of Palo Alto, Santa Clara**

DeMarzo oversees all aspects of both temporary and permanent public art installations, tracks and maintains the City collection, oversees community and marketing outreach, implements the priorities of the new Public Art Master Plan, manages the Public Art in Private Development Program, and acts as the liaison to the Public Art Commission. Her passion for engaging the community and building collaborations has dramatically transformed the public art program in Palo Alto.

With the support of a National Endowment for the Arts Art Works grant and generous corporate sponsorship, DeMarzo oversaw Code:ART in 2017, a three day temporary public art festival that transformed underutilized spaces with interactive urban interventions that engaged more than 10,000 people and commissioned 15 artists.

With DeMarzo's leadership, the Palo Alto Public Art Program won three Americans for the Arts awards for best public art of 2016. DeMarzo has served on and chaired the Public Art Commission, was the Curator of Public Art for the City of New York, Department of Parks & Recreation, and Co-Director of Jack Shainman Gallery in New York. She holds a BA in art history from Mills College and an MA in arts administration from New York University.

**Donald Derheim, SFJAZZ, San Francisco**

Donald Derheim joined SFJAZZ as its Chief Executive Officer in January 2014 and leads the organization as it enters its next phase of growth and change. In 2013 SFJAZZ opened a remarkable \$64M purpose-built center that now serves to showcase all that jazz can be.

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Don's career in public media spans two decades at KQED in San Francisco. In his last position at KQED as COO he oversaw the strategic and operational excellence of the Technology, Revenue, Customer Service, Membership, Corporate Underwriting, Marketing, Human Resources and Legal functions of the organization. Don currently serves on the Board of Greater Public, and previously served terms on the PBS Communications Advisory Committee and its Development Advisory Committee. He was recognized in 2006 as an extraordinary fund raiser when he received the "PBS C. Scott Elliot Award for Excellence" as the Development Professional of the Year.

**Moya Devine, Vista Unified School District, San Diego**

Moya currently works with underserved and At-Risk Youth in an alternative high school setting. Many of these students live in poverty and many are ESL students. She has additionally served for the Non Profits Franklin Furnace Archive of New York city as Business Manager, Art Re Grup of San Francisco as Development Director, The Women's Caucus for Art as a Board member and Fig as a membership liaison.

**Vanessa Diaz, Pipeline Pepper, Los Angeles**

Vanessa Diaz resides in Los Angeles, California. She is bilingual and was raised in California by the Mexican border. At an early age she joined drama clubs, chorus and had a passion for photography. She loves exploring new cultures, traveling internationally, philanthropy, and lifestyle topics not limited to art, fashion, photography, and food.

Vanessa has worked in fashion show production, public relations, visual merchandising, social media, marketing and event planning. These practices involve creativity and appreciation for the arts. Her experience has included organizations like the San Diego Latino Film Festival, Westfield, Hispanics Organized for Political Equality, Del Monte Fresh campaign donating to South American Schools, and San Diego State University Cultural Arts Board. Vanessa was also a Fashion Group International Public Relations Board Member. She is the owner of the creative services and consulting company, Pipeline Pepper, in addition to being a lifestyle writer. The media and cultural art landscape became important to her at a very early age and while she indulges in fashion and lifestyle topics she can also appreciate the seriousness of politics, the arts, and charity work. Vanessa has a degree in Media Arts and Political Science with a special certificate in Nonprofit and Fundraising. She considers herself a forever student. Her written work has been included in Transworld Business Magazine, HipLatina and on radio stations. She has also been quoted in Good Housekeeping, Bustle.com and featured on ELLE Magazine October 2017 Social Club.

**Ketzie Diaz, Palos Verdes Library District, Los Angeles**

Ketzie Diaz works at the Palos Verdes Library District as the Assistant Manager of Library Operations. She has her B.A. in Fine Arts and an MLIS from San Jose State University. She is a tireless advocate for libraries and expanding the library's role into the arts and creativity. She has presented at state and national conferences on the arts and libraries, received two California State Library grants for outreach and non-traditional library services, was part of the inaugural class of the 2016 California Leadership Institute, and has given a Tedx Talk on the value of libraries in communities. She not only helps to run operations for her library but is also the creator & coordinator for PVL'D's Art in Our Library program, which provides arts programming, exhibitions, and arts outreach to the local community. She is now

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working on sharing her program with other libraries so that libraries across the state can play a larger role in the arts.

**Sammy Dizon, URBAN x INDIGENOUS, San Francisco**

Sammy is a choreographer/producer and interdisciplinary performance artist of Kapampangan, Ilokano, and Bikol descent who envisions a future where our indigenous traditions co-exist with(in) our urban landscapes. She invokes performance ritual through activations of the body for intercession and believes her role as kinetic storyteller and healer is ancient medicine from her maternal lineage. Sammy is the Founding Artistic Director of URBAN x INDIGENOUS and Resident Artist with API Cultural Center. She has been featured through Diego Rivera Art Gallery, Dance Mission Theater, Red Poppy Art House and has worked with The Medea Project, Kularts, Dancing Earth, and Epiphany Dance Theater among others. Presently, Sammy is a company member of Embodiment Project - exploring the school-to-prison pipeline, restorative justice, and healing through their latest work, Ancient Children. She is a three-time recipient of the "Presented by APICC" Artist Award; Featured Artist for APAture 2016: Here; and Performing Diaspora 2016 Artist-in-Residence at CounterPulse. Sammy was a cultural ambassador for the first ever Indigenous Dance Forum in New York/Lenapehoking in April 2016 directed by Jack Gray and is a part of the global movement towards reindigenization through indigenous contemporary arts collective, I Moving Lab.

**Judy Rose Dornbush, art is happening, Marin**

Judy has been a life-long maker and dancer who, for 44 years, has been an educator in the Visual Arts and Dance. Holding an MA in Visual Art & Design with a minor in Dance from UCLA, she began her academic career on university and college art department faculties teaching e.g. 2-d and 3-d design, drawing, ceramics, glassblowing, crafts; Art Appreciation, and Art Survey. She has taught visual art, creative movement, and folkdance to children under the auspices of publicly funded nonprofit organizations. As a longtime resident of Marin County, she has been artist in residence in independent, public, and parochial schools. Judy continues to teach from her independent studio, Art is Happening, providing classes for children pre-K to adults. Her experience includes training in both Art and Dance Therapies; interacting with a diversity of individual learning styles, developmental challenges, languages, and cultural nuances; leading professional development opportunities for Pre.K - 12 educators; and integrating her love of storytelling and song into the teaching/learning mix. She continues to be an active dancer and volunteer with Marin Ballet and the Bay Area Country Dance Society.

**Madeleine Drake, L.A.C.E.R. Afterschool Programs, Los Angeles**

A professional stage actress since the age of 10, Madeleine is a member of Actor's Equity and SAG-AFTRA. She has directed for several theatres in the Southern California and taught acting to children at LAUSD. She holds an MFA in Theatre from UCLA. She is Treasurer of the Board of the San Pedro Waterfront Arts District, which was just named an official Cultural District by the CAC. She also sits on the Board for Shakespeare by the Sea and Little Fish Theatre of which she is an acting company member.

**Beth Elliott, Kadima Conservatory of Music Inc., Los Angeles**

As a freelance violist and contractor in Los Angeles, Beth performs as principal violist with several orchestras and chamber groups including the Los Angeles Jewish Symphony and the Valley Symphony Orchestra where she has been a featured soloist.

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Beth is founder and violist of the award-winning Kadima String Quartet. Beth has been seen and heard in a variety of music recordings, videos, and movies including *The Hebrew Hammer* and *For a Good Time Call*. She has been featured in the *Los Angeles Times* for her work connecting music with Alzheimer's patients and the elderly. Beth is devoted to music as a performer and educator. Since founding the Kadima Conservatory of Music in 1983, she has been active as its music director and maintains a full private studio. The Conservatory has over 300 students of all ages enrolled in private lessons, three symphonic orchestras, chamber music, student recitals, a mentoring program and a yearly Summer Music Seminar. Beth is Chairperson for the San Fernando Valley Junior Festival and is a training artist for the Los Angeles Jewish Symphony.

Beth has been a fanatic alto musician all of her life. She has a performance degree from Cal State University Northridge. She lives in Sherman Oaks with her husband John, a psychotherapist and writer, and their cats.

**Dan Faltz, Academy of Motion Picture Arts and Sciences, Los Angeles**

Dan Faltz is a queer filmmaker and Bay Area native, living in Los Angeles for past 12 years. He studied film at UC Berkeley, where he was accepted for the Haas Scholars Program, and at USC Cinematic Arts, where he received the Don Thompson Scholarship. My work at the Academy of Motion Picture Arts and Sciences includes coordinating weekly screening series, educational programs and events. By working on projects with the Science and Technology Council, Archive, Programming and Museum, and assisting with Foreign Language Film Award or our LACMA screening series, Dan developed an understanding of the many moving parts and skills needed to create diverse, impactful public arts programs.

Over the past few years, Dan has engaged with my local arts community more actively, attending Weho Arts and Cultural Affairs Commission meetings and applying for an appointment to the Commission. For the past two years, he has been a Weho Arts Grants Review Panelist for the City Arts Project Grant and Cultural Resource Development Grant. he also participated in a 'living room session' for Weho Arts: The Plan, to brainstorm and discuss possible art initiatives for the public and for artists.

**Melinda Ann Farrell, Center for the Arts Eagle Rock, Los Angeles**

Melinda Ann Farrell, Executive Director of Center for the Arts Eagle Rock (CFAER), is a documentary filmmaker, curator, and educator who has dedicated her career to providing artistic enrichment opportunities to underserved students, at-risk youth, emerging filmmakers, writers, and visual artists. She is the director and producer of "Show Us Your Art, Eagle Rock," a short-form documentary on arts tradition in Eagle Rock, from past to present; *Being Harald Szeeman*, a documentary portrait of the legendary independent curator; as well as producer of *The Man Who Saved-Ben Hur*, a love letter to the last living crew member of the seminal film *Ben-Hur*. Additionally, she is the Founder of Sustainable Media Studio (SMS), a student-led media arts studio where students and emerging professional artists worked together to create artistic works, documentary shorts, and creative campaigns. Through Melinda's creative leadership, student filmmakers produced projects for revered arts, cultural and educational institutions such as J. Paul Getty Trust, Getty Multicultural Undergraduate Internship Program, Getty Foundation, Otis College of Art and Design, California Film Commission, and Los Angeles Community College District. Prior to that, she also served as the on-site Creative Producer and Documentary Director of the CSU/AT&T Road to College Tour, where a graphics-wrapped rock tour bus visited underserved

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communities throughout California to encourage and assist students with applying to college at a CSU school.

Melinda's extensive background in development and production also includes executive leadership roles at Universal, Paramount, Warner Brothers, and Disney, as well as in the public sector as Deputy Director of the California Film Commission. Melinda successfully completed the Bloomberg Philanthropies Arts Innovation Management program and has served on multiple arts commission panels for the Los Angeles County Arts Commission.

**Monica Fernandez, Able ARTS Work, Los Angeles**

Monica Fernandez is an artist turned arts administrator. With a background in the visual arts, she has worked with authors, artists, musicians and makers in package design and illustration. A healthy obsession for organization and growing curiosity to make things happen, Monica found creativity as an administrator. She earned a Master of Arts in Arts Management after developing a strong passion to shape and create opportunities for artists through innovative programming. Monica continues to make art, has worked with the Centers for Research on Creativity and is currently developing a professional skills course for junior college students pursuing the arts. She considers it a great privilege to be immersed in the creative process everyday as the Director of Communications and Community Engagement at Able ARTS Work.

**Ellen Finan, Desert Art Center, Riverside**

A former high school English and Language Arts teacher for 34 years, Ellen taught future English teachers for eight years for the University of California, Riverside and participated in a national model for teaching collaboratives for five years. English/Language Arts has always been central to my professional career. However, Ellen began her university education in cultural anthropology. That interest in diverse cultures led her to join the U.S. Peace Corps, where she served in Ethiopia during the 1970s. When she returned home after some time in graduate study, she sought to teach in an ethnically diverse community, and did so until her retirement. Currently she is a working fiber artist in Desert Hot Springs and participate in two weaving guilds and three local artist-led galleries in Riverside and San Bernardino counties--the largest counties in California.

**Rachel Fine, Grantee, Los Angeles**

Rachel Fine's 20-year career in arts administration has been distinguished by her rare commitment to classical music as an art form, an important educational tool and a catalyst for positive change. A professional and passionate classical musician, as well as well-rounded and imaginative administrator, Fine has developed a reputation as a visionary and informed arts leader, skilled consensus-builder and creative fundraiser.

Fine joined the Wallis Annenberg Center for the Performing Arts as managing director in 2015. Previously, she served in leadership positions for several prominent music institutions, including the Los Angeles Chamber Orchestra, Los Angeles Children's Chorus, The Juilliard School, Santa Fe Opera and the Aspen Music Festival, and the renowned San Francisco-based period ensemble Philharmonia Baroque Orchestra. In her various capacities, she has worked extensively with renowned musicians, composers, directors and young artists, and overseen powerful outreach and education initiatives to

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ensure and broaden arts access. In addition, she has directed and contributed significantly to the success of major capital, major gifts and endowment campaigns.

As one of six American Management Fellows in 2002 at the John F. Kennedy Center for the Performing Arts, Fine underwent a one-year comprehensive training program for arts leaders, overseen directly by former Kennedy Center president Michael Kaiser, her most influential mentor. In addition, Fine was hand-picked to participate in the SCLN's 2012 Leadership L.A. program, the Los Angeles County Arts Commission's prestigious 2008-09 Arts Leadership Initiative (ALI) and the 2007-08 Wells Fargo New Executive Director's Institute of Southern California's Executive Service Corps. She is a founding mentor of the Los Angeles Emerging Arts Leaders' mentorship program and has long served as an advisor to the DeVos Institute of Arts Management.

An accomplished pianist, Fine spent her undergraduate years at the Eastman School of Music and the University of California, Irvine, from which she graduated Phi Beta Kappa in music. She is a proud alumna of Idyllwild School of Music and the Arts, Music Academy of the West and Interlochen Arts Academy's summer music program. She attended graduate school in musicology at Yale University. Fine served as a member of the Association of California Symphony Orchestra's Board of Directors for six years and USC Thornton Board of Councilors for four years.

She resides in Pasadena with her husband Christopher Hawthorne, the architecture critic for the Los Angeles Times, and their two children.

**Tania Fleischer, Loyola Marymount University, Los Angeles**

Dr. Tania Fleischer is an active pianist, collaborative artist and conductor in Southern California. Before joining the faculty at LMU in 1997, Dr. Fleischer developed and eventually headed the Collaborative Arts Program at Chapman University, where she also taught piano, coached voice and co-directed the Opera Program. Along with teaching piano at LMU, Dr. Fleischer is the director of the Chamber Orchestra, Chamber Ensembles and the creator and co-producer of the Annual LMU Children's Concerts, presenting free classical music programs for children and families in a fun and engaging way. She maintains a busy private studio of pianists, instrumentalists and singers, and is the director of the Culver City High School Academy of Visual and Performing Arts Orchestra and Chamber Music program. Dr. Fleischer is active in community engagement through the arts at LMU and in the City of Culver City. In partnership with the LMU Family of Schools, she creates opportunities for collaborations amongst LMU students, faculty and school-age children in the community. She currently serves as a Commissioner on the Culver City Cultural Affairs Commission.

**Flint, Fringe Benefits Alliance, Los Angeles**

Flint is a writer and development consultant for nonprofit organizations and the public-benefit sector. She teaches creative writing and critical theory as an adjunct instructor at several SoCal universities. As a longtime civil rights and social justice activist, Flint is deeply committed to working together with people who share a vision of using the arts to nurture a culture that values empathy, diversity, inclusion, community, interdependency and sustainability, and she serves on the Board of Directors of the San Francisco based nonprofit, Umbrellas for the Homeless.

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**Consuelo G. Flores, N/A, Los Angeles**

Consuelo G. Flores is a multidisciplinary artist from East Los Angeles. She has an MFA in Creative Nonfiction from Antioch University and is a member of Fierce Backbone Theater Company in Hollywood. She has written and directed four one-act plays which were produced and presented at the Frida Kahlo Theater 10-Minute Play Festival in 2014 - 2017. As a poet, she's presented and performed her work throughout the US and Mexico. She is also known for her work for the Day of the Dead which includes literary altars, cultural tours, lectures on the traditional and contemporary history as well as detailed mixed media installations, and Day of the Dead fashions. She is currently working on her full-length play, "Soul Sacrifice." Both her literary and visual work focus on family culture and social justice found within the rich tapestry of her community. She has two artist sons and lives with her playwright husband Stephen Blackburn in the historic West Adams District of Los Angeles.

**Derek Floyd, WRITING FOR GOOD, San Diego**

Derek Floyd has over 20 years' experience in nonprofit management, fundraising and grant writing for a wide range of organizations. Mr. Floyd holds a Bachelor's in Music in Oboe Performance from The Juilliard School and performed for nearly a decade on Broadway, Off-Broadway, and several East Coast symphony orchestras. In 2014, Mr. Floyd earned a Master's in Nonprofit Leadership from the University of San Diego. His professional affiliations include: North County Philanthropy Council (NCPC); Association of Fundraising Professionals (AFP); and recently co-founded the San Diego County Chapter of the Grant Professionals Association (GPA, where he currently serves as Vice President. He is President & Chief Scribe at Writing for Good, a consulting firm he founded that provides creative and strategic grant writing services to raise money and resources for nonprofits. In the arts, he currently is a grant writer for: The Old Globe; The New Children's Museum; Art of Élan. He previously worked with Musicians for Education/Street of Dreams, securing that organization's first JUMP StArts grant. Learn more at [www.writingforgood.org](http://www.writingforgood.org).

**Adam Fong, Center for New Music, San Francisco**

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

**Yalda Fonooni, No Easy Props, Los Angeles**

Yalda "YaYa" Fonooni has extensive experience in after school education as well as experience with LA's BEST Volunteers. She has attended community college and is a current journalism student at LBCC.

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YaYa, an active member of her south central Los Angeles community is knowledgeable of the history of the area that serves as the principle headquarters for No Easy Props

**Vernon Franck, City of San Diego Commission for Arts & Culture, San Diego**

Vernon Franck is a professional land surveyor and owner of Metropolitan Mapping, a land surveying and mapping practice devoted to forward-thinking building projects that enhance the core metropolitan communities of San Diego. Franck has served on the boards of Sushi Performance and Visual Art (President) and Space 4 Art (Treasurer). He is a member of the Commission's Public Art Committee (2009-present) and has served on public art selection panels for the Bayside Fire Station (City of San Diego) and the Wrap Project (Port of San Diego). He has also served on the North Park Planning Committee and was Chair of their Urban Design/Project Review Subcommittee. He has been on advisory panels for the Museum of Contemporary Art San Diego's TNT event, the AIA's Orchids and Onions awards, the Barrio Logan/East Village Arts District and the Market Creek Arts District.

**Natalie Franco, Independent Photographer/Artist/Educator, Los Angeles**

Natalie Marie Franco is an award-winning fine art photographer, master educator and curator based in Los Angeles, California. Once photographed by Douglas Kirkland, the repertoire of Natalie's works, inherently guided by her Mexican-American heritage, expands into capturing visual narratives inspired by dreams. LAX Pylon creator, Paul Tzanetopoulos contributed that her work "effortlessly composes humanity as one might painstakingly compose a narrative in watercolor". She was recently proclaimed by Mayor Garcetti for her work in bringing Arts Education to the inner-city districts of Los Angeles.

To date, Natalie's work has been featured in over thirty collective exhibitions in the United States, Europe and the Middle East, and has been represented by leading galleries and institutions.

**Lauren Frankel, Kronos Performing Arts Association, San Francisco**

Trained as a pianist and singer, Lauren holds a BMus in Music History from Rice University and a PhD in Musicology from Yale University. She has taught classes on music history, music theory, world music, and Javanese gamelan at Yale, where she completed a dissertation on the relationships between music institutions, new music, and nationalism in twentieth-century Finland. While in New Haven, she began playing chromatic button accordion and founded the Nordic folk music band Linnunrata, which played gigs at various Nordic heritage societies throughout New England.

Since 2016, Lauren has worked in development for the Kronos Quartet/Kronos Performing Arts Association, through which she has had the opportunity to become familiar with many of the Bay Area's leading foundations and performing arts organizations. She regularly sings with the San Francisco Choral Society and attends Nordic folk dance evenings throughout the Bay Area.

**Susan Friedman, MOCA, LACMA, Hammer, Alexandria House, Los Angeles**

Having moved from New York City to LA just 8 years ago, Susan immediately immersed herself in the Architecture and Arts of Los Angeles. She joined the Art Museums and became a Board Member of the A+D museum, became a docent at Case #22/the Stahl house, and has spent these last 5 years as a volunteer/Mentor at Alexandria House, introducing the ladies to Museums, arranging for Art lessons, and sharing my knowledge of Art with the residents. Susan has an MFA from Parsons School of Design and was a fashion designer for more than 5 years, then moved to the Advertising world by being a "head

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hunter” and placing creative directors in jobs all over the world. She is passionate about Art and Design, is a sculptor, and an avid reader and subscribe to most of the Art magazines that are published. When Susan arrived in LA in 2009, she was hired by San Francisco’s College of Art and Design as an adjunct professor for two days a week to lecture and judge portfolios in San Francisco, at their expense.

**Michele Fromson, Musical Traditions, Inc./Paul Dresher Ensemble, Alameda**

Michelle Fromson, executive director of the Paul Dresher Ensemble, holds advanced degrees in music history (Ph.D., Music History and Theory, University of Pennsylvania) and in nonprofit management (University of San Francisco College of Professional Studies), Michele began her nonprofit career as Executive Director of the new music ensemble Earplay, which she led for five years. From 2001-03 she worked as Associate Director of Development and Outreach Programs for Adam Frey at the respected San Francisco Contemporary Music Players. Between 2005 and 2014, she was Development Director of the Paul Dresher Ensemble, also functioning as needed as Director of Educational Programs. As of July 2014 Michele was promoted to Executive Director of the Ensemble. Her consulting clients have included Empyrean Ensemble, Chamber Music Partnership, Berkeley Opera, DooF (a children’s TV show about healthy food), the San Francisco Contemporary Music Players, Berkeley Playhouse, First Look Sonoma, Deborah Slater Dance Company, California Symphony Orchestra, and many individual composers, theater artists, and choreographers.

**Dan Froot, 501 (see three) ARTS, Los Angeles**

Dan Froot is a Bessie Award-winning performance artist who has collaborated with such artists as Yoshiko Chuma, Ping Chong, Dan Hurlin, Ralph Lemon, Guy Klucevsek, and Victoria Marks. He and choreographer David Dorfman, created “Live Sax Acts,” a series of interdisciplinary duets they have performed on five continents. His current project, “Pang!,” is a triptych of short radio plays based on oral histories of families living with hunger in Miami, Cedar Rapids and Los Angeles. He is a Knight Foundation Artist In Residence at Miami Light Project, and teaches creative process and business of the arts at UCLA.

**Terra Fuller, Djerassi Resident Artists Program, San Mateo**

Terra Fuller oversees grants, communications, and events as Advancement Director at Djerassi Residency Artists Program, the largest fee-free to artists multi-disciplinary artists residency program West of the Mississippi. She is also a practicing artist with a BFA from the School of the Art Institute of Chicago and an MFA from Yale University School of Art. She has over ten years of experience working with diverse and at risk populations designing, implementing, and evaluating community outreach and grassroots art projects, especially for girls and women. As Artisan Consultant with an association of rural carpet weavers as a Peace Corps volunteer in Morocco, she secured funding on behalf of the weaving association to create a series of artisan workshops taught by local master artisans. And later, as Project Leader of the Kavango Basket Project in Namibia, she worked with communities of Angolan refugees affected by HIV/AIDS to develop sustainable income through traditional crafts.

**Pamela Garcia, California Historical Society, Alameda**

Pamela Garcia is both an artist and have worked as a accounting consultant for many arts and cultural organizations. She has been a member of the Fremont Art Association Gallery and the San Francisco Women Artists. She works in a variety of media - paint, collage, ceramic, large scale mosaic, jewelry, lino-

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cut, assemblage (and wants to expand that list). She also loves engaging in conversations about the creative process, and creating art that is provocative.

**Laurette Garner, California Institute of the Arts, Los Angeles**

Laurette received a Master of Arts in Arts Management from the University of Oregon in 2015 and has degrees in English Literature and Art History/Museum Studies. She grew up dabbling in the visual arts, dance, creative writing and music. Art has always been a part of her life and she feels lucky to have had an art teacher in middle school. Laurette worked as the Arts Education Program Manager at Lane Arts Council in Eugene, Oregon and currently works as the ArtsCorps Manager for the Community Arts Partnership (CAP) at the California Institute of the Arts. In her current job, she manages a summer arts program for a Visual and Performing Arts Academy and for a Film Academy through an AmeriCorps grant. She organizes training for our CalArts teaching artists and alumni and supervises them while they teach for four weeks over the summer in the Los Angeles Unified School District. In the past, she has worked for film festivals, interactive movie theaters, museums, art galleries and visual art centers.

**Brittany Gash, Invertigo Dance Theatre, Los Angeles**

Brittany is currently the Development & Marketing Manager for Invertigo Dance Theatre. A storyteller – she strives to shape honest, engaging, and inspiring narratives, that show the community why they should invest in the arts programming being produced in L.A.

She has spent the majority of her career as an independent consultant and had the pleasure of working with a variety of artists and arts organizations, including an African American social justice theatre company, Brazilian events presenter, a visual artist focused on environmental & scientific art, classical music arts education programs, a dance company with classes for seniors with Parkinson's disease, an emerging arts leaders group focused on education, professional development & creative placemaking, and more.

She also enjoys sharing her knowledge and teaches workshops on branding, social media, marketing, and public relations. She has been invited to speak on these topics by Arts for LA, California Community Foundation, LA County Arts Commission, and Directors of Volunteers in Agencies LA. She received her MBA from the University of Maryland and Bachelors from California State University, Northridge. She is on the Advisory Board for Emerging Arts Leader/L.A. and the Elected Board of the Jane Austen Society of North America/Southwest.

**Mitch Gershenfeld, McCallum Theatre, Riverside**

Mitch Gershenfeld became President and CEO of the McCallum Theatre in June 2012, after serving as Director of Programming and Theater Operations since 2000.

Prior to coming to Palm Desert, Mitch served as President and CEO of the East County Performing Arts Center in El Cajon, California. He was the Music Producer for the Cultural Olympiad of the 1996 Olympic Games in Atlanta, and the Pops Director of the Atlanta Symphony Orchestra. He was also the Executive Director of the Charles Ives Center for the Arts in Connecticut, Performing Arts Director for the Arvada Center in Colorado and Orchestra Manager of the National Repertory Orchestra.

Mitch has served on the faculties of the University of Wisconsin-Madison, University of Denver, University of Colorado at Denver and Goucher College in Baltimore. He holds a Bachelor of Music degree (Cum

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Laude) from the Philadelphia College of Performing Arts and a Master of Music degree from the University of Wisconsin-Madison, where he also attended the School of Law.

Beginning his career as a musician, Mitch performed with the Philadelphia Orchestra, Pittsburgh Symphony, Minnesota Orchestra, Milwaukee Symphony, Denver Symphony and Central City Opera.

**Emily Anne Gibson, Center Theatre Group / Shakespeare Orange County, Orange**

Emily Anne Gibson is a young arts professional working in Los Angeles and Orange Counties. She currently serves as Center Theatre Group's Institutional Advancement & Research Associate, part of the Foundation and Government Support grant-writing team. Emily is also the Development Officer at Shakespeare Orange County and the co-founder and Managing & Literary Director of Orange County's Talk Back Theatre, a staged reading forum designed to raise new and underrepresented voices and inspire conversation about today's most pressing issues. Emily served on the 2015-2016 California Arts Council Local Impact peer review panel and has over three years of experience writing, reading, editing, and evaluating grant proposals. A theatre-maker herself, Emily has a passion for arts accessibility and the importance of art as a social catalyst in a time of political, social, and environmental uncertainty.

**Ola Gilkey, ArtConfetti, Los Angeles**

Ola is an artist who has taken the unconventional path to creating and discovering art. Finding and pursuing her passion for art later in life, she connected to my yearning and attraction to the beauty of things; unusual, interesting, eclectic and whimsical wherever it emerges by painting or drawing it. Taking various community college courses, referencing art books and connecting to the world around me; she has been drawing, creating watercolor paintings and writing for the last 10 years. She understands the need and creative learning path one makes to still create art beyond their ability to afford formal training. She is also drawn to and participate in many community and charity art projects, i.e. float building, headdress making, quilting, children's art classes and set building. Working on teams and alone to speak the artistic language of the community while supporting and encouraging the art in all of us, is rewarding to Ola and she believes necessary to tell the story of the neighbors in their community. Growing up in the San Fernando Valley, she has always experienced and enjoyed diversity in people, art, food and culture. Being on the Art Council would be another extension of that artistic journey.

**Lyn Goldfarb, OUR L.A., Los Angeles**

Lyn Goldfarb is an Oscar-nominated and award-winning independent filmmaker specializing in historical and social issue documentaries. She has produced 19 documentaries which were broadcast on PBS, including two major films on Los Angeles: Bridging the Divide: Tom Bradley and the Politics of Race and The New Los Angeles. Goldfarb's documentaries and series include: With Babies and Banners; California and the American Dream; Japan: Memoirs of a Secret Empire; The Roman Empire in the First Century; The Great War, The Great Depression and People in Motion. Her awards and festivals include: two Emmy Awards; a George Foster Peabody Award; two du-Pont Columbia Awards; a Golden Mike; a CINE Golden Eagle; four Bronze Tellys; a Blue Ribbon and Emily Grand Prize, American Film Festival; Los Angeles Film Festival; Nosotros American Latino Film Festival and the Pan African Film Festival.

Goldfarb produces short documentaries for museums, exhibitions and community organizations, including: the J. Paul Getty Museum, LA Pavilion at the Guadalajara International Book Fair, LAANE, UNITE HERE Local 11 and LA County Federation of Labor. She is a 2017 Activate Cultural Policy Fellow

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for Arts for LA. She was selected to be a film expert representing the United States abroad by the American Film Showcase.

**Lorraine Gonzalez, Musical Mayhem Productions, Sacramento**

Lorraine Gonzalez's qualifications for this panel are twofold: first, in her daytime job, she scopes, writes, scores, and administers \$160 million annually in funding for clean energy research. This aspect of her job has taught her about what details are necessary for each section of a grant and how to score a grant proposal. Second, she is a parent of one teenager and one adult, both of whom have been active in the Performing Arts arenas their whole lives. Lorraine has watched and helped behind the scenes for countless theater, jazz, choir, cabaret, and dance showcases and performances. Currently, she has the opportunity to assist one of our local theater companies to search for and apply for grant funding opportunities, which has brought her in to the other side of the grant application process, using her knowledge of the grantmaking process to navigate through grant funding applications.

**David Gordon, The Arts Council of Kern, Kern**

David is a third generation Kern County native who grew up south of Bakersfield attending Lakeside School in the middle of cotton fields and reservoirs before graduating from Bakersfield High School. Gordon earned his BA in Applied Arts and Design from San Diego State University and then his Masters in Landscape Architecture and Horticulture Science and Painting from North Carolina State University. Gordon was the Arts in Corrections Program Coordinator for The Arts Council of Kern, before later becoming the Assistant Director of the Bakersfield Museum of Art for twelve years before being hired as the Executive Director of the Arts Council of Kern. Besides his nonprofit arts experience, David has been designing residential and public landscapes throughout the State for twenty years. He is a permanent figure in the public art scene in Bakersfield who is also a landscape painter and has had numerous painting exhibitions. He has been a regular on a variety of radio programs, co-hosted membership drives for Valley Public Broadcasting. Gordon lives in east Bakersfield with his husband and four dogs.

**Wiatt Grant, EPACENTER ARTS, San Mateo**

A long time East Palo Alto resident and teacher, Wiatt has dedicated his life to serving youth, specifically those with greater barriers towards reaching success. After co-creating a music program in East Palo Alto 12 years ago, Wiatt acquired a Master's Degree in Special Education in order to provide access to learning and the arts for some of the most underserved. Wiatt continues to lead seminars and trainings on interventions and best practices for students with severe learning challenges and offers pro-bono support for parents and teachers around the Bay Area. Also an accomplished jazz saxophonist, Wiatt holds a BA in jazz performance and ethnomusicology and has toured throughout the country, Europe, and Asia. The opportunity to serve at EPACENTER is a clear convergence of the many paths Wiatt has walked. He is overjoyed to support youth and artists with the creation of programs that are engaging and empowering, deepening the community's sense of culture, contribution, and purpose.

**Carolyn Grant, NAMM Museum of Making Music, San Diego**

Carolyn Grant was born in Washington D.C. and spent her childhood on the east and west coasts of the United States as well as overseas. Following the death of her father, a decorated U.S. Marine, she moved to her mother's home country of Guatemala where she witnessed her mother build a career as a renowned archaeologist and professor. Grant was a key player in ensuring the future of her family's

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Spanish colonial home, helping to organize the donation of the home to the Universidad Francisco Marroquin for use as an educational center.

After returning to the U.S., Ms. Grant excelled in academia earning the honor of Phi Beta Kappa. Soon after moving to San Diego she found her ideal employment at the NAMM MUSEUM of Making Music in Carlsbad, where she combines her administrative, creative and communication skills. Since 2001, she has overseen the curation of numerous one-of-a-kind special exhibitions, developed highly-regarded museum programming for youth and adults, presented innovative concert series and participated in meaningful partnerships. She is committed to providing access to the museum and its programming to people of all ages and economic status and to celebrating diverse cultures as well as human oneness through musical expression.

**Ilana Gustafson, Natural History Museum of L.A. County, Los Angeles**

Ilana Gustafson is a leader in arts integration educational programming. As Manager of Performing Arts at the Natural History Museum of Los Angeles County, she leads a team that creates theater programs that highlight museum content. A pillar of the Performing Arts program at NHM, Dinosaur Encounters, was recently awarded a grant from the Los Angeles Department of Cultural Affairs. She has taught arts integration techniques to Los Angeles Unified teachers and students and worked as a special education substitute teacher in LAUSD. She is an advisor on a recently awarded NSF grant to create a game that teaches evolution to students. She has co-presented at the California Associations of Museums conference and International Museum Theater Alliance conference on the use of performing arts as an educational tool in the museum context. She is a Cultural Policy Fellow in the Arts for LA ACTIVATE program, is a member of the Leadership Team for the Empowerment Congress Arts and Culture Committee for the Los Angeles County's Second Supervisorial District, and is on the board of the International Museum Theater Alliance. She is co-founder of theater companies ARTEL, Studio Zanni, and Duckbits, with which she has written and performed several original productions.

**Summer Guthery, JOAN, Los Angeles**

Summer Guthery is a writer and curator based in NYC and Los Angeles, CA. Currently she is an Assistant Curator with Performa13 and Curator-In-Residence at Disjecta Art Space in Portland, Oregon. In the Spring of 2014, she will join nonprofit arts center LA><ART as Curator-at-Large. Guthery holds a Masters degree from Bard College's Center for Curatorial Study and teaches and is faculty at the School of Visual Arts, Visual Critical Studies program. From 2009-12 she founded and programmed The Chrysler Series and The Canal Series, an independent program of artist projects featuring Dexter Sinister, Keren Cytter, Liz Magic Laser, Will Holder, Michael Portnoy, Deville Cohen, John Smith and Thom Anderson among others. Her other curatorial projects have been shown at Artists Space, LAXART, the Hessel Museum, the Time Based Art Festival, UTurn Quadrennial, Pierogi Gallery and Vox Populi among many others. In 2008, she cofounded the online exhibition space, WhyAndWherefore.com, which is now archived with Rhizome. Her writing has been featured in ArtForum, Frieze, Art Review, Pastellegram, NY Arts and Performa Magazine among other publications.

**Melissa Gutierrez, Bukwild, Sacramento**

If you paid attention to the 2006 Alameda County Fair youth art section, you'll recognize my name from the "Best Watercolor" category, where I won \$100 and a big blue ribbon. If you missed that, you might have caught my chalk art at a local festival or biergarten recently. Between these appearances, though, I

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was busy -- studying Picasso, Miro, Gaudi, Dali, and El Greco in Spain as part of my college art minor; or getting my MFA in fiction at the University Arizona; or teaching kids how to draw and paint and turn what they thought were mistakes at first into awesome new parts of their drawings at Kidzart, an after-school arts program franchise and my side gig throughout my studies. Today, I work as a copywriter for Bukwild, a digital media agency rooted in Sacramento that operates on an international level when it comes to narrative strategy and art direction. I've just completed prerequisites for a Masters in Art Therapy, aiming to begin that program this fall -- because I believe that instead of a studio, I've got a community (online and in town) where we talk and create and express to make change in ourselves and our world.

**Kathleen Hamilton, No affiliated, San Diego**

For more than 25 years, I applied my graphic arts and museum education degrees to sharing art with children and families. At the Springfield Children's Museum in Illinois in the 1990s, we offered the arts through exploratory exhibits, check-out arts kits, and family poetry and music nights. As Director of Education at the Museum of Man in San Diego, the artistic expressions of peoples around the world were my focus. My recent work as an Art Program Specialist with the Boys and Girls Club of Oceanside offers children of all ages and abilities the joy of world arts and--hopefully--a desire to include art in their lives, with support of the arts through lifelong learning.

**Andrea Hansen, Kern Dance Alliance, Kern**

Andrea Hansen is from Bakersfield, California, where she began training with the Royal Academy of Dance at age seven. Andrea received her B.A. in Dance and Political Science from Mercyhurst University and M.F.A. at the University of Arizona in Choreography. She has trained at the American Ballet Theatre, the San Francisco Conservatory of Dance, and the Royal Academy of Dance Summer Intensives. Andrea has served on the board of the Arizona Dance Education Organization, worked as a lobbyist for the Americans for the Arts on Capitol Hill in Washington, DC and has served as a Grant Proposal Reviewer for the Arizona Commission on the Arts. Andrea previously worked as Development Associate and Performing Arts Coordinator for the Scottsdale Center for the Performing Art and the Scottsdale Cultural Council in Arizona. Andrea has taught in higher education for over ten years and most recently held the position of Dance Program Director at Glendale Community College. Upon moving back to her hometown in 2013, Andrea now teaches regularly at Poise Pilates + Barre, serves on the board of the Bakersfield Fox Theater Foundation and is an active member with the California Dance Education Association. Andrea is the founder and President of Kern Dance Alliance, Kern County's only nonprofit dance advocacy organization, and choreographs for California State University, Bakersfield. Andrea is passionate about making the arts more accessible in her community and actively plays a role the creation of arts opportunities in Kern County.

**Tatiana Harrison, Santa Rosa Junior College, Sonoma**

I believe that my diverse work experience has been very relevant to arts and cultural communities. For example, for three years, I worked in Latin America as a radio correspondent for National Public Radio, Public Radio International and Pacifica networks. I believe there is little that teaches you as much about communities as much as a correspondent job, weave words to try and reach across cultures. I then directed a youth radio program at our local NPR station KRCB, where my job was teaching youth to express their opinions and emotions in words for an audience whose experiences were often far-removed from their own. For four years I taught writing and listening workshops, and created show scripts around tough topics such as gang violence, immigration and identity. Many of these can be found at

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[https://www.prx.org/group\\_accounts/8616-krcbvoiceofyouth](https://www.prx.org/group_accounts/8616-krcbvoiceofyouth), including the powerful This I Believe essay for NPR: <http://thisibelieve.org/essay/21255/>.

**Jennifer Henning, City of Palm Springs, CA, Riverside**

Jennifer Henning is the Public Arts and Special Projects Coordinator for the City of Palm Springs. As part of the Community and Economic Development Department she administers the Art in Public Places Program and serves as Staff Liaison for the Public Arts Commission. She has also served as a Liaison to the City's Sustainability Commission integrating art into the programming. Prior to joining the City in 2006 she worked for the Palm Springs Art Museum as the Artists and Education Council Liaison. For the last 15 years she has been involved in the arts; working with galleries, artists and museums. In 2013, Jennifer was one of three American panelists invited and awarded a Fulbright Grant to participate in a conference sponsored by the U.S. State Department and Consulate General of Yekaterinburg, Russia to speak about the importance of the arts in communities. She is a member of Public Art Coalition, Southern California; a Public Art Consultant; and volunteers for local arts organizations in the Coachella Valley, High Desert/Joshua Tree Region.

Ms. Henning obtained dual Masters Degrees from U.S.C. in Urban Planning, focusing on Economic Development and Public Art Studies and holds a B.A. from U.C., Davis, in Art History.

**Bethany Herron, A.C.T. (p/t) & Crowded Fire (f/t), San Francisco**

Bethany Herron is an Oakland writer and arts administrator who has worked in Bay Area theaters for the past five years. After studying theater and English literature at San Francisco State, her career took a few strange turns – from driving a freight train to administering shots to kittens – but her passion for storytelling always brought her back to the performing arts. Most recently, Bethany has served as the Associate Director of Development at American Conservatory Theater and Institutional Grants Manager at Berkeley Repertory Theatre. In these roles, her communication skills came to the forefront while she also discovered a talent for analytical approaches to program development and impact reporting. Prior to these roles, she oversaw comprehensive marketing and fundraising campaigns at Environmental Traveling Companions, and balanced the books at a small East Bay publishing house.

**John Highkin, Fern Street Community Arts (aka, Fern Street Circus), San Diego**

John Highkin has over thirty years in art – as musician, circus impresario, theater director, and administrator. He co-founded Fern Street Circus in 1990 with his wife Cindy Zimmerman, a visual artist and educator, building San Diego's first theatrical and social circus into what The Reader called, "a San Diego treasure." In 2003, Highkin left Fern Street Circus, subsequently working as Executive Director of Salina Arts & Humanities, a department of the municipal government of Salina, KS, and as Executive Director of Young Audiences of San Diego, an arts education nonprofit and affiliate of a national network. In 2014, Highkin and Zimmerman returned to revive and reimagine Fern Street Circus, creating new educational and performance programs. Highkin has oversaw a public/private grants process at Salina Arts & Humanities, and served on grants panels for the California Arts Council, Kansas Arts Commission, and cities of San Diego, Carlsbad, and Encinitas. He holds an M.A. from Cambridge University and a B.A. from UCLA, both in English literature; Highkin taught university-level literature at three institutions including University of San Diego. He released his first musical CD, "Heart of a Clown," in 2013.

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**Cherie Hill, Luna Dance Institute, Alameda**

Cherie Hill is a teaching artist at Luna Dance Institute and is “Chief of Staff”, and communications and human resources manager. She is a longtime lover of dance and has taught dance to children in the Bay Area since 2005. Cherie received her B.A. in dance and performance studies from UC Berkeley where she performed with Bay Area Repertory Dance Company, was a McNair and Hass Scholar, and recipient of the Eisner Award and Stronach Baccalaureate Prize. She has published dance research in “Gender Forum”, “In Dance”, the “Sacred Dance Guild Journal”, and “Dance Education in Practice”, has presented at international conferences including the International Association of Black Dance Conference and the International Conference on Arts and Humanities. Her dance teaching project, “Creative Movement and the African Aesthetic” has been presented at the NDEO in Miami and Berkeley, and at Dance TAG Philadelphia. Cherie holds an M.F.A. in dance from the University of Colorado Boulder and graduate certificates in Somatics and Women and Gender Studies.

**Katy Hilton, Center Theatre Group, Los Angeles**

Katy Hilton has worked in the nonprofit arts sector as an arts administrator, development professional and theatre artist since moving to California in 2003. She held a number of administrative and fundraising positions while working in the nonprofit arts sector in the Bay Area, including serving as the Senior Development Associate at Quinn Associates, with the performing arts community, specifically focused on the field of new play development, and was the recipient of a Theatre Bay Area CA\$H Grant in 2008. She has served on numerous panels and engaged in community-wide advocacy projects in the arts in both the Bay Area and Los Angeles. In Los Angeles she has worked as a development consultant with the Pasadena Arts Council and the Hollywood Fringe Festival, and currently serves on the Board of LA Stage Alliance. She previously managed the state-wide Investing in Artists grants program and the Los Angeles County-based ARC (Artists’ Resource for Completion) grants program at the Center for Cultural Innovation. She joined the staff at Center Theatre Group in 2013 and currently serves as the Associate Director of Foundation and Government Support.

**Roy Hirabayashi, independent, Santa Clara**

Co-founded San Jose Taiko in 1973. Served as artistic and/or executive director until 2011. Served on several grant panels with CAC and many regional arts funding institutions. 2011 NEA National Heritage Fellow.

**Jana Mackie Holsenback, Museum of Contemporary Art San Diego, San Diego**

Jana Mackie Holsenback is the Institutional Giving Manager for the Museum of Contemporary Art San Diego (MCASD). She is responsible for funding requests to government, foundation, and corporate sources, and manages grant research, planning, compliance, reporting, and stewardship. Jana takes an active role in government advocacy and represents MCASD within local arts advocacy networks. She also served as the San Diego Regional Coordinator for the California Networks for Collaboration initiative of the California Association of Museums from 2015-2016. Prior to joining the team at MCASD, Jana was the Associate Director of Development for the Museum of Photographic Arts from 2008-2015. Jana also served as a Program Director for YMCA Youth and Family Services from 2000-2007. She holds a Master’s Degree in Social Work from the University of Michigan and a BA in Political Science from Miami University.

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**Allison Holton, Center for the Arts Eagle Rock, Geena Davis Institute on Gender in Media, Center for Council, Los Angeles**

I am a passionate believer in the infinite magic, power, and importance of the arts and have dedicated my 15-year-career to making the world a more artistically vibrant place. I began by working for the Chicago Cultural Center Foundation (part of the Chicago Department of Cultural Affairs). For eight years, I helped organize, promote, and fundraise for major multidisciplinary arts programs, including the Chicago World Music Festival, Chicago Summerdance, and concerts, exhibitions, and installations in Millennium Park.

Next, while attending grad school at the University of Illinois at Chicago, I worked for the University Library overseeing a project to establish the Chicago Collections Consortium, an organization increasing access to the archives of 11 Chicago-area museums and universities. In 2013, I moved to LA and began working as a development officer at the Southern California Institute of Architecture, where I developed, funded, and executed design programs including the 2014 Mayors' Institute on City Design Western Session.

I now work as a freelance consultant and grant writer for Center for the Arts Eagle Rock and the Geena Davis Institute on Gender in Media. I'm also the part-time Director of Development for Center for Council, an organization using storytelling to build community.

**Emily Hopkins, Side Street Projects, Los Angeles**

Emily Hopkins is an artist, curator, and the executive director of Side Street Projects. Emily works to develop sustainable, community-based systems that connect working artists directly to communities. She is committed to hands-on, standards-based art programs for K-12 that appeal to multiple intelligences and incorporates into core curriculum. Emily started out as a teaching artist at Side Street in 2002, and has served in the roles of education manager, director of programs, curator, and ultimately executive director. She speaks regularly at conferences and universities about Placemaking, Community Art, and Art Education integration. Emily reviews "Artist as Activist" grants for the Robert Rauschenberg Foundation, and nominates artists to apply for the Joan Mitchell foundation's emerging artist fellowship. Emily serves on the art curriculum advisory committee for the Pasadena Unified School District (DAT CAT), and the advisory board for the Arts Entertainment and Media Academy at John Muir High school. She is the founding Vice President of her Neighborhood Association. Emily has a BFA & MA from CalArts and lives and works in Pasadena.

**Shannon Huang, Ryman Arts, Los Angeles**

Shannon Huang has a background in development and special events, Shannon has worked in the nonprofit sector with organizations including The Greater Pittsburgh Arts Council, Jacob's Pillow Dance Festival, America SCORES LA, and the Orange County Museum of Art and has worked for Ryman Arts since 2014. Shannon earned her Master of Arts Management degree from Carnegie Mellon University and a BA in Humanities and Arts from UC Irvine.

**Carissa Ibert, Cutting Ball Theater, San Francisco**

Carissa Ibert served as Executive Assistant to the Provost & Dean at the San Francisco Conservatory of Music prior to joining Cutting Ball Theater as General Manager. A San Francisco native, Carissa has been involved in theater for more than a decade. She received her MLitt in Dramaturgy and Playwriting from the University of Glasgow in Scotland and holds a BA in Anthropology from UC Santa Cruz. Carissa

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began her relationship with the Cutting Ball Theater in 2013 as the Dramaturgy Fellow. She also worked as Dramaturg on *Antigone* in the 2015-2016 season as well as *Life is a Dream* in the 2016-2017 season.

**Shae Iwasaki, Palo Alto Art Center, Santa Clara**

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

**Joan Jasper, San Francisco public library, San Francisco**

I manage exhibits at the San Francisco Public Library. We host exhibits that are artistic, humanities and environmental related. I also manage public programs so I host authors, filmmakers and artists at the SFPL. I have been doing this for 16 years. Prior to this I worked for the California Exhibitions Resources Alliance (CERA) now called Exhibit Envoy travelling art and humanities based exhibits in California, mostly in the Central Valley. I also worked at the California Council for the Humanities managing a very small grants program

**Justin, San Diego Opera, San Diego**

Thank you for considering my application. I have ten years of experience in arts and community development fundraising as a grant writer and events manager. My first positions in fundraising were in New York City with OPERA America and The Synergos Institute (an international development organization). After ten years in New York, I moved to San Diego in 2013 and worked as a development coordinator for the Jacobs Center for Neighborhood Innovation. JCNI is a community development nonprofit located in Southeast San Diego, one of the city's most underserved areas. I managed several city, county, state, and federal grants for their arts and environmental restoration programs. I joined San Diego Opera as Associate Director, Institutional Grants, in Fall 2016, where I write and manage foundation and government grants for our Main Stage and Detour series productions and for our arts education and community engagement programs. I attained a B.A. in Classical Piano Performance from Manhattanville College, a liberal arts school in Purchase, New York. I have performed occasionally as an accompanist and also play guitar, drums, and bass. I enjoy international travel and make trips to Baja whenever I can.

**Linda Kallas, CTA, NEA,, San Diego**

I have taught visual art to ages 2-adult over the past 25 years. I recently retired from teaching art and drama at the middle school level for 17 years. I have worked with all types of cultural diversity in a school setting and outside of the school setting. I have received several teaching awards over the years. I continue to work in the field as a volunteer at various community events providing art opportunities at

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these events. I have an AA in Early Childhood Education. I have a BA in Visual Performing Arts and a BA in Liberal Studies. I have a MA in Education. I have volunteered at the Oceanside Museum of Art as an Arts Educator for summer camps and museum visits for 5th graders. I am currently working with a nonprofit arts company called Studio ACE to continue providing arts to the community. I have provided workshops with adults for the healing impact of art. Everyone deserves a chance to experience the arts.

**Genevieve Kaplan, Various, Los Angeles**

Genevieve Kaplan is the author of *In the ice house* (Red Hen Press), winner of the A Room of Her Own Foundation's poetry publication prize, and three chapbooks. Genevieve earned her MFA in Poetry from the Iowa Writer's Workshop and her PhD in Literature & Creative Writing from USC. She lives in southern California where she coordinates the \$100,000/\$10,000 Kingsley and Kate Tufts Poetry Awards at Claremont Graduate University, teaches writing courses at local universities and in the community, and publishes contemporary translations of poetry and prose through Toad Press.

**Scott Kenison, Livermore Valley Performing Arts Center, Alameda**

Mr. Kenison has over 30 years working in almost every aspect of theatre operations and production. During his tenure at the Atlas Performing Arts Center, Kenison played a key role in developing and renovating the 58,000 square foot facility, making the community-based center the cornerstone of the thriving H Street NE arts and entertainment district of Washington D.C. He was successful at increasing visibility for the arts in the region, building a diverse audience base through a highly-acclaimed arts festival, a summer film series, stagecraft training and apprenticeship programs, and arts enrichment opportunities for young people. These and other efforts helped fulfill Atlas' mission to be an affordable venue for local professional, as well as fledgling arts groups. Kenison's broad background includes all facets of the performing arts, from operations management, fundraising, and marketing, to producing and stage direction. Prior to joining Atlas, Kenison served as a management consultant for the Washington Savoyards, DC's professional musical theater company, and oversaw ticket operations and audience services for Studio Theater in Washington D.C. and for Edwards and Edwards in New York City. He is a past member of the board of directors for Theater Alliance. He currently serves as Vice Chair of Visit Tri Valley.

**Karen Kiss, Venice Arts, Los Angeles**

Karen Kiss has experience in artistic, corporate, and nonprofit environments. Prior to joining Venice Arts in 2012, she served as the Managing Director of Reading to Kids. Before that, she spent seven years with Inside Out Community Arts, first as Development Director, then Managing Director. During her tenure she raised over \$3 million in Foundation, Government, and Corporate grants, and the organization's budget doubled from \$400K to over \$800K. Karen produced the award winning documentary film *Last Call at Maud's*, the Independent Television Service's *Pride Divide* (with funds from the Corporation for Public Broadcasting) and a film festival short *Xmas Past*. She was the Research and Training Director for Lettuce Amuse U's Corporate Division, where she wrote training programs and worked with professional comedians who delivered them to clients which included Vons, Disneyland, Pennzoil, Amtrak among others. Karen spent several years working with corporate communications at the investment banking firm Dresdner, Kleinwort, Wasserstein (formerly Wasserstein Perella). She earned her Master's degree at San Francisco State University.

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**Karen Kitchel, Independent, Ventura**

I am an independent fine artist maintaining a private studio in downtown Ventura. I have been an exhibiting painter for over 35 years in commercial, nonprofit, and museum venues nationally and internationally. I have an MFA from Claremont Graduate University, and am in the permanent collection of eight major museums, including the Palm Springs Art Museum. My paintings are currently represented by Gerald Peters Gallery in Santa Fe, and Robischon Gallery in Denver. I have served as a visual arts panelist on multiple significant selection committees, including the state arts councils for Montana, Nevada, Idaho, and the Ucross Foundation in Wyoming. I have previously been a recipient of arts council grants from the states of California and Montana.

**Barbara Klare, Independent, Marin**

Barbara Bryn Klare is a San Francisco Bay Area artist who works primarily with textiles, objects, and works on paper. Her work has been exhibited nationally and internationally, including San Francisco, Los Angeles, Brooklyn, S Korea, Canada and the UK. She has been an Artist-in-Residence at Cambridge (UK) Sustainability Residency and the Icelandic Textile Centre in NW Iceland. Her work has been written up in Culturestr/ke Magazine and Breast Cancer Resource Center online, and her essay on art and stillness will be in the upcoming Quiet monolith from inkCONCRETE Press.

Ms Klare received her BA in geology and studio art/art history from Oberlin College, where she worked in the Allen Art Museum conservation lab. In the 90s, she worked as a freelance textile and surface designer in SF and LA. She is an MA in Fine Art candidate at University for the Creative Arts/Open College of the Arts in Barnsley, UK.

Ms Klare is curator for the online modernboro collection of ragged, tattered and patched pieces and is a Founding Member of Textile Arts LA.

**Roger Klein, Arts Professional, Sacramento**

Uniquely qualified in all aspects in the contemporary art worlds. I have curated, staged and overseen the public relations, marketing and promotion of multi-million dollar grossing shows in Los Angeles, New York City and London. I have been involved in the planning, marketing and promotion of a number of major museum exhibitions including The Museum Of Modern Art in New York City and The National Portrait Gallery in London. I've lead teams of art PR executives, sales people, advertising and tech staff. Given lectures on the changing contemporary art world at both the Sothebys Institute in London and New York City. I have been interviewed by The Art Newspaper, Forbes, The BBC, SkyNews, New York Post/Page Six and The Sunday Times amongst others.

Additionally, I have recently acted as exhibition director for the Wide Open Walls mural festival currently taking place in the city of Sacramento and live in the famed arts community, the Warehouse Artist Lofts in Midtown Sacramento.

**Giuliano Kornberg, Sacramento Philharmonic & Opera, Sacramento**

Giuliano Kornberg is the Development Manager for the Sacramento Philharmonic & Opera, where he assists in major donor cultivation, writes grants, coordinates direct mail, telefunding, and online campaigns, plans major fundraising and stewardship events, works with corporate sponsors on partnerships, and ensures that fundraising metrics are up to date. Giuliano previously worked for the San

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Jose Chamber Orchestra, helping to implement a free community concert program, and the San Francisco Opera, customizing their back-end database and artist contracting procedures. While an undergraduate and graduate student at Stanford, Giuliano worked in marketing, production, stage management, and event planning jobs with Stanford Live, the Stanford Arts Institute, and the Stanford Music Department, and performed with the Symphony Orchestra, Wind Ensemble, Percussion Ensemble, and New Ensemble. Giuliano received a Robert M. Golden Award for Excellence in the Humanities and Creative Arts, the Carolyn Applebaum Award for Selfless Musical Service and Entrepreneurial Excellence, and a Stanford Award of Excellence for his role in promoting the arts and music at Stanford. Giuliano teaches private music lessons and runs the Inderkum High School Percussion Program, and performs with community groups in the Sacramento area such as the Folsom Symphony, Auburn Symphony, and the Sacramento Youth Symphony.

**Katherine Krucker, CEC/ Newport Beach Film Fest 2016 and 2017 Reviewer, Orange**

I started creating Art, drawing on the walls of our home, by taking a projector and projecting the picture on the wall, tracing that picture, then painting the colors in. I began drawing black and white pictures of faces, using a pencil for shading, without real art instruction in black and white drawing at the age of 10 onward. I did not have art instruction until my parents moved to Holland, Europe, where I took art studio class with Koo Stroo (deceased). In college, I was exposed to 2D, and 3D design and color. Whereby, I obtained a Teaching Credential in Art at CSULB and taught Art in Palm Springs Unified then in Clark County, NV. No matter where I lived I created art, whether the paintings were big abstracts, to small prints, or monoprints and then onto joining the NANOWRIMO and writing winning 2012, and 2013 under the pen name of KAT KEMM. I continue to create Art, through paintings, writings, and being a California classroom teacher.

**Kristianne Kurner, New Village Arts, San Diego**

Kristianne Kurner started New Village Arts in 2001 in her family's hometown of Carlsbad, California. She has led the company since that time, growing it from a small theatre company of dedicated artists to the cultural center of Carlsbad, with professional theatre, visual art studios and a robust education and outreach program. Trained as an actor and director, she has worked on every theatre production NVA has produced and often works in the schools with the education programs. Kristianne has directed such productions as *Awake & Sing!*, *The Weir*, *The Trip to Bountiful*, *Much Ado About Nothing*, *Summer and Smoke*, *The Santaland Diaries*, *Be Aggressive*, *Bulrusher*, *True West*, *Sailor's Song*, *The Waverly Gallery* and *A Lie of the Mind*. Her work has received numerous awards, including San Diego Theatre Critics Circle and KPBS Awards for Theatre Excellence. Kristianne has led the creation of numerous education and outreach programs, including *VERBITAS*: a documentary theatre program in local high schools; *MONDAY NIGHT LIVE!*: an improvisation class for teenagers with special needs; *MINDFUL THEATRE*: an improv class for seniors with Alzheimer's and dementia; and *TEATRO PUEBLO NUEVO*: an outreach program to our local bi-lingual community. Education: BFA Theatre, The College of William & Mary; MFA Acting, the Actors Studio/New School.

**Nicolasa Kuster, University of the Pacific/Stockton Symphony Orchestra, San Joaquin**

Nicolasa Kuster is Associate Professor of Bassoon at the University of the Pacific Conservatory of Music in Stockton, California. She balances her full-time teaching position with a rich orchestral, chamber, and solo performing life as well as work with the Meg Quigley Vivaldi Competition and Bassoon Symposium. She is Principal Bassoon of the Stockton Symphony and New Hampshire Music Festival Orchestras,

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Second Bassoon of the Monterey Symphony, and performs often with the San Francisco and San Diego Symphonies. Previous positions include the Wichita Symphony, the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, and the Virginia Symphony. Kuster spent six summer seasons performing and recording with the Spoleto Festival Orchestra in Italy and has enjoyed teaching and performing at many summer festivals and camps, including Anchorage Music Festival; Ameropa Chamber Music Festival in Prague, Czech Republic; Sequoia Chamber Music Workshop in Arcata, CA; the Marrowstone Festival in Bellingham, WA; and Pacific Music Camp at home in Stockton. Solo appearances with orchestra include performing Ellen Taaffe Zwilich's Bassoon Concerto on the opening Gala performance of the International Double Reed Society in 2013, Peter Schickele's Concerto for Bassoon and Orchestra with the Stockton Symphony in 2015, multiple-city tours of Kazakhstan, as well as televised performances in Italy and Panama.

**Amy Kweskin, Artsightful, Alameda**

Amy Kweskin is the founder of Artsightful: providing insights into the business of art through training, coaching and consulting. She specializes in streamlining business methodologies to create easily implementable action plans for artists, arts managers and board members to build thriving arts ventures and inspiring careers. Amy authored the Strategic Planning chapter in the Center for Cultural Innovation's Business of Art: An Artist's Guide to Profitable Self-Employment – second edition. Currently, she is in partnership with Intersection for the Arts to develop their Accelerator arts training curriculum to be presented at Mills College. Most recently she was a master trainer for The Launch Pad a 15-month arts cohort program providing training and coaching in Oakland. Since 2012 she has been an instructor for Saint Mary's Liberal Education for Arts Professionals (LEAP). Amy was a full time faculty member at The Art Institute of California – San Francisco teaching the business of art where she continues as an adjunct faculty. In 2008 she became a Founding Member of www.C2Arts.com: Consultants and Coaches for the Arts, of which she is currently the Chair. Amy earned her Master's in Arts Administration from Golden Gate University and Bachelors' degrees in Cinema/Photography and English from Ithaca College.

**Mechelle LaChaux, BleuJazzTheatre, Alameda**

I have worked on stage and behind the stage in music, theater, dance, design and in all aspects of including community to professional. My foundation began as a child in church and expanded with my formal education. I have studied at The California College of Arts & Crafts, Peralta Community Colleges, and Compton College. I have a vast body of works from plays, musicals, television and film.

**Stephanie Lafortune, artist, Butte**

I have been a working artist for over 30 years. I have been affiliated with art/cultural communities in Sacramento, Butte and Siskiyou counties. I was born and raised in southern California but lived in northern California as an adult. I was a social worker and in that practice had the privilege of working with hospice patients and families, developmentally disabled clients, veterans, crisis survivors and for a number of years traveled to military bases around the world supporting military service members and their families. I am deeply aware of the needs of urban and rural art/cultural communities. I am dedicated to educating communities about the economic advantages of supporting local artists and by building arts communities that attract artists from other areas.

**Joshua R. Lamont, The Actors' Gang, Los Angeles**

A transplant from the Washington D.C metropolitan area, Joshua started his career in arts studying at the

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University of Maryland, College Park. While there he worked under such artists as Walter Dallas, Scot Reese and Leigh Smiley. After graduating, he worked with Jennifer Nelson and the African Continuum Theater Company in DC and Blair Thomas Puppet Company in collaboration with the Chicago Symphony Orchestra in Chicago. After moving to Los Angeles, he worked with such theater companies as Cornerstone Theater, Company of Angels, CASA 0101 and the Robey Theater Company. He is currently a member of The Actors' Gang in Culver City and also serving as Development Manager. He has performed in three countries and hopes to add more stamps to his passport!

As an artist, Joshua's focus combines ritual, performance and spiritual practices to create character. His interest in ensemble creation has led him to work in collaboration with formerly and current justice-involved individuals, the Deaf, US service men and women, juvenile offenders, homeless individuals, lawyers, and policymakers.

**Diane Lane, Get Lit-Words Ignite, Los Angeles**

Diane Luby Lane is the founder and executive director of Get Lit–Words Ignite. An education luminary, she is transforming the landscape of teen literacy by empowering new generations in literature, self-expression, and performing arts. She is also the founder of the Get Lit Players, an award-winning classic teen poetry troupe that has collaborated with the United Nations, Dove, and Women in the World, and toured at the Kennedy Center, Lincoln Center, and the White House, and more, igniting communities across the globe with art and social consciousness. Lane is also the founding producer of Get Lit's Classic Slam, the largest youth classic poetry festival in the world. Lane's Lit Kit, a standards based, in-school curriculum, has been adopted by schools throughout the U.S. and internationally. She is the author of Words of Women (Samuel French) as well as the playwright and star of the critically acclaimed one-woman show Deep Sea Diving (also known as Born Feet First) which toured with iconic Chicano poet and author Jimmy Santiago Baca. Lane is a graduate of the Annenberg Foundation's Alchemy + Leadership Program, a TedX speaker, a Southern California Leadership Network Fellow, a member of Mayor Eric Garcetti's Poet Laureate Committee, and a recipient of the Presidential Lifetime Service Award.

**John Lawler, ArTES Magnet HS (LAUSD), Los Angeles**

John Lawler has had a lengthy career in the arts. He is an award-winning director and writer, with stage, opera, film, and television projects in New York, Los Angeles, London, Munich, and elsewhere. He's worked at Sundance, the Eugene O'Neill Center, and the Williamstown Theatre Festival alongside the top artists in the field, including Phillip Seymour Hoffman, Paul Giamatti, and many others. As a writer, he has developed scripts for Sony Pictures, Disney, and NBC, and has won multiple awards, including two first-place prizes at the Austin Film Festival. He was the founder and artistic director of Annex Theatre in Seattle, now in its 30th year.

In 2011, Mr. Lawler opened ArTES, an inner city public school offering a first-class academic education to prepare underserved students for college, and rigorous training in the arts to teach them 21st century skills. In 2015, ArTES Magnet was named a California Gold Ribbon School, and has also been recognized by the Arts Schools Network as a national Exemplary Arts School. In 2016, Mr. Lawler was honored as the Administrator of the Year for Los Angeles Unified School District. Working with CalArts and the Huntington Library, he co-founded the Arts Consortium, a nonprofit organization that facilitates deep partnerships between arts institutions and schools. As a leader in arts education, he has

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encouraged an atmosphere of innovation, creativity, and visionary thinking, and sees the school as an incubator of ideas addressing learning and education reform.

**Samantha Lê, San Luis Obispo**

Born in Sadec, Vietnam in the aftermath of war, Samantha Lê immigrated to San Francisco when she was nine. She now lives amongst the foothills and vineyards of California's central coast where she writes, paints and reinvents old, family recipes. A recipient of the James D. Phelan Literary Award and the Donor Circle for the Arts Grant, Lê holds an MFA in Creative Writing from San José State University. Her publications include *Corridors* (2001) and *Little Sister Left Behind* (2007). Her poetry has appeared in *Borderlands: Texas Poetry Review*, *Hypertrophic Literary*, *Reed Magazine*, *Two Thirds North* and other fine literary journals.

**Cody Lee, Laguna Art Museum, Orange**

Cody Lee is experienced in museum communications and development, and is the Director of Communications for Laguna Art Museum. He previously held positions with the Bowers Museum, Segerstrom Center for the Arts, Long Beach Museum of Art, and Utah Museum of Fine Arts. He has also served as a volunteer or panelist for the American Alliance of Museums, California Association of Museums, Johns Hopkins University, and other arts organizations. Cody has a BA in Art History from the University of Utah and a MA in Museum Studies from Johns Hopkins University.

**Mona Lind, Artlife, Los Angeles**

In my work, I contrast shape and color to reference my connection and experience of nature as a youth growing up in Ludvika, Sweden. The memories of light and shadow playing on the leaves of the birch and beech trees and glimmering reflections of the surrounding waters emerge from my subconscious to create a dialog of pattern steeped in symbolism has influenced my perspective of art making.

Mona's exposure to art began at the age of eighteen when she moved to Switzerland, where by chance she met and went to work for the sculptor, Albert Rouiller and his wife Monique. During Albert's exhibitions Mona met many notable artists. These early influences led to immersive studies in art in her home land of Sweden, on the island of Capri, North Adams, Ma. and Northern and Southern California where she now resides.

**David Livianu, Ridgecrest Charter School, Kern**

Born in Romania, grew up in Brooklyn, New York; studied piano, composition at the Juilliard School, Master's degree. Published over 55 music manuals, and provide for free use to needy communities and educators around the world through [www.youtube.com/iLearnMusic4Free](http://www.youtube.com/iLearnMusic4Free) I worked on several music education projects with UNICEF, with the belief that "Every Child Has The Right To Music Education."

**Heather Llewellyn, Michael Llewellyn Photography, Nevada**

Since 1997, I have been the Producer, Studio Manager and Co-Owner of Michael Llewellyn Photography, which specializes in Photo-Illustration and Environmental Portraiture for the national editorial, advertising and entertainment markets. Our clients include Time, Fortune, Esquire, Outside, Gatorade, Frito-Lay, Mondavi Wineries, Sony Entertainment, BMG Entertainment, etc. In 2015, Nevada County Arts Council commissioned us to implement their two-year project/exhibition *Image Nation*, working to bring the voices of Veterans to our broader community. We are now developing and seeking funding for projects that

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combine photography, multi-media curating and exhibition for our local and regional community. I am also developing a grant research and writing cycle in pursuit of those goals.

In addition to my work with Michael Llewellyn Photography, in 2001, with four others, I founded the nonprofit trade organization StockArtistsAlliance to support Stock photographers in navigating the rapid changes technology brought to the photography industry. From 2000 to 2008 I guest lectured at Pasadena's Art Center College of Design in Establishing an Arts Business and Copyright Licensing. Prior to photography, I worked in Los Angeles' Music Industry, specializing in Graphics Production for albums, advertising, merchandizing and marketing collateral. Project development, budgeting, execution and follow-up are my specialties.

**Molly Lloyd, Piedmont East Bay Children's Choir, Alameda**

Molly Lloyd is a nonprofit administrator with a passion for business disciplines and operational efficiencies. She serves as the Executive Director of the Piedmont East Bay Children's Choir. The \$1.2MM choral arts program provides after school singing instructions to over 300 students from 4 to 18 years old. Children seek the program out from across the Bay Area including 22 cities and 96 schools. The choir consistently wins awards at the international level. She is skilled at evaluating the financial and operational feasibility of programs as well as their effectiveness. Ms. Lloyd holds an MBA from Yale University's School of Management and a BA from Brown University.

**Anthony A. LoBue, Veterans Museum at Balboa Park, San Diego**

Senior Disabled Wartime US ARMY Veteran, Advocate, Artist & Educator in Literary, Performance & Visual Arts. Arts Education: BA English Literature & Creative Writing, M.Ed. Art, M.Ed. Theatre, Ph.D. Studies in Interdisciplinary Fine Arts, continuing arts education. "Community Impact" Award from the San Diego Art Institute (SDAI) for promoting the arts and personal development as an artist (10 December 2016). San Diego Mayor's Proclamation: "Arts for Veterans Project Day" (7 Dec 2015). Feature Article: San Diego Union Tribune One-On-One Feature, Sunday, August 2, 2015.

**Cris Lutz, The Huntington Library, Art Collections, and Botanical Gardens, Los Angeles**

As the Planned Giving Direct at The Huntington Library, Art Collections, and Botanical Gardens, where I have worked for the past 12 years, I see first-hand the power of the arts and humanities to inspire and engage students and visitors from diverse backgrounds.

In my role at The Huntington, I work with donors, collectors, curators, board members, and professional advisors to help secure and steward enduring gifts to the institution, including funds for art acquisitions as well as art education. Additionally, I serve as a volunteer board member at the Los Angeles Council of Gift Planners as well as the American Council on Gift Annuities.

I have bachelor's degrees in Art History and Social Science, and a master's degree in Psychology.

On a personal note, I am married to an arts educator and am involved at our daughter's museum studies magnet school. The arts, education, inclusion, and opportunity are vital issues to me and my family, and I would be honored to help the California Arts Council "advance California through the arts and creativity."

**John Machado, The Arts Area, San Bernardino**

I am a full-time art history professor at Chaffey College in Rancho Cucamonga, CA. At Chaffey I also

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serve as the educational programs coordinator for the departments of Broadcasting, Cinema, Dance, Music, and Theatre in the School of Visual and Performing Arts, serve as the registrar for the college's public art collection, and am the Project Director for the CCC Maker grant partnering with the city on the creation of a community makerspace. I hold graduate degrees in both Art History (UT Austin) and Arts Management (Claremont Graduate University). In addition, I am the CEO/President of a local nonprofit organization called The Arts Area, [www.TheArtsArea.org](http://www.TheArtsArea.org). The Arts Area's mission is to support academic and economic development in the arts for our region. In this capacity I also serve on various community arts committees.

**Susannah Magers, self-employed, Los Angeles**

A Bay Area, CA native, Susannah is a curator and writer based in Long Beach, CA. Recent experience includes working as Curator of Contemporary Art at Rochester Art Center, MN, where she curated the 2016 exhibition Amanda Curreri, *The Calmest of Us Would Be Lunatics*, which emphasized everyday activism. This show was presented at the Oakland Museum of California, during Open Engagement 2016—POWER, an annual artist-led conference dedicated to expanding the dialogue around the field of socially engaged art.

Prior, Magers was Interpretation Manager for the site-specific exhibition about global human rights, @Large: Ai Weiwei on Alcatraz. Magers co-directed The Royal NoneSuch Gallery, an all-women artist and curatorial collective in Oakland, CA which supports emerging and mid-career artists. She holds a BA in Studio Art and a BA in History from the University of California, Santa Cruz, and an MA in Curatorial Practice from the California College of the Arts, San Francisco, CA.

Magers has contributed reviews and writing to *tir* journal, *Art Practical*, *Daily Serving*, and *SF Arts Monthly*. Current projects include guest editing an upcoming issue on the theme of transfer in contemporary lesbian art for *Sinister Wisdom*, a multicultural lesbian literary and art journal.

**Annamarie Maricle, Old Globe Theatre, San Diego**

Annamarie Maricle is Associate Director of Development, Institutional Grants at The Old Globe, and manages all foundation and government fundraising activities, including research, proposal development, reporting, and stewardship. Annamarie was Manager of Institutional Grants at La Jolla Playhouse before joining the Globe's Development team in 2004. Previously, she was Development Director for The Artists Rights Foundation, founded by the Directors Guild of America and a coalition of other film industry guilds to protect the creative rights of film artists. She also served as Director of Development for Independent Feature Project, west (now Film Independent), a nonprofit organization supporting independent filmmakers, and secured funding for a variety of events and programs, including the Independent Spirit Awards and Project: Involve, a film industry access program for young women and men of color. Annamarie is a Certified Fund Raising Executive and a member of AFP San Diego (Association of Fundraising Professionals). She has served as a mentor and panelist for Rising Arts Leaders San Diego. Annamarie has a BA in English from the University of California, Los Angeles, a Master of Arts in Nonprofit Leadership and Management from the University of San Diego, and a Certificate in Professional Fundraising from Boston University.

**M. Robert Markovich, Riverside**

I graduated with honors from University of California Riverside, with a Bachelor of Arts degree in Studio

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Art/Photography and a minor in Film and Visual Culture, and completed a Master of Arts Degree in Art at California State University at San Bernardino.

Formerly, I have held the position of Digital Media/Photography Specialist, managing the Digital Media and Photography facilities at Chaffey College, focusing on the integration of technology into curriculum. Recently I retired from this position and am concentrating on creating and curating artwork. Previously to working in education, I worked in the photography and design industries, as Technical Director, managing a photographic/design services company and developing film based photographic layering processes for compositing multiple images onto one piece of film.

Throughout this period I have also produced artwork relevant to contemporary practice and the community. My work has been exhibited, collected and published nationally and internationally. Particular projects include documenting the early Manzanar Relocation Site before the site was developed by the National Park Service, the restoration of the Historic Riverside County Courthouse in Riverside, and recently, a new project focusing on gun violence and children.

**Kenneth Martin, Choral Consortium of San Diego, San Diego**

Ken Martin is a husband, musician, and athlete. Ken is a recent transplant to California from Illinois, coming to San Diego to form Martin Music SD, where he works as a music arranger, copyist, and orchestrator. He sings frequently as a bass vocalist with San Diego Pro Arte Voices, Sacra/Profana, La Jolla Symphony Chorus, and as a choral clinician and accompanist. Ken enjoyed working for many years as a choral educator in the Midwest before returning again to performing and arranging music. Ken and his wife, soprano Carron Martin are avid runners and cyclists, often can be seen training for their next race along the beautiful trails and beaches of San Diego County.

**Richard Martin, Community Works West (ret.), Sacramento**

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

**Emilio Martinez, Modesto Jr. College, Stanislaus County**

Education: PhD Communication & Rhetoric (1 yr study) - Rensselaer Polytechnic Institute; MFA Creative Writing - University Texas El Paso; MA Transformative Arts - John F. Kennedy University; BA Art - Stanford University + CSUS; Universidad de Salamanca - Art Studies, Spanish Culture; California Institute of Integral Studies "Sound, Voice, Music & Healing" 1 year; Esalen Institute - Free Movement (30 hrs); Tamalpa Institute - Movement Art Therapy (30 hrs).

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Courses taught: Art of Ancient Americas, Art History ('Paleo to Medieval' and 'Renaissance to Post-Modern'); Intro to Humanities; Music History; World Mythology, Chicano Literature; Special Course: 'Creativity, Imagination, Innovation'; Creative Writing.

Publications/Art/Research: 2016 - Creativity at the Core: Integrating the Visual and Performing Arts with English Language Arts, Professional Development – CCSESA; 2014 - Scientific Thought in Motion: Creative Dance & Science Strategies for Teachers of Grades 3-8, SCOE; 2010 - "Heal La Raza y El Rio" Multimedia Civic Engagement Project, Modesto, CA; 2009 - "Orville Wright Elementary Mural" & Project Website, "Paddle-to-the-Sea Blog"; 2007 - "Rio Sagrado." Multimedia Performance, JFKU; 2006 - "Matriz Dementia" Arson Literary Magazine; 1979 - Stanford University Chicano Theater Representative to Cuba.

**Hannah Maximova, Zoe Mosaics, Los Angeles**

I am a public artist who engages the communities I serve to produce communally created public artworks that reflect the unique character of the areas they appear in. In 1993 I got my BFA from the University of Arizona, and have lived in California for over 15 years, working in the arts the entire time.

Hailing from Tucson, Arizona, I was inspired by local ethnic arts and loved the Sonoran desert. After college I moved to Chicago where I reveled in the great Lake Michigan, collaborated with painter Pamela Rossi and contributed art direction to major ad agencies. I also had gallery exhibits of fine art work as well as being a visiting <sup>ARTIST</sup>artist at the Cliffdwellers Arts Organization. Ten years later I moved to Los Angeles where I was honored with art exhibitions in both traditional and nontraditional venues. I was also instrumental in producing eclectic and beloved interactive art events as well as developing leadership skills in the community gardening movement. Combining these pursuits into community building public art has led me to produce a cohesive body of large scale artwork in Southern California. I currently live in Glendale.

**Natana McClusky, Nrrium, Sacramento**

Natana Prudhomme McClusky graduated California State University, Sacramento in 2011 with a BA in psychology, and a BA and MA in studio art. She pursued a career as an individual visual artist while gaining management and business experience in the coffee industry. Currently she is a full-time visual artist developing her personal body of work and looking for ways to become a leader in Sacramento's art community. Given her experience with art and the art world, her exposure to business and management, she could offer an intelligent opinion on grant applications. Her desire to lead in the art community will give her a drive and passion for viewing and understanding the applications presented.

**Graham McDougal, UC Davis, Sacramento**

Graham McDougal (b. Edinburgh, Scotland) researches and teaches printmaking in relation to modern and contemporary art practices with an emphasis on the integration of analog and digital methodologies. His work utilizes printed ephemera as a subject, source and site; informed by the role and history of print-media within art and representation.

His work has been exhibited recently at Regina Rex, NY, Firstdraft and KNULP, in Sydney and Outside Gallery, North Adams MA. His prints and multiples have been included in projects at the Print Center Philadelphia, Printed Matter Inc. and Picture Room, NY.

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He has received grants from the Scottish International Education Trust, New York Foundation for the Arts and Cornell Council for the Arts. He has participated as an artist in the Nesnadny + Schwartz Visiting Curator Program, Museum of Contemporary Art, Cleveland and residencies at the Byrdcliffe Art Colony, Woodstock, NY and Kala Art Institute, Berkeley, CA.

McDougal has taught at Tufts University and the School of the Museum of Fine Arts Boston, the Art Department of Oberlin College and the Department of Art at Cornell University. He studied at Cumbria College of Art and Design and at Duncan of Jordanstone College of Art and Design in Dundee, Scotland, before earning an MFA at Southern Illinois University.

**John E. McGuirk, Sonoma**

Former performing arts program director at The William and Flora Hewlett Foundation (2009-17); former arts program director, The James Irvine Foundation (2006-09); former program officer at Hewlett Foundation (2002-06); former grants manager at Arts Council Silicon Valley (2000-02); former board of directors for Grantmakers in the Arts (2010-16), Cultural Data Project (now DataArts, 2013-16)

**Thomas McKenzie, Los Angeles County Arts Commission, Los Angeles**

Tom serves as the Arts Commission's philanthropy liaison. In his role supporting public-private partnerships, on behalf of the Arts Education Collective, formerly Arts for All, he is liaison to the Funders Council which supports school districts and their stakeholders in implementing local strategic plans to implement quality, K-12 arts education for all students. He is also Co-Chair of LA County's Healthy Design Workgroup Grant Committee, which supports the County Strategic Plan by working to maximize effectiveness of grant development and implementation across departments, increase funding for healthy design plans and projects, and address health and mobility issues in high-need unincorporated County communities. Prior to joining the Arts Commission, his experience included serving as Foundation and Community Relations Manager at The Broad Stage, Executive Director of the Fellows of Contemporary Art, a nonprofit development consultant, union representative, and co-founder and publisher of an independent newspaper in Northeast Wisconsin.

**Sarah McKinney, Arcata Playhouse, Humboldt**

I am a theater performer, musician, playwright, director, and teacher with a BA in Theater Arts from Loyola University Chicago, an MA in theater production from HSU, and an MFA in Ensemble-based Physical Theater from Dell'Arte International. In 2004 I trained to be a Montessori teacher in the Bay Area. I spent six years teaching at the Montessori Family School with the added bonus of running the yoga and drama programs. In addition to working on my own performance pieces, I'm employed at Arcata Playhouse as a teaching artist in several elementary schools. The students I teach range from Kindergarten – 12th grade. Last year I lead an 8-week mask performance class at a local performing arts high school. I am the director of Apprentice Entertainment where we offer creative outlets for high school students. I am currently one of the producers of 02F Women's Festival that focuses on offering provocative activities that inspire our community to work, talk, and play together. My most recent project is a community based art piece called The Tiniest Village where our local population will gather to create an interactive art installation. I am passionate about community based arts with a special interest in at risk youth and underrepresented communities. In 2015, I worked with the incarcerated young men at Bar O Boys Ranch on a multimedia art project and the following year I taught shadow puppetry at the Wiyot

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Reservation. I am also a member of the Timber Clowns which is a group that performs monthly at a local retirement home.

**Dalila Paola Mendez, Dalila Mendez Art, Los Angeles**

I am a queer, Latina artist from Los Angeles creating works that combine contemporary imagery with sacred references to Mayan and indigenous iconography, folklore, and knowledge systems. Fusing the new with the ancient, I visually explore my Guatemalan and Salvadoran ancestry to reinterpret, navigate, and engage social justice issues confronting the Latinx community and our modern world. Through painting, printmaking, photography, and film, my intention is to interrupt the status quo and uplift the beauty, strength, and resilience of indigenous people, immigrant communities, queer identities, and women of color. My work is a vehicle for unconventional storytelling, centering narratives often overlooked by mainstream media and educational systems.

This year I was awarded a Artist-in-Residence grant through the Department of Cultural Affairs to conduct art marking workshops that serve as a vehicle for civic engagement and a springboard for connecting community members with critical issues facing our city. I am also currently leading and curating a queer Latinas printmaking atelier through Self Help Graphics & Art. My artwork can be found in private collections around the US and abroad.

**Mario Mesquita, Museum of Contemporary Art San Diego, San Diego**

Mario Mesquita, Education Manager, Museum of Contemporary Art, M.F.A in Public Practice 2015, Otis College of Art and Design. I'm an educator, advocate, artist, and organizer whose work explores the relationships and created social boundaries and that which we participate in; some form or another; from the personal to public realms. Formally trained in graphic arts as an undergraduate, I have moved beyond design and worked professionally in education; at first in higher education and now at the Museum of Contemporary Art San Diego. My art practice continues to cross bath between organizing, education, and mentoring and encompassing graphics, photography, performance, and installation. My past professions including community based research to higher education, academic counseling to admissions, have influenced the way I seek to infuse contemporary art and practices with education at the Museum where it can be used as a vehicle for education and an agent of social change.

**Veronica Meza, Teatro Nahual, Santa Clara**

Verónica was born in Guaymas, Sonora, México. She earned a bachelor's degree in literature and drama from the National Autonomous University of Mexico (UNAM) with additional study at The National Institute of Arts (INBA) in Mexico, and received an M.A. in Spanish Education from Bennington College. Veronica has an extensive theatre history in Mexico City, where she was an actress, assistant director and assistant producer. She participated in multiple plays, including El Cervantino and the Houston International Festival. In 2003, she created Teatro Nahual, a Spanish-language theatre in Santa Clara County, for which she has directed several Spanish-language performances in different theatres and cities throughout California. Veronica is also a playwright, whose works include Huelga sin palitos, Chismes de Machos, Legends and Realities and the adaptation of several Hispanic plays. Since 2004, Verónica also has developed her own methodology to lead beginning, intermediate and advanced Spanish acting classes. Additionally, Veronica has collaborated with a variety of other organizations, such as the Day Worker Center in Mountain View, from whom she directed La espera, which was a play as well as a video that included workers from the Center alongside professional actors. In 2012, Veronica

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directed Teatro Nahual actors in Internet episodes of her story Mirela, about Alzheimer's caregivers produced by Photozig in collaboration with Stanford University and National Institute of Aging. In 2017, Veronica wrote and directed the script sequence for Alzheimer disease. This project was produced by Photozig and has the purpose to create an App to help caregivers. Veronica is the Spanish Department Chair at The Girls' Middle School. She has participated in a weekly radio segment, Spanish in the United States on the program, Punto de Encuentro Revista Radial. 13.70 A.M. Verónica also is a writer of the Hispanic newspaper, Alianza Metropolitan News and has been honored with an honorific mention for her education article in 2006, a golden award in 2009 for the education article, "GED Classes" and a golden award in 2015 for the article, "The Alzheimer in the Hispanic Population" of National Hispanic Publications.

**Nikki Michela, Film Independent, Los Angeles**

Nikki Michela has over five years of experience in working with corporate foundation, foundation, and government partners. She is the Grants Manager at Film Independent where she responsible for the writing and submitting proposals and reports for the organization's foundation and government funders, with an overall fundraising goal of over \$2 million. Previously, she served as Institutional Giving Coordinator at LA Opera and as the Grant and Research Coordinator at Exceptional Children's Foundation. She earned her B.A. from CSU Long Beach in Political Science and Sociology and is an avid music and film lover.

**Sandi Miot, Marin Museum of Contemporary Art, Marin**

I am a Northern California artist who has been a professional artist for over 20 years. I have studied Renaissance art and painting extensively in Italy and France with such nationally-noted artists as Jack Beal, Sondra Freckleton, and Fred Wessel, as well as further instruction in painting with other artist-instructors such as noted pastel and portrait artist, Daniel Greene.

Once a representational painter, I now work entirely in an abstract style and primarily in mixed media and encaustics. My love of diversity has led the study of quite a few medias, including oils, pastels, watercolors, acrylics, egg tempera, gold leaf, glass fusing, mixed media, collage, artist books, and wax.

Exhibited nationally as well as internationally, my work has won prizes in a myriad of exhibitions, has appeared on a number of online publications and catalogs and has been shown on the sets of movies and TV shows such as "Friends", "ER", and "CSI: Miami."

I now live in Novato, California, where I work and teach in my studio at the Novato Arts Center, as well as lecturing and teaching nationwide. I am active within the artist community and was Co-founder of Marin Museum of Contemporary Art as well as a founding member of International Encaustic Artists. I am a past President and Board Member of a number of art organizations: Marin Museum of Contemporary Art, International Encaustic Artists, and the Miami Watercolor Society. I have curated several exhibitions and presently serve on MarinMOCA's Exhibition Committee as well as Advisory Board. In 2014-2015 I was employed as the Interim Executive Director for Marin Museum of Contemporary Art while their ED was on maternity leave.

My studio is located at the City of Novato Arts Center at Hamilton Field in Novato, California, where the Marin Museum of Contemporary Art is also located.

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**Khemya MitRahina, Pan Afrakan Dance & Music Historical Ed. Assoc, San Joaquin**

I am a product of legacy through my mother's early dance career (tap), and my father's coaching leadership and community service (Pop Warner Football). I then expanded that to attend S.F State Univ. in the one and only greatest arts diversity programs, Dance & Music Ethnology, Performance & Choreography. Learning about a deeper inner self of sacred art traditions, I followed my passion to J.F. Kennedy Univ. in Berkeley to study Arts & Consciousness Studies-A bridge between the spiritual and scientifically expanding worlds. At that point, I came back to Central Valley, Stockton and began initiating programs in the community centers for sacred traditions of an endangered culture: West African Drumming and Dance, bridging it to (Middle Passage Slavery content) African-Caribbean Dance & Music (Afro-Haitian-Brazilian-Cuban).

Furthering my education in the healing arts, I started my first PhD. Program in Natural Health: Healing Arts. I continued my work in community that would turn into a eight year mentorship program in the housing projects of Filbert Arms in Stockton. Returning back to school for my 2nd MFA in Vocal Music and Performance, I expanded my knowledge of musical theatre and play, and performing arts as a medium of retaining Folk History through the story-tellers eye: The Griot to preserve Folk traditions.

I have just started my 2nd doctorate in EdD.-Leadership and Organization at Grand Canyon University, and am exploring apprenticeship programs from sacred traditions that can bridge our community with schools, and education. Continuing to work as a teaching artist in community centers, and in arts education, I carry on in my field as a contemporary and creative artist in music, as well as, a traditional dance and music ethnologist/historian/educator and performer in West African/African-Caribbean dance, music and cultural celebrations.

**Michelle Montjoy, self employed artist/ arts educator, San Diego**

A recipient of a 2016 CAC Artists Activating Communities grant, I am a visual artist with an emphasis in socially engaged practices. I have taught at public elementary and high schools, been a college lecturer, established artist collectives, and facilitated numerous community art projects. In 2016 I was awarded the San Diego Foundation's Creative Catalyst grant for the project River. In this project I engaged over 1000 people in knitting on oversize table top looms, creating an installation for the Oceanside Museum of Art. DomesticACTion, the CAC grant project, brought together Burmese refugee groups, developmentally disabled adults and the local community to Art Produce, a North Park, San Diego gallery and community space. Using used t-shirts as material we knit, wove, and crocheted together, growing a gallery installation.

While an art educator at a Title 1 public elementary school in Vista, California, I developed a strong art curriculum that engaged 450 students in contemporary art practices, field trips and community projects. The program was recognized when our school, Monte Vista Elementary, was granted a California Distinguished School award in 2010.

I was recently a fellow at IPark artist residency, and have an exhibition record for my sculpture, drawing and installation work.

**Julia Murphy, Slow Theatre (partner), Pedal Press, Butte**

I grew up drawing and painting and making; an East Coast native, I moved to Chico with my son in 1998.

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I attended Butte College, transferred to CSU Chico Fine Arts and took a hiatus...During that time, I worked at a local screen print shop mixing inks and I fell in love with the noble art and craft of screen printing. I've worked at Table Mt. School, the high school in Butte County Juvenile Hall and am presently part of a team putting on Slow Theater workshops there. I'm currently in the CSUC Credential program for English and Art credentials. I'm proud to be part of the art community in Chico and proud of our work with Pedal Press (from [https://www.pedalpress.org/about\\_us](https://www.pedalpress.org/about_us)).

**Jenene Nagy, Los Angeles Valley College, Riverside**

Jenene Nagy is a visual artist living and working in the Inland Empire. She received her BFA from the University of Arizona in 1998 and her MFA from the University of Oregon in 2004. Nagy's work has been exhibited nationally and internationally at venues including the Portland Art Museum, Weatherspoon Art Museum, Southern Exposure in San Francisco, Takt Kunstprojektraum in Berlin, and Samuel Freeman in Los Angeles, among others. Her work has been recognized with grants and awards from the Foundation of Contemporary Art, the Oregon Arts Commission, Colorado Creative Industries, and the Ford Family Foundation.

Along with a rigorous studio practice, Nagy is one half of the curatorial team TILT Export:, an independent art initiative with no fixed location, working in partnership with a variety of venues to produce exhibitions. From 2011-12 she was the first Curator-in-Residence for Disjecta Contemporary Art Center in Portland, Oregon.

Nagy's work is represented by Samuel Freeman Gallery in Los Angeles, PDX CONTEMPORARY ART in Portland and Michael Warren Contemporary in Denver.

**Cassie Newman, Youth Speaks, Inc., Alameda**

At Youth Speaks, Cassie's work is focused on making investments in, and fostering collaborations between, organizations working in the field of arts education + artistic presentation + social justice around the world. She joined the team four years ago as the Grants Manager and then helped lead a \$7 million national re-granting initiative to help increase the capacity of peer organizations in the field. Cassie moved to the Bay Area in 2012 for a position at Berkeley Repertory Theatre, where she helped manage the arts education programs at the School of Theatre. Prior to that, she worked in General Management at the Public Theater in New York City, managing readings and workshops and providing administrative support for the mobile unit tour of Richard III to prisons, homeless shelters and community centers. Cassie received her B.F.A. in Drama from New York University, Tisch School of the Arts, serves on the board of CounterPulse in San Francisco, and is passionate about live music and dance.

**Suzanne Nichols, LAUSD, Los Angeles**

I have worked in the educational field for more than twenty years. First, as a teaching assistant, then as a classroom teacher, and for the past nine years I have worked as an itinerant arts educator in the LAUSD. Through my entire teaching career, the majority of my students have been Title 1 recipients as well and/or second language learners. As I know of the many inequities when it comes to arts education, I founded a nonprofit, Save the Arts, whose mission it was to ensure that all students receive well-rounded educations that include the arts. In the first years of Save the Arts, we were able to help provide arts education to nearly fifteen thousand students. Save the Arts provided students opportunities to receive mentoring from professionals in the field of acting. I have worked with theatre companies such as 24th Street Theatre,

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and Lythgoe Family Productions to ensure that underserved children have the opportunity to the aesthetic value of attending theatrical performances, and participating in theatre workshops.

As an actor and singer, I have performed on stage in Oakland, San Francisco, Berkeley, Los Angeles, and in Edinburgh at the Edinburgh Fringe Festival.

**Adam Nicolai, Center Theatre Group, Los Angeles**

Adam Nicolai currently supports Center Theatre Group's ongoing programming for students and educators and is responsible for the organization's robust Student Matinee Program. Prior to joining CTG, Adam worked for Young Audiences New Jersey & Eastern Pennsylvania, and was responsible for co-designing and managing a variety of arts education initiatives in schools across the Tri-State area, in addition to providing programmatic support to a roster of over two hundred teaching artists. No stranger to the positive outcomes of collaborative art making, Adam has engaged students through theatre-based experiences as a teaching artists in classrooms from Philadelphia to Akashi, Japan. He received his Master's degree in Arts Administration from Goucher College in Towson, Maryland. He is an active hiker, nature lover and amateur karaoke lover.

**Melissa Njoo, California Alliance for Arts Education, Los Angeles**

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

**Beverly Noerr, Redlands Bowl Performing Arts, San Bernardino**

Beverly Noerr holds a BS in Liberal Arts from Northern Arizona University. She has worked in field of arts and culture for twenty three years specializing in concert production for both national and international artists. She is entering her sixteenth year as Executive Director for Redlands Bowl Performing Arts (RBPA). There, she oversees the Redlands Bowl Summer Music Festival, the oldest continuously running music festival in the United States where no admission is charged, the Young Artist Concerto Program and the Eighty-eight Keys for Youth initiative.

Beverly has co-produced/co-hosted two television programs which focused on arts and entertainment: "Destination Downtown" for the City of San Bernardino's Economic Development Agency, and "Empire Living" for KVCR/PBS.

Beverly was a two-term president of Arts Council of San Bernardino County, Arts on 5th Coalition member and appointed to the International Council and Mayor's Marketing focus group for San Bernardino under Mayor Judith Valles.

Awards in the arts: University of Redlands Town and Gown Woman of Distinction; San Bernardino County Commission on the Status of Women Herstory Award, and Distinguished Woman of Redlands by State

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Senator Mike Morrell, 23rd Senate District. She was named a City Scholars Foundation Senior Fellow for services to youth.

**Maria Ochoa, San Jose State University, Alameda**

My creative work includes the publication of four books, two of which focused on women visual artists, and another book, an anthology that interpolated poetics, creative non-fiction, fiction, and visual art to represent in various forms the ways in which women and girls of color have responded to and resisted the violence in their lives. I served for five years as the executive director of a community based 35+ year old visual arts exhibition and education center, and served on the Board of Directors for the Oakland Museum of California Foundation.

**Ellen Oppenheimer, Peralta Elementary School, Alameda**

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

**Janet Owen Driggs, Cypress College, Los Angeles**

Hello, I am an LA-based artist, writer, and curator, and I teach as Professor of Art History (tenure track) at Cypress Community College in Orange County. Since arriving in LA from London 22-years ago, I have written extensively for museums, foundations, and journals; participated in over 75 national and international exhibitions; produced over 200 cultural events, including as Executive Director of AIM, USC's international festival of time-based media, Co-director of Raid Projects, and Writer and Curator at the Annenberg Foundation's Metabolic Studio; and I have been privileged to serve on grant program panels for the LA County Arts Commission, LA Metro, the City of Los Angeles, and the City of Inglewood.

Regarding formal qualifications, I hold an MFA (Painting and Drawing) from the University of Southern California, and an MA (Art Theory) from art Center college of Design.

**Melanie Paulsen, CHAMPS Charter High School of the Arts, Los Angeles**

An executive at The Walt Disney Company for over 16 years, Melanie provided legal and business counsel and expertise in intellectual property and marketing. Prior to joining Disney, Melanie was General Counsel for a technology software company. After law school, Melanie worked as an associate at an entertainment law firm in Beverly Hills. She has also worked for the U.S. Department of State and two federal court judges. Melanie holds a B.A. from U.C. Santa Barbara, a law degree from USC, and completed courses in legal studies at Harvard.

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Melanie is dedicated to arts integration in education and has over 10 years of experience working with her children's private, charter and public schools - all schools that prioritize arts integration in their curriculum. Most recently was her three year experience with the Santa Clarita Performing Arts Center's K-12 Arts Integration Outreach Program pathways, implemented at West Creek Academy. The program exposes students to the visual and performing arts, while collaborating with local educators to develop enhanced arts education programs in line with California's Visual and Performing Arts (VAPA) standards.

Melanie collaborated with the Theatrical Education Group to bring its award-winning Shakespeareance youth workshops to students at her local public middle school. Melanie has also enjoyed teaching the Meet the Masters visual art program in the classroom and providing pro bono legal education services as a volunteer teacher for California Lawyers for the Arts.

Her first year at CHAMPS, Melanie served on the School Site Council and was a member of PTSA. She also successfully secured CHAMPS first International Thespian Society grant for its inaugural troupe. She is an active and engaged parent and volunteer. Her oldest daughter is a student in CHAMPS' class of 2020. She looks forward to serving CHAMPS, now in the capacity as a member of the Board of Directors.

While you'd be hard pressed to get Melanie on stage, she is an enthusiastic audience member. In addition to regularly attending CHAMPS performances, she enjoys having season tickets at her local community theatre as well as the Pantages Theatre where she loves to attend shows with family and friends.

**Devi Peacock, Peacock Rebellion, Alameda**

Devi Peacock is a storyteller, spoken word artist, comedy writer, and the founding Executive Director of Peacock Rebellion, a group of queer and trans people of color who make art for social justice. Devi received a 2017 Best of the East Bay award for "Best QTPOC Performance Activist and Status Quo Challenger" and a 2017 Soma Award from the Buddhist Peace Fellowship; Peacock Rebellion received a Best of the East Bay award for "Most Historic Cultural Event" and was named to the 2017 YBCA 100. Devi has served as Director of Community Engagement at the Queer Cultural Center, home of the National Queer Arts Festival; a Cultural Equity Fellow with Emerging Arts Professionals, and has featured at the National Queer Arts Festival, the United States of Asian America Festival, the United States Social Forum, APAture, LitCrawl, the Fresh Meat Festival, and elsewhere. Their writing appears in Ghadar, the Hyphen blog, Fierce Hunger, Body Image/nation, and POOR Magazine's Poverty Skolarship 101 – A Peoples Text: Words, Art, Theory & Tears on Decolonization. Devi is a VONA Voices Fellow and was awarded a social justice writing residency at The Gardarev Center.

**Angela Johnson Peters, Social Justice Learning Institute, Los Angeles**

Angela Johnson Peters has dedicated her professional and personal career to the support of cultural institutions, artists, community organizations and other agents of social change, working with more than 360 organizations. Angela founded ALJ Consulting, a nonprofit/public sector management consulting firm, in 1999. Accomplished in the areas of facilitation, strategic planning, development, special events planning, community outreach, and coaching; Angela has worked with the Hate Crime and Violence Prevention Partnership LA, Regina Klenjoski Dance Company, Street Poets, Youth Speaks, LA Cares, and several foundations. Angela most recently joined the staff as Associate Director for the Social Justice Learning Institute. Trained as a facilitator, she has completed programs with the Grassroots Institute of

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Fundraising Training, the National Community Development Institute's Community Builders Leadership Program, the Rockwood Leadership Institute and is a Wilder Foundation Shannon Leadership Fellow. Angela has served as a panelist for the NEA and most of the local arts agencies in the LA and San Francisco Bay Area. Angela was born and raised in Los Angeles, spent 20+ years in the San Francisco Bay area and returned to Los Angeles, where she lives with her husband Santosh, their cat Raj, and is step-mother to three college-aged children.

**Susan L Petrella, Creative Orange County, Orange**

Susan L. Petrella is a very creative entrepreneurial professional whose latest venture is as Strategic Advisor + Chief Champion, WowThinkOC; a "consultancy where we strategize with "creative industry" entrepreneurs with start-ups + on-going B2B, B2C, nonprofit or social enterprise ventures. For over 20+ years, Susan's developed, launched and led innovative projects, 2-45 person teams for B2B and B2C (Fortune 50, Fortune 500, Corporate \$200M+, small business), academic, nonprofit and social enterprise ventures. One of her most rewarding arts/"creative community" ventures is as Creative Director, Creative Orange County, a think tank at the intersection of culture, commerce and community whose vision is to "empower, engage Orange County to be a Creative Community Showcase" via partnerships and collaborations with likeminded individuals and organizations whose recent key accomplishments include - Visionary, Curator, Producer –TEDxFullerton, 9.10.10; the first ever TEDx event in Orange County and Creative Orange County, the Radio Show - 70+ interviews with Orange County's "Creative Stars." Ms. Petrella earned a BA, International Relations, Lehigh University and an MBA, Marketing/Strategic Management, Minor in Entrepreneurship from the University of Illinois at Chicago.

**Cat Chiu Phillips, Self-Employed and Ramona Unified School District, San Diego**

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

**Wendy Phoenix, Sacramento Theatre Company, Sacramento**

I have been fund raising for the arts including my current position as Development Director for Sacramento Theatre company, Sacramento Ballet, numerous organizations and art galleries for decades. My husband and I had our own art studio at one point and are art collectors as well as artists.

**Elizabeth Pickens, self-employed, Los Angeles**

I am a Los Angeles-based consultant for artists and arts organizations. I provide career consultation, grant writing, fundraising, and financial, project and strategic planning services for clients throughout the US. I earned my M.Ed. in Counseling Psychology from the University of Missouri-Columbia. Before relocating to Los Angeles in 2014, I was based in San Francisco where I served as Senior Program Manager at Yerba Buena Center for the Arts and Managing Director of both RADAR Productions and the

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Queer Cultural Center. My book *Your Art Will Save Your Life* is forthcoming on Feminist Press in April 2018. After the 2016 election, I responded to artists' fears and anxieties by producing a tool-kit pamphlet called *Making Art During Fascism*.

**Michele Prosser, The Salvation Army, San Diego**

Prior to The Salvation Army, where I am currently the Director of Major Gifts, I was Associate DOD at The Old Globe. Before, DOD at the California Center for the Arts. Before, ED of the SD Dance Alliance and producer of the Nations of San Diego dance festival. And a former professional dancer with Oregon Ballet Theatre, Nashville Ballet, among others. I've served the Council as a panelist and site visitor for dance and multi disciplinary panels in the past and consider it a great honor and experience to be part of the process. I am passionate about the arts and how the arts can and must enrich our lives. And I'm willing to commit the time I know it takes.

**Linda Quan, Purple Silk Music Education Foundation, Alameda**

I am a board member of the Purple Silk Music Education Foundation, an Oakland-based nonprofit that supports music education for inner-city youth. Our programs include the Great Wall Youth Orchestra and Chorus at Laney College and at various school-based day programs.

Our mission is to instill in young people an appreciation of music from all cultures through instruction in traditional Chinese instruments. We promote opportunities for children and youth of low-income families to receive music education from professional musicians, perform in public venues and become proficient musicians themselves.

As a board member, I hope to continue to promote music education opportunities for ethnically diverse youth from low-income families.

I've been active in this organization for ten years and presently serve on the board. Recently on October 14, 2017, students from this organization performed and the chorus sang at a local venue in Oakland to an audience of 300.

I am a retired public school teacher and have been involved in education for over 34 years. The communities I served were mainly Title 1 Schools. My strength was working with administrators, teachers and students to close the achievement gap and students having universal access to close the achievement gap. Although retired, I have devoted my time to serve on this board and continue to work with adults and students in this capacity.

**Linda Ravenswood PhD abd, The WCCW and The 24th Street Theatre and The Melrose Poetry Bureau, Los Angeles**

Linda Ravenswood, BFA, MA, PhD, Abd, is a Poet and Performance artist from Los Angeles. She was short listed for Poet Laureate of Los Angeles 2017. Commissioned by Cornell University, The Broad Theatre, The Hammer Museum, The Los Angeles Municipal Art Gallery, Royce Hall and The Centre for the Art of Performance, Highways, The Google Corporation and others, she has curated poetry residencies at The Bootleg Theatre, and The Natural History Museum Los Angeles. Published in over 50 literary journals, she is a 2016 Vermont Studio Centre grantee in Poetry. Finalist for Poet Laureate of West Hollywood (2016), and three times nominated for The Pushcart Prize for Poetry, Linda is a lecturer,

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dramaturg and workshop presenter, most recently teaching at UCLA (World Arts and Cultures Department), Occidental College and CSUN.

Current publications (2017) include The Acentos Review, The Hawai'i Review, FogLifter Press, The Cantabrigian Magazine, Inlandia, Entropy, Angels Flight Literary West, 1888, and The New York New Works Festival. Linda Ravenswood is NDN / First Nation, (Pokanoket, Wampanoag) and a Mayflower descendant on her mother's side, and an Indigenous Mestizaje from Baja California Sur on her father's side. She was raised in Los Angeles by Jewish Holocaust survivors from WWII.

**Brendan Rawson, San Jose Jazz, Santa Clara**

Brendan Rawson have worked in the fields of cultural policy and economic development for 20+ years. As E.D. of San Jose Jazz (SJZ) Brendan is responsible for the overall strategic and artistic direction of the organization. SJZ annually produces two festivals and more than 150 performances drawing 65,000+ patrons. In addition, SJZ operates three distinct education programs serving more than 2,000 students throughout Santa Clara County. Prior roles have included: Director of Cultural Participation at 1stACT Silicon Valley; Director of Research, Collaborative Economics; Director, Osher Lifelong Learning Institute, UC Santa Cruz Extension; Interim Executive Director, MACLA: Center for Latino Arts; and Director, Community and Neighborhood Programs, Cultural Initiatives Silicon Valley. Brendan holds a Master of Public Policy degree from UC Berkeley and Bachelor of Political Science degree from Santa Clara University. Brendan has served on the Board of Directors of Teatro Vision, Bay Area Glass Institute, and Valley Verde. Separate from his deep involvement in the nonprofit cultural sector Brendan has also founded two restaurants, both of which strongly featured local music presenting and other forms of engagement with San Jose's performing, literary and visual art communities.

**Michael Rennie, Poway Center for the Performing Arts Foundation, San Diego**

Michael Rennie began his career in Arts Administration working at the Hippodrome Theatre, a Lort D theater in Gainesville Florida. Rennie served as the Marketing Director at "the Hipp" before moving to the Arizona Theatre Company in Phoenix (Director of Public Relations), then to the Old Globe in San Diego (Associate Director of Marketing). In 2003, Rennie was hired by the PCPA Foundation as the Associate Director of Marketing and Development. In 2009 he was appointed Executive Director (subsequently re-titled to CEO).

**Michelle Lynch Reynolds, Dancers' Group, San Francisco**

Michelle Lynch Reynolds is San Francisco-based arts professional with a background in contemporary dance. She received her BA in Dance and International Studies from Goucher College (Baltimore) and MA in Dance Theatre from the Trinity Laban Conservatoire of Music and Dance (London). Michelle was part of the inaugural fellowship of Emerging Arts Professionals in 2010, and she remains connected as part of its Advisory Board. Michelle is currently the Program Director at Dancers' Group, where she produces free, site-specific dance performances throughout the year and supports dance-makers through administrative support, financial services, and grant-making.

**Eduardo Rico, Superviveredesign.com, Los Angeles**

I have done community service for a life time, from flag monitor and safety officer in elementary school to acting as president and vice president of my respective high school and city college ASO. I have a BA in Studio Arts from UC Riverside. I have served as an art instructor at Self Help Graphics for several years. I

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currently work as a professional artist and have created a commissioned mural for the city of El Segundo and the city of Bell. I have also donated murals to several other California cities. I love to serve and would like to use my experience and knowledge in visual art to serve the Los Angeles arts community.

**Michele Roberge, California Presenters, Orange**

Until September 2016, I served as executive director of the Carpenter Performing Arts Center at California State University, Long Beach, overseeing all aspects of the 1064-seat theatre including programming, arts education, fundraising, and all daily operations. I became executive director in 2008, after serving for five years as general manager. Under my tenure, the theatre enjoyed healthy growth in audience numbers, expanded programming, a vibrant free arts education program, and campus-wide initiatives featuring professional artist interactions. We were the only California university to receive a prestigious Creative Campus grant, funded by the Doris Duke Charitable Foundation, to conduct a two-year initiative into censorship with more than 40 performances, lectures, classes and arts events open to the campus and greater community. I have held leadership positions in marketing, development, programming and education at the Balboa Performing Arts Theatre, Irvine Barclay Theatre, the Norris Theatre for the Performing Arts, and Grove Shakespeare Festival. I have served as a grants panelist for the Jacob Javits Fellowship (twice) and as a board member for Theatre LA and California Presenters. I am now in my eleventh year as a volunteer Shakespeare teacher for the Osher Lifelong Learning Institute at Cal State Long Beach.

**Laird Rodet, self-employed, San Francisco**

Laird Rodet is an independent consultant whose recent clients have included the San Francisco Arts Education Project, Cabrillo Festival of Contemporary Music, Margaret Jenkins Dance Company, AXIS Dance Company, Eureka Theatre, and Garrett + Moulton Productions. Prior to his consulting work in social benefit philanthropy and management, Laird Rodet was Associate Director of the Kronos Performing Arts Association for 20 years, where he was chiefly responsible for contributed revenue and donor engagement in support of the creation and development of new work and artistic practice. During his tenure at Kronos, he marshaled dozens of project-specific partnerships, funding over 300 new commissions and world premieres. Previously, Laird was Executive Director of SFArtsED, Assistant Director of the Dance Program of the National Endowment for the Arts (DC), General Manager and CEO of the Oakland Ballet Association (CA), Executive and Producing Director of Margaret Jenkins Dance Company (CA), General Manager of the Ririe-Woodbury Dance Company (UT), and Assistant Fine Arts Librarian at the University of Utah's Marriott Library. He has served as panelist/reader/evaluator for the California Arts Council, the Arts Commission of Santa Clara County, the City of Oakland Cultural Arts Division, the San Francisco Arts Commission, the Nevada Arts Council, and the Multi-Arts Production (MAP) Fund (NYC), among others. He was a Mayoral appointee to San Francisco's Arts Task Force and served a three-year term as a member of the National Academy of Recording Arts and Sciences Special Merit Awards Committee to select Lifetime Achievement Award recipients for the annual Grammy Awards. In 2010, 2011, and 2016 Laird received the San Francisco AIDS Foundation's Ovation Award as a top volunteer fundraiser, and Certificates of Honor (in recognition of distinction and merit for outstanding public service) from the City and County of San Francisco's Board of Supervisors and Mayor Gavin Newsom. He also completed a 2012-2013 Arts Management Mentorship for Dance/USA's Institute for Leadership Training. Laird received a Bachelor of Arts in English Literature at the University of California, Irvine, and a Master of Arts in English Literature at the University of Utah. He retains active membership

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in several professional organizations including The Recording Academy's Grammy-Pro San Francisco Chapter and Dance USA (DC).

**Constance Rodgers, Self, El Dorado**

I am an enthusiastic, self-directed professional Exhibiting artist. I hold an MFA from Claremont Graduate University, and a BFA with honors from Art Center College of Art and Design. I received the Karl Benjamin Fellowship for painting. I have taught art at the College, High School & Middle school for over 15 years. My art was represented by the Ruth Bachofner Gallery, Santa Monica from 1997-2014. I am a member of many art museums and Environmental organizations.

**Ruth Rosenberg, Robert & Margrit Mondavi Center for the Performing Arts, Yolo**

Ruth Rosenberg was named the Mondavi Center's Director of Arts Education and Artist Engagement in May 2017. She oversees the School Matinee Series, residency activities by touring artists, pre-performance talks and Q&A sessions with the artists, the Mondavi Center's partnership with the Esparto Unified School District and student engagement initiatives for UC Davis students.

Prior to being named Director of Arts Education, Ruth served as Professional Development Coordinator and then Artist Engagement Coordinator for the Mondavi Center. From 2001-2007, Ruth served as the Arts Stabilization Consultant for the Sacramento Metropolitan Arts Commission and co-chaired Sacramento's Any Given Child Governing Council and its Program Committee from 2011-2013. She also served as Administrative Coordinator for the statewide service organization California Presenters from 2005 to 2017.

Ruth started her career as a dancer. She was artistic director of the Sacramento-based Ruth Rosenberg Dance Ensemble from 1990-2001, and performed with Sacramento Ballet, Capitol City Ballet and Ed Mock & Dancers of San Francisco. She is featured in the 2017 documentary "Unstoppable Feat, The Dances of Ed Mock."

**Shawn Rosenmoss, SF Department of Environment, San Francisco**

I am an artist, engineer, educator and long-time social justice advocate and currently work for San Francisco's Department of the Environment. In addition to developing resources for energy and climate initiatives, I coordinate the Department's community engagement work and manage our process of granting approximately \$400,000 annually to a range of organizations such as SCRAP, which provides low-cost arts materials to educators and artists. I have developed in-depth partnerships such Greenstacks, an award-winning collaboration with San Francisco's 27 public libraries and am currently involved in initiatives to promote diversity in environmental fields and use the arts to engage businesses and residents in the climate conversation. Prior to joining the Department, I was Associate ED of Make\*A\*Circus, whose mission was to provide equitable access and use the arts as a catalyst for social change. I sat on the board of directors for Fly Away Productions, an aerial dance company, for five years; the SF Green Film Fest for four years and am currently on the Advisory Committee for the Climate Music Project. I am also former dancer and aerialist and hold a BS in Electrical Engineering and a Secondary Math Teaching Credential.

**Jill Rosoff, Jill Rosoff Artworks, Orange**

Jill Rosoff received a bachelor's degree in Fine Art/Painting and Drawing from UC Berkeley, studying

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primarily under Joan Brown and Elmer Bischoff. She works currently as a fine artist, exhibiting in both solo and group shows, and her work is included in public and private collections in the United States and Europe. She teaches watercolors in independent workshops in Orange County, and taught for 4 years in the community education division of Orange Coast College. Separately, she consults in the nonprofit arena for membership organizations in the Architecture, Engineering/Construction industries primarily. She wrote an award-winning educational program for the local AIA chapter for which she worked for over 7 years. She is currently consulting to the U.S. Institute of Building Documentation (USIBD), a nonprofit committed to writing standards for and providing education in the new field of 3-D scanning of existing structures. She sells her original watercolors, embossed etchings, hand-designed and produced silk scarves and a line of hand-dyed bedding, and licenses her images through a licensing agent. Her work is available through her online gallery at

www.RosoffArtworks.com, with links to her online shop included there, and for licensing is represented by CP Licensing, www.cplicensing.com.

**Jamie Ross, Auburn Hip Hop Congress, Placer**

A world traveler and Internationally Touring musical artist, J Ross has a niche for empowering youth. Her greatest accomplishments include developing curriculum for 7Mindsets program, operating and founding nonprofit Beats Lyrics Leaders, which brings musical and entrepreneur mentors to underserved youth, and bringing local events to her hometown like the Emcee Olympics which is a battle of wits and lyricism. Her vision is to one day serve on the Board of Education and bridge the age gap between youngers and elders.

**Jennifer Basye Sander, Sacramento**

I have been in the world of books and writing for more than thirty years. As an author of many non-fiction books myself, a former Random House Senior Editor, a publisher of a women's business directory (my first foray into publishing in 1983!) a creative non-fiction writing instructor for UC Davis Extension, the leader of a women's weekend writing retreat in Lake Tahoe, and the co-founder of WordWave, a literary arts festival in Lake Tahoe.

I also work as a publishing consultant and writing coach, and am accustomed to reading a wide variety of styles. As an acquisition editor for more than a decade of my career I have read countless manuscripts and am able to judge their worth from a calm and rational standpoint.

**Christy Savage, TFO Productions, Sacramento**

I am a working multi-discipline artist with over 20 years professional experience in Sacramento. I paint, make films, coordinate events and teach art to children. I work hard to give back to the community and encourage others to create. I have experience doing review panels as a former member of the Sacramento Metropolitan Arts Commission's Arts Education and Art in Public Places Committees. I have applied for many grants and fellowships and have received my share of awards. I believe strongly in the power and importance of the arts in a community and arts education for all. I believe I would be an asset to your program and if selected, I will do my best to represent with integrity, dedication and honor. Thank you for considering me.

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**Rachel Schaffran, Richmond Art Center, Contra Costa**

Rachel is an interdisciplinary artist, educator and arts administrator from Richmond, CA. Her creative expression has taken the form of fiber arts, sculpture, installation, book arts, printmaking, vocal music and dance. She earned a BA in Visual Arts from Oberlin College and a Masters in Education from Temple University's Tyler School of Art, where her work was focused in Community Arts Practices. Rachel has worked as an artist educator and program administrator for over 12 years in school and community settings in Philadelphia, PA and the San Francisco Bay Area. In her current role as Art in the Community Director with the Richmond Art Center, Rachel is responsible for visual arts partnerships in 20 school and community sites throughout the city that serve youth, adults, and families. She works with community partners, teaching artists, and program staff to cultivate art experiences that nurture the development of resiliency and voice, build ownership of artistic process, and develop problem-solving/ leadership thinking, reflection, and self expression.

**Barry H. Schoenfeld, California Community of Men, Riverside**

I have been a marketing executive in NY, LA and now Palm Springs for over 20 years. But I have been a nonprofit board member for more! Los Angeles Mozart Orchestra, Project Angel Food, Rise Up & Shout, etc., and have also been a strong advocate of inclusion and diversity.

**Jillian Schultz, Emerging Arts Leaders/Los Angeles, Los Angeles**

Jillian Schultz is an independent curator, producer, and translator involved in a range of international projects. She has expertise in lens-based media, educational programming, artist development, research, and project management. She is passionate about art as a catalyst for international exchange, fostering greater mutual understanding across cultures and within communities. Currently, she is the Managing Director of Emerging Arts Leaders/Los Angeles, a professional development network with the mission to prepare, educate, and inspire the next generation of arts sector leadership. She also serves as China Country Director for Smithsonian Student Adventures where she designs immersive educational travel itineraries including global citizenship curriculum. She is on the Steering Committee of Artivists LA, an art activism cultural task force leveraging creative intervention to promote social justice. She co-founded Because China Arts, a nonprofit dedicated to facilitating actionable international collaboration and promoting Sino-American cultural diplomacy. She has curated exhibitions and produced public programs in the U.S., the UK, China, Ethiopia, and Germany. She is producing two forthcoming feature-length documentaries related to immigration, artistic expression, and female empowerment. Jillian has a B.A. in art history and Asian studies from Tulane University and an M.A. in East Asian languages & culture/art history from Columbia University.

**Wiebke Schuster, ODC, San Francisco**

I am a former dancer and driven creative with an M.A. in Arts Journalism, who is passionate about education, storytelling with data and generating movement. I like to leverage my skills in grant writing, editing, and creative problem solving to reach fundraising goals.

**Linnea Searle, Playwrights Project, San Diego**

Linnea Searle is currently the Development Manager at Playwrights Project, but in November will be transitioning to becoming an independent contractor. As Development Manager, she was responsible for all aspects of fund development, including proposal writing and reporting. Linnea has a BA in Economics from Swarthmore College and served as a Peace Corps Volunteer in Cameroon. She subsequently

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received her MBA from the Haas School of Business at UC Berkeley, and later worked as a Marketing Manager at the Nestle USA in Glendale, CA. Prior to coming to Playwrights Project, Linnea served for six years on the Board of Directors of Villa Musica, a Community Music Center in San Diego, and also as the Marketing and Development Manager of the Carlsbad Music Festival, a Contemporary Classical Music Festival in Carlsbad, CA. Linnea has experience in all aspects of nonprofit arts management, including fund development, grant writing, management, strategic planning and evaluation.

**Lindsay Shields, Woodbury University School of Architecture, Los Angeles**

I have worked in the arts for more than 20 years, including positions as the Assistant Director of the LA Music Center Education Division, Executive Director of the Arts Council for Long Beach, Director of Special Projects at California Institute of the Arts, and Executive Director of the Mendocino Arts Center.

Within these positions and in consulting with arts and social service organizations, my strengths include strategic planning, management, consensus building, fundraising (endowment campaigns, project targeted fundraising and humanity campaigns), organizational development, board development, capacity building.

I am an advocate for community, education, equality, and goals that serve arts and culture enhancement in our daily lives. My most extensive efforts in agency expansion and organization revitalization include obtaining and directing a three-year NEA grant to build arts organizations through cooperative projects and bringing the Mendocino Art Center back to health, both financially and organizationally, following the 2008 recession.

In recent years, serving as a Senior Advisor to the Third Sector Company, has placed me in many Interim Executive Director positions. The goals of these positions are to take the company to a higher level through organizational improvements, searching for and replacing the executive director and building the engagement of staff toward their mission driven achievements.

**Arash Shirinbab, Islamic Cultural Center of Northern California, Alameda**

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

**John Oliver Simon, California Poets in the Schools, Alameda**

John Oliver Simon is one of the legendary poets of the Berkeley Sixties who has persevered in dedication

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to his calling. Published from Abraxas to Zyzzyva, he is a distinguished translator of contemporary Latin American poetry, and received an NEA fellowship for his work with the great Chilean surrealist Gonzalo Rojas (1917-2011). He is Sage on the Stage at California Poets In The Schools, where he has worked since 1971, and was the River of Words 2013 Teacher of the Year. His ninth full collection of poems is GRANDPA'S SYLLABLES (White Violet Press, 2015). For his decades of service to poetry, the Berkeley Poetry Festival gave him its 2016 Lifetime Achievement Award.

**Anthony Small, City of Dana Point Arts and Culture Commission, Orange**

Anthony Small is a longtime community volunteer, arts advocate, and current City of Dana Point Arts and Culture Commissioner, in charge of the public art display at the Community Center and the student arts contest for feature on the back cover of Dana Point Community News and Recreation Guide. He was also co-chair and MC of the commission's British Invasion Concert in the Park and on the committee for Art Inclusion in the Park Master Plan. He is the lead singer for Small World (rock band), who play community events, fundraisers, and local bars.

**Anne W. Smith, Theatre Bay Area; Fountain Project Foundation, San Francisco**

Dr. Anne W. Smith is an arts consultant recognized as a leader in the field of arts administration in a variety of roles including advocate, arts professional, planning and organizational development consultant, professor, and arts educator serving a variety of interests nationally and internationally. She was a long term Arts Management and Arts Professor at Golden Gate University (now retired). Currently a Trustee for Theatre Bay Area (Secretary), Chair of the Fountain Project Foundation, Arts Forum Chair of the Commonwealth Club of California and Past President of The Book Club of California.

Previously interim Executive Director for San Francisco Center for the Book, Book Club of California, and San Francisco Circus Center, Arts Education Manager SF Arts Commission, Program Manager for California Arts Council, Director of SummerDance Festival, the San Francisco Arts Commission Arts Festival, and General Manager for Dance Spectrum Ballet and ODC Performance Gallery.

Previously a Trustee for San Francisco Center for the Book, Medical Clowns Project, California Arts Advocates, San Francisco Girls Chorus, California Lawyers for the Arts Chanticleer, Dance Bay Area, the California Association of Dance Companies, Institute for Nonprofit Management, University of San Francisco, IZZIES Awards committee, World Arts West. DPA from Golden Gate University, an MA in Humanities & Curriculum from Columbia University and a BA in English from State University of New York.

**Danielle Smith, FRAMEWORK/state, San Francisco**

I am the co-founder and director of FRAMEWORK, an agency that facilitates communications for visual arts organizations. I am also the co-founder and director of state, a visual arts project space in San Francisco that supports emerging contemporary artists. I've been working in the arts in various capacities for the past decade, always with a mission to make art accessible to broad audiences through storytelling, community building and education. I'm also the producer of the annual cultural place-making endeavor, Napa Valley Arts in April, which won the arts destination marketing award from Americans for the Arts in 2016.

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**Brian Sonia-Wallace, RENT Poet & Melrose Poetry Bureau, Los Angeles**

I am a 3rd generation Angeleno arts entrepreneur and teaching artist. My work bringing poetry out of the ivory tower and into communities has been published in The Guardian and profiled in the New York Times. I am represented by Curtis Brown LTD and am currently working on a book of essays for Harper Collins on poetry in unusual places. This work follows my central project, creating interactive bilingual typewriter poetry installations in partnership with everyone from Google to the LA Library Foundation. My poetry installations have exposed thousands of people from all walks of life to poetry in new ways and created new sources of revenue for poets.

I am also a critic, with work profiling everything from Mariachi and Folklorico to contemporary art appearing in LA County Arts Commission's Public + Art & Ford On the Road, LACMA Unframed, HowlRound, ArtsBeatLA, and others. I have lectured or taught drama and poetry at UCLA, CSUN, 24th Street Theatre, BRIDGE Theatre Project, and Get Lit. I was a 2016/17 Arts for LA ACTIVATE Fellow, a 2016 Artist-in-Residence for the City of LA and finalist for Poet Laureate of West Hollywood, and a 2015 Doris Duke Impact Award Nominee.

**Gabriela Sosa, Los Angeles**

Gabriela Sosa was raised in the Republic of Panama and fled to the United States during the Noriega regime. She attended the University of California at Santa Cruz, the Université Libre de Bruxelles and the Diplomatische Akademie Wien. After working at the Panamanian Foreign Service, Gabriela returned to California to resume her career in the Dramatic Arts – attending the American Conservatory Theater and the Lee Strasberg Studio. It was during this period that she transitioned from translating political speeches, treaties and legal articles to more creative projects, beginning with writing her first play, “Don Panzote: el busero andante en la víspera de Año 2000” and her first screenplay, “Canal.”

While in Los Angeles, Gabriela studied Film and TV Production at LACC and wrote and hosted a tech show called “Ventana al Futuro,” on Univision/KMEX's morning news program “Primera Edición.” It was her thesis film, “NATO/OTAN,” that got her noticed in the entertainment industry as a writer/producer/director as it was selected for the Los Angeles Latino International Film Festival in 2005. Since then she has produced four seasons of “BodogFiGHT” and received an Emmy™ for the Oscar™-nominated documentary “Which Way Home.”

Simultaneously, Gabriela founded her interpreting and translating business, Gift of the Gab Interpreting and Translating. She obtained the State of California Interpreter Certification in 2006 and her Federal Certification in 2008. She has translated the subtitles for the films, “Burn,” “Bonsai People” and “The Spinster” and she is hired to supervise bi-lingual recordings for the purpose ensuring proper delivery.

Currently, Gabriela is promoting her novel, “Love in the Time of Taksim” by holding book readings and converting it into a one-woman-show which debuted at the Hollywood Fringe Festival to a sold-out run.

**Trang Spero, LACMA - LA County Museum of Art, Los Angeles**

My family left Vietnam when I was 6 years old. We were refugees in Hong Kong for two years before immigrating to the United States in 1980. As a teen, I was lucky to have a public transit bus pass that allowed me access to jobs and cultural events all around Los Angeles. Although I've always said that I wanted to be an artist when I grew up, I actually ended up earning my degree in Civil Engineering from

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UC Irvine in 1994. I worked as a Design Engineer in both the public sector with the City of Pasadena as well as private sector for consulting firms in Los Angeles and Orange County.

I raised three children in a open-minded biracial family: The eldest is studying Computer Science and Digital Arts at Stanford University. My second child is studying Environmental Science at UC Berkeley. My youngest is a student at a public high school in Los Angeles. While my children were young, my husband and I introduced them to new museums, galleries, dance and theater whenever we can. We also took them along to explore many ethnic restaurants in the diverse neighborhoods around Los Angeles. Our hope was to foster a lifelong appreciation for art, culture, collaboration and multiculturalism.

For eight years, I co-lead a program called Meet the Masters which introduces students in grades K-6 to famous artists through assemblies and corresponding hands-on art projects in the style of the featured artists. I have been (and will be again) a judge for the California PTA's Reflections art program. I am currently a Docent at LACMA (LA County Museum of Art) where I work with the museum's Education Department to provide conversation-based tours for thousands of K-12 students. I have special training for VSN (Visitors with Special Needs) guests who come to the museum.

I am also working with another nonprofit organization called CAP (College Access Plan) in Pasadena which helps low-income and first-generation students with preparing, researching and applying for college. I am coordinating STEAM (Science Technology Engineering Art and Math) opportunities to help the high schoolers investigate their interests in art and technology through summer enrichment programs and internships.

LACMA's 'encyclopedic' collection has opened my mind up to art from all cultures from ancient to modern. At the same time, I enjoy visiting art galleries and artist residencies to explore the work of today's emerging artists.

**Eric Stampfli, Eric Stampfli Photography, Contra Costa**

Over the last 30 years Eric Stampfli has been known as a well established, award winning, versatile advertising and packaging photography studio specializing in intimate food portraits. He has shot for small, local gourmet companies as well as Fortune 500 corporations and whose work is prominently featured in print ads and collateral, as well as point-of-purchase displays, exhibit designs, packaging and other media.

Along with his commercial work, he has also kept a hand in producing work outside the normal realm of advertising producing gallery represented Fine Art Photography. He has won and been recognized with Addy Awards, 9 individual Lucie's (International Photography Awards) in Food, Advertising, Digitally Enhanced, and Fine Art Nudes. He has also won prestigious Black & White Spider Awards, and was recognized for the 5th Annual Masters Cup in Photography. With 2 nominations in the 8th annual International color award as well as a silver medal winner and a finalist in the One Eyeland. His Hockney Series, won an Honorable Mention at the 2015 International Photography awards and the title image from the Bond series won an exposure award and was displayed at the Musee du Louvre on July 13th 2015.

**Natalia Staneva, New West Symphony, Ventura**

Natalia was born and raised in Russia. She started playing the piano when she was six years old and spent the following nine years attending music school part time while excelling at her regular studies.

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Natalia received her bachelor's degree in education and foreign languages. After moving to the U.S. in 2000, she continued her education at California State University Long Beach and earned an MBA degree.

Prior to joining New West Symphony as General Manager in 2008, Natalia served as Associate Managing Director of American Youth Symphony, located in West Los Angeles, where she managed all facets of the orchestra's operations including board development, fundraising and artistic operations. Natalia spearheaded the successful effort to make American Youth Symphony part of the Youth Orchestra Los Angeles Stakeholders' Network that is responsible for promoting orchestral education and such important projects as mapping resources for music education in Los Angeles County as well as building new collaborative partnerships in underserved communities. As Associate Managing Director, Natalia had a privilege to work with such world-class musicians as Andre Watts, John Williams, Lynn Harrel, and Yefim Bronfman who all donated great amounts of their time and talent to raise funds for music education.

**Lisa Steindler, Z Space, San Francisco**

Since joining Z Space in 2007 as Director of New Plays, Lisa has guided unheralded growth for the organization. Lisa assumed the title of Executive Artistic Director in 2008 when Z Space founder David Dower moved to the Arena Stage. In 2009, she engineered a long-term lease on Z Space's first venue, the former Theater Artaud. Since moving into our facility, Lisa has created a robust program of produced, co-produced and presented works by local and national artists as well as guiding the curated rental program for local clientele. In 2012, Lisa reorganized the administration of Z Space, hired an executive director and took on the singular focus of artistic direction with gusto. Lisa has been an active participant in the theater community sitting on panels for the Zellerbach Family Foundation, the New England Foundation for the Arts National Theater Project, Opera America, among others, and is an active participant in the Trust for Mutual Understanding's theater exchange program. Prior to working with Z Space, Lisa served as the Artistic Director of Encore Theatre Company for 18 years where she has shepherded such established playwrights as Adam Bock, Claire Chaffee, Adam Rapp, Leigh Fondakowski, Peter Sinn Nachtrieb and Steve Yockey. Lisa has produced over 40 world premiere productions. She also created A.C.T.'s ArtReach program, which she ran for 17 years, bringing theatre into the Bay Area public schools.

**Christa Stiner, Montalvo Arts Center, Santa Cruz**

I served as a grant review panelist for the Silicon Valley Arts Council for four years, as well as a grant review panelist for the Santa Cruz Arts Council. I have served as a board member for the Santa Cruz Arts Council, Shakespeare Santa Cruz, Community Music School of Santa Cruz, and the Santa Cruz Jazz Festival. I have held the CFO/Director of Finance position at the San Jose Cleveland Ballet, the San Jose Repertory Theater and Montalvo Association. I play and teach bassoon. I present nonprofit finance workshops to arts boards in Santa Cruz, Santa Clara and San Mateo counties.

**Diane Syrcle, UC Santa Cruz, Santa Cruz**

As a new Californian I welcome the opportunity for service with the CAC. As a performing arts nonprofit veteran with 20 years experience prior to moving to UC Santa Cruz, I served in the following organizations: Executive Vice President for Development - Oregon Symphony, Executive Director - Oregon Ballet Theatre, Executive Director Portland Youth Philharmonic, Director of Education - Portland Opera. I have grant panel experience with the Nevada Arts Council, Arts Council of Houston, Oregon Arts

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Commission, Portland's Regional Art and Culture Council, and the Oregon Community Foundation. I am happy to help.

**Melody Takata, GenRyu Arts, San Francisco**

I brought up my children in SF Japantown as a resident for over 28 years. I have given countless performances, and community input to save the arts, and enrich the lives of over 10,000 children of San Francisco and Greater Bay Area through the teaching of Japanese Cultural Arts and Crafts including taiko, shamisen, odori, and more. Perform and teach professionally for over 22 years in taiko and dance.

**Joy Tang, Destiny Arts Center, Alameda**

Joy Tang has been involved in cultural communities throughout her life. As a young person, she attended Chinese folkloric dance at Houston's Chinese Community Center, observing how Western dance influences such as ballet had been integrated into the form's current movement language. As a young professional, Joy taught English at Lee High School in southwest Houston for two years, serving a large population of English language learners from Central and South American immigrant communities. She found her love of salsa dancing to be a point of connection between herself and her students. Joy continued to pursue salsa dancing, socially and in performance, after moving to California to pursue her Masters in Folklore at the University of California - Berkeley.

Presently, as Destiny Arts Center's Grant Director, Joy feels that her work has come full circle. At Destiny, she witnesses on a regular basis, how culturally relevant art forms can be combined with principles of youth development to support young people's ability to express themselves authentically and to develop a positive self-concept and sense of empowerment. Joy would be honored to serve on a panel that links young people's K-12 educational trajectory to arts experiences that can truly foster students' creativity and joy.

**Rhoda Teplow, Artists' Collective of Elk, Mendocino**

After graduating UCB with a major in the Humanities, I joined the Peace Corps where I taught English in Togo, West Africa and fell in love with African art and dance. I returned to California and taught African dance, directed a dance company and then was the executive director of the Mendocino Dance Series which ran for 10 years producing 7-9 professional dance performances a year in Fort Bragg, CA. I wrote the CAC, NEA and private grant applications which successfully funded all of the 10 years of Dance! I was on a couple of the CAC panels and then had a 3 month fellowship with the NEA in WDC where I helped set up the dance panel. I was La Tania's agent and manager for 10 years as well as representing many other California dance companies from the office of Rhoda Teplow Presents. I am now an instructor with Coastal Adult School where I teach gang members, pregnant young women and new immigrants. I am also a jeweler creating jewelry with beads I collect from around the world and show my work in local art galleries and arts and crafts fairs. Because of my experience as a presenter, arts manager, agent, educator and artist, I can bring my knowledge of all sides of California art literally to the table.

**Ethan van Thillo, Media Arts Center San Diego, San Diego**

Ethan van Thillo is Founder and Executive Director of the Media Arts Center San Diego. Since 1989, he has been working in media arts field programming Latino film festivals for the University of California, Santa Cruz, Cine Acción in San Francisco, Cine Estudiantil at the University of California San Diego, and the National Latino Communications Center in Los Angeles. Ethan has curated 100s of programs at

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festivals and/or special events in 45 libraries across California, Mexico City, Morelia, Las Cruces, Nuevo Laredo, San Antonio, Tijuana, Sacramento, and San Diego. In 1995, Ethan transformed the Cine Estudiantil into the San Diego Latino Film Festival. In 1999, to broaden the scope of the festival following four successful years, Ethan established the nonprofit Media Arts Center San Diego in 1999. Under the umbrella of MACSD Ethan has developed & created innovative new community based media programs such as the California state-wide Digital Story Station initiative, Teen Producers Project, Youth Media & Tech Camps, Mobile Stories, Speak City Heights, The People's Post, Video Production Services Department, and the new Digital Gym community technology center and movie theater. Ethan has served on various funding panels including San Diego Commission for Arts & Culture, Latino Public Broadcasting, Rockefeller Foundation's 2004 Film and Video Fellowships, California Arts Council and the National Endowment for the Arts' funding panel for Media Arts. Mr. van Thillo has also been asked to speak at such national conferences as National Association of Latino Independent Producers, National Association of Latino Arts & Culture, and National Alliance of Media Arts & Culture.

**Mary Langer Thompson, California Writers Club,, San Bernardino**

I am a poet and writer writing full time since retirement as a public school principal in Adelanto, California where I opened an elementary school that became a Spanish dual-immersion school in its second year. I have published poetry and short stories in many journals and anthologies, and my first poetry collection, Poems in Water, won an Indie Excellence Finalist Award, and was published by Green Fuse Poetic Arts of Loveland, Colorado. I have been published in three poetry writing texts, including The Working Poet. I was the Senior Poet Laureate of California for 2012, and have published a children's book, How the Blue-Tongued Skink got his Blue Tongue, which is currently being sold in the gift shop of the San Bernardino County Museum in Redlands, California and is available in both English and Spanish, and soon Armenian. I am currently working on my second poetry collection and second children's book. I volunteer teach in schools, colleges, and prisons, and am the Director of The Dorothy C. Blakely Memoir Project, which connects high school students with senior citizens over fifty, so the students can write their 3500 word memoirs and go on to college as published writers. This is the third year of the project.

**Virginia Tominia, Chandra Cerrito Art Advisors / Chandra Cerrito Contemporary, Sonoma**

Virginia Tominia has worked at Chandra Cerrito Contemporary and Chandra Cerrito / Art Advisors since 2007. Tominia earned a BA in art history with a focus on contemporary art from Emory University in Atlanta, Georgia where she minored in fine art with a concentration in sculpture and philosophy. Early on, Tominia carved her way as a fine artist, with exhibitions in local and international art spaces. Tominia was a member of a contemporary art issues group of professional artists, writers and curators that met monthly at Nexus Contemporary Art Center, Atlanta, and interned in the curatorial department in 1998. Since 1999, Tominia has worked as a fine art consultant in Atlanta and California, developing collections for hospitality, corporate and health care clients throughout the United States and abroad.

In addition to her work as Senior Art Consultant and Managing Director of Chandra Cerrito / Art Advisors she is also Managing Director of Chandra Cerrito Contemporary which she helped open in 2007, and through which she has facilitated loans to institutions, auction donations, overseen over 30 gallery exhibitions, and positioned the gallery in numerous art fairs. In 2010, she curated "The Maker Show," at Chandra Cerrito Contemporary highlighting the diverse artworks grown out of the maker movement and her side work with the Maker Faire and Maker Media. In 2012, she wrote the exhibition essay for "Shattered: Defying Expectations in Glass" at Chandra Cerrito Contemporary.

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**Anastasia Torres-Gil, Shared Adventures Open Art Studio, Santa Cruz**

I am the art instructor for Shared Adventures ([www.sharedadventures.org](http://www.sharedadventures.org)) Open Art Studio, a comprehensive drop-in art studio for mentally disabled adults where we create many kinds of art including pastels, water colors, acrylics, textiles, collage, sculpture & multi-media. I am an award-winning Trashion artist creating fashion from unconventional materials – (1st Place Sonoma Trashion Show 2017) and textile couture artist (2nd Place Bay Area (Cupertino) Pignic 2016, 1st Place Haute Dog, San Francisco Design Center 2014). My artwork has been exhibited at the San Jose Museum of Quilts & Textiles, Pajaro Valley Arts Council, Watsonville and at the Directors Gallery in NYC. I was a featured “Maker at the MAH” at the Santa Cruz Museum of Art & History and taught pique assiette classes in Santa Cruz County. I wrote art reviews for SF Arts on-line magazine and I was a volunteer art instructor at Mercy Housing (a residential program for dual diagnosis adults) in Santa Cruz and taught art to victims of domestic violence and foster children in Santa Cruz County. In my non-art career, I was an attorney at California Rural Legal Assistance (legal aid to low income populations) and a former prosecuting attorney. I am bilingual (English/Spanish) and bicultural.

**Ann Trinca, Berkeley Art Center, San Francisco**

Ann Trinca has been in the Arts Administration field for over fifteen years after earning her MAA from Golden Gate University in 2000. She has worked with some of the most progressive institutions in the Bay Area including Yerba Buena Center for the Arts in San Francisco, di Rosa in Napa, and Bedford Gallery in Walnut Creek. She has also owned and operated two contemporary galleries in the Napa Valley and has a successful fine art photography practice. As Gallery Director at Berkeley Art Center, Ann supports the active regional arts community, through the presentation of visual art exhibitions and related programs that are relevant, engaging, and inspiring.

**Edward J. Valeau, Hartnell Community College District, Alameda**

I am a retired community college president with more than 35 years of secondary and college experience as a teacher, administrator, and a national and international consultant in the areas of leadership, board development, training and international education. I have an earned Doctorate in Higher Education from the University of California Berkeley and a Certificate in Grants Management and Development from the Chicago School of Fund Raising. This experience is dated.

I have been involved with public foundations for over twenty years in my capacity as a college administrator and President. In that capacity, I have chaired committees related to the evaluation of projects and distribution of funds. Such experience was related to education, community development, and the arts. My work has been very diverse and related to the development of people and communities.

As a person that has transitioned out of my role as a college president, I founded the ELS Group, a CEO Executive Search Firm that after 12 years has been terminated. I currently serve as a grants writer and a board member on a startup company dealing with Ag technology. Educationally, my terminal degree is from the University of California. I am a Fulbright Scholar, American Council on Education Fellow, Paul Harris Fellow, and California State University Monterrey Bay Fellow in Monterrey, California.

**Anuradha Vikram, 18th Street Arts Center, Los Angeles**

Anuradha Vikram is a writer, curator, and educator based in Los Angeles. She is Artistic Director at 18th Street Arts Center in Santa Monica, California. Her research combines media studies, theory of

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globalization, and critical race discourse with early modern, modern, and contemporary art history. Recent publications include “‘Naked in the Sight of the Object’: Masking, Masquerade, and Black Identity” (X-TRA, vol. 18 no. 4, Summer 2016), “Becoming Human: Nam June Paik’s Futuristic Compassion” (X-TRA, vol. 18 no. 1, Fall 2015), “A Brief and Incomplete History of Art and Technology Ventures in the Bay Area 1980-2010” (Afterimage, vol. 41, no. 6, Summer 2014), and “Sonya Rapoport: A Woman’s Place is in the Studio” (Sonya Rapoport: Pairings of Polarities. Berkeley: Heyday, 2012). She has contributed essays to Leonardo, KCET Artbound, Artillery, Hyperallergic, Daily Serving, and OPEN SPACE, the blog of the San Francisco Museum of Modern Art. She is a Senior Lecturer at Otis College of Art and Design, and a member of the Board of Directors of the College Art Association, where she serves on the Conference committee and chairs the Museums committee. Her first book, “Decolonizing Culture: Essays on Art and Politics,” was published by Art Practical Books and Sming Sming Books in October 2017.

**Itza Vilaboy, San Diego City College, San Diego**

I have more than 15 years of professional experience in a public service setting, including several community college sites, primary school sites, and library programs and services. My background is in literature, writing, art history, and library programs and services.

**Keith D. Vogt, Tahoe Regional Arts Foundation, Placer**

I have a lifetime experience in community theatre and currently serve as chairman of TRAF to build a visual and performing arts theatre in North Lake Tahoe. I’ve also served on other nonprofit arts organizations in California.

**Brea Weinreb, 99designs, Alameda**

Brea Weinreb is a visual artist and writer. She is the recipient of the Certificate of Excellence in Painting and the H.W. Hill Scholarship from the University of California, Berkeley, where she received a dual Bachelor’s in Art Practice and English. She is a founding member of queer art and music collective Little Greenie, a UC Berkeley initiative which aims to provide a safe, creative space for young queer voices in the Bay Area. This past summer Brea mentored indigenous youth in Abiquiu, New Mexico and led the group in collaborative art projects as part of the Berkeley-Abiquiu Collaborative Archaeology Project. Brea has exhibited her artwork at SOMArts (San Francisco), Worth Ryder Gallery (Berkeley) and NIAD Art Center (Richmond). Her work has been published in several publications, including on the cover of the Berkeley Fiction Review and in the Spring issue of Barbed.

**Elizabeth Welden-Smith, Monterey Jazz Festival, Monterey**

Elizabeth Welden-Smith has more than decade of nonprofit administration, education programming, and development experience in the creative and visual arts, marine conservation, and international cultural communities. She currently serves as the Director of Strategic Relations at the Monterey Jazz Festival and has held positions at the National Steinbeck Center, where she was Curator of Education and Public Programs since 2011; at the Monterey Bay Aquarium; and at the Information and Cultural Exchange in Sydney, Australia. She received her bachelor’s degree from Mills College in Oakland where she majored in European History, and a master of arts in Museums and Collection studies from the Australian National University in Canberra. Elizabeth has served as a reviewer for the annual National Arts and Humanities Youth Program Awards for the past two years and worked with the California Association of Museums as a Regional Coordinator for their California Networks for Collaboration project in 2015 and 2016.

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**Chelsea Wells, California Institute of the Arts (CalArts), Los Angeles**

Chelsea Wells is currently the Associate Director of Corporate, Foundation and Government Giving at the California Institute of the Arts (CalArts) in Valencia, CA. She recently moved to Los Angeles from Washington, DC where she worked at a grant writing consulting firm called Elevate, providing institutional fundraising support to nonprofit organizations across the arts and social service sectors. While in DC, she also worked with Studio Theatre (a contemporary regional theatre), and served on the grants review panel for the DC Commission on the Arts and Humanities.

Prior to her work in DC, Chelsea managed public relations and publications for Jacob's Pillow Dance, a historic international dance festival, pre-professional school, and archives located in the Berkshires of Western Massachusetts. She holds a BA in Literature with a minor in Dance from the University of California Santa Cruz, and is a proud Los Angeles native.

**Lugene Whitley, Siskiyou County Arts Council, Siskiyou**

MA/ABT in Arts Management, 10 years as arts consultant working with arts organizations and cities around cultural planning, strategic planning, arts education, cultural tourism marketing, exhibitions and special events.

**Todd Wingate, Riverside Art Museum, Riverside**

Todd Wingate joined the Riverside Art Museum as Curator of Exhibitions and Collections in September 2016. Responsible for reimagining RAM's exhibition program, he is also currently working with Cheech Marin and the City of Riverside to develop the Cheech Marin Center for Chicano Art Culture, and Industry.

Before joining RAM, Wingate was Assistant Dean of Students at UC Riverside. Spending 18 years at UCR, he began as the Director of the presenting program, curating 15 seasons and presenting artists across multiple art forms. He was responsible for oversight of the construction and management of the \$55 million student union and produced the Heat Music Festival, a multistage rock, electronic, and hip hop festival with an annual attendance of over 13,000.

Prior to UCR, he was Assistant Director of the Riverside Arts Council with oversight of development, grant making, and arts education programs. He has been a grants panelist for the National Endowment for the Arts, California Arts Council, and Los Angeles County Arts Commission.

Currently he serves as Vice President and Chief Administrator for the Wingate Foundation and is a trustee of the Sam and Alfreda Maloof Foundation for Arts and Craft. He holds a MA in Arts Administration from Goucher College and a BS in Public Administration from California Baptist University.

**Melanie Wofford, Its All About the Green, LLC, Alameda**

Melanie Wofford is a community organizer, nonprofit consultant and CEO. She has a passion for housing programs and provides fundraising and technical assistance to neighborhood groups, individuals and nonprofit organizations. Melanie recently completed an assignment for Girls, Inc. of Island City in Alameda, CA. where she assisted with their annual fundraiser "Women Who Dare". Melanie has a limited liability corporation called "Its All About the Green" and is also the President and Founder of her nonprofit organization, Community & Housing Initiatives Corporation (CHIC). CHIC was founded out of Melanie's desire to empower individuals and communities with tools of engagement as Global Citizens. Recently

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moving to the Bay Area from Atlanta, GA, Melanie worked with a several local bay area arts organizations in the area of fund development. Melanie rallies local residents, and leads project management and fundraising efforts, resulting in community engagement and local resources.

MMelanie studied at Georgia State University in the Andrew Young School of Policy Studies and conducted training in agribusiness development, social enterprise and nonprofit leadership.

**Randall Wong, Other Minds, Alameda**

Randall Wong has built a distinguished reputation specializing in historically informed performances of Baroque/Classic and contemporary music. He is also active as a composer.

A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's Where's Dick and Harvey Milk (Houston Grand Opera, New York City Opera, and San Francisco Opera), and Meredith Monk's Atlas, The Politics of Quiet, and A Celebration Service (domestic and foreign tours). He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and J.C. Bach, in venues such as Rome, Dresden, Stuttgart, Cologne, Boston, San Francisco, Sydney, and Hong Kong.

Mr. Wong is the composer/performer/designer of a number of "miniature" or "puppet" operas: The Household Opera, Di Nostra Vita, Flatland and Waiting for Godzilla. Presenting organizations include the SF Arts Commission, Museum of Jurassic Technology, Z Space Theater, Project Artaud, Yerba Buena Center, Noh Space, and the Chicago Humanities Festival.

He received his Doctor of Musical Arts degree (historic performance) from Stanford University and BMus and MA degrees in music (composition) from SFSU. In addition, he studied with the noted composer, Lou Harrison. He currently serves as Administrative Director for the Other Minds Festival.

**Gloria Woodlock, CAC staff for 20 years, grant program development and management, currently with AMS Planning & Research, specializing in nonprofit arts planning, feasibility studies for performing arts facilities, Sacramento**

Gloria Woodlock has more than twenty years of experience in arts management. She established and managed many of the California Arts Council's (CAC) ten grant programs during the agency's formative period of growth. While with CAC she developed technical assistance and arts management training programs for artists and arts organizations to help stabilize and strengthen the state's nonprofit arts sector. She also created several special initiatives including an arts and technology program to prepare the arts community for the digital revolution and local partnerships with business and the corporate funding and foundation communities to increase access to the arts in communities throughout California. Gloria served for five years on the Sacramento Metropolitan Arts Commission and was a Fulbright Scholar in the U.K, where she did a comparative study of arts funding systems. Gloria has also been a project manager and consultant in K-12 education and public health. Gloria is currently a Research & Administrative Assistant at AMS Planning & Research, a national consulting company specializing in planning and developing nonprofit performing arts, historic theatre redevelopment, and other arts facilities.

**Ashleigh Worley, Marin Theatre Company, Marin**

Hailing from the east coast, Ashleigh paid her dues working in the trenches of education as a public

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

**Megan Wygant, E. Claire Raley Studios for the Performing Arts, Sacramento**

Megan Wygant joined the E. Claire Raley Studios for the Performing Arts (CLARA) as its executive director in February 2016, immediately prior to its operational launch.

She has an MBA from Boston University with an emphasis in finance and nonprofit management, and joined CLARA with a strong interest in integrating economic development with the support of innovative artistic programming. While in graduate school, Megan served as the Assistant General Manager at Emerson Stage in Boston, where her tenure was marked by significant improvements in ticket sales and operational efficiency. Prior to that, Megan was company manager for the Tony Award-winning Berkeley Repertory Theatre, and, separately, worked as a marketing consultant for independent local arts groups.

**Bobbie Xuereb, MiraCosta College, San Diego**

I hold a MA in Art History and an MLS in Art Librarianship. I have been many things in my career among them a Co-Director of Terry Dintenfass Gallery in NYC and then the founder/owner of Area X Gallery in the East Village in NYC in the mid-1980s. I have been the Head Librarian at Bard Graduate School for the Center of Decorative and Material Arts as well as a librarian for school, public and art libraries in San Diego and NY. Last year I was on the panel for the City of San Diego for the Arts Council to help select projects to go forward for possible grants. I am a lifelong art collector and museum and gallery attender.

**Joseph Yoshitomi, Boston Court Performing Arts Center, The Actors' Gang, Dance Resource Center, LA STAGE Alliance, Grapeseed Media, StageDoor App, Los Angeles**

Joseph Yoshitomi has been a proud part of the arts administration field for over fifteen years and has experience as a consultant and employee for both nonprofit and commercial organizations. His SaaS and consumer marketing work as VP Marketing Strategy for TheaterMania/OvationTix paved the way for that company's their recent acquisition and his previous leadership as Geffen Playhouse Marketing Director led to that not-for-profit's largest expansion of artistic programming and earned-revenue in its twenty year history. He consults for a variety of performing arts and aligned service organizations/companies and his innovative approaches to marketing challenges have been recognized by the Los Angeles Times, Chicago Tribune, Washington Post and American Theatre.

**Deanna Zachary, Arts Council Santa Cruz County, Santa Cruz**

My parents put arts at the center of our lives. As a child, every weekend, we went to the Smithsonian Museum in Washington DC to explore the art museums, and the Museum of Natural History. My parents were fascinated by arts and culture (and they could afford the free admission of the Smithsonian). They

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also exposed us to literature (my mother read a book every other day), music, and especially multicultural festivals (Caribbean, Japanese, Mexican-American, Ethiopian). My brother became a ceramicist. I currently write grants for the Arts Council Santa Cruz County. We apply for over 40 grants a year, so I am very familiar with the grant application process, but not the grants review process. I also write grants for environmental education for Watsonville Wetlands Watch, and my prior job for 12 years was in program evaluation, community assessments, grant writing and communications. However, that prior work was in the area of social justice, social change, focusing especially on homelessness, child abuse prevention, domestic violence, and early childhood education. I also have a background working in politics for Senator Paul Wellstone, Congresswoman Patricia Schroeder, and the Minnesota Legislative Commission on Children, Youth and Families.

**Shanin Ziemer, PTA, CAAE, Orange**

I am a parent volunteer who has been working to bring the arts to all students throughout my county. I started by working with my own children's school district (Centralia) 10 years ago, and was successful at preserving and expanding programs for our students. This got the attention of the larger PTA and Arts OC community and I expanded my advocacy to a larger community. I have served on the Fourth District PTA Arts Education Committee for 8 years, and worked as an Arts Now! representative (hired by Pat Wayne) for almost as long. I am familiar with arts in the k-12 environment, and a proud choir parent supporting my daughter.

**Susan Zimmerman, City College of San Francisco (retired), Contra Costa**

In 2012 I left my full-time teaching career to devote myself to studying and creating art, something I view as a life's calling. My art education has consisted of fine arts classes at local community colleges. I like being part of the culturally diverse student population in the community colleges as well as at the Richmond Art Center and often feel inspired and stimulated by the breadth of diversity in the students I interact with in these classes. I enter competitive shows regularly and have exhibited my work nationally and internationally. Although I have chosen to focus on fiber, working primarily in cloth, paper, and thread in both 2- and 3-D, classes in painting, sculpture, color theory, and drawing have inspired me to experiment in unexpected ways, synthesizing a variety of methods and materials. I like to transform everyday images and objects into more abstract forms. Josef Albers' color theory work and experimental approach are ongoing sources of inspiration. I am intrinsically drawn to the simplicity and experimentation of the Bauhaus period.

**Laurie Zimmerman, Los Angeles Chamber Orchestra, Los Angeles**

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

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Radio. She earned a fellowship from the U. of New Orleans to write in Lithuania. Her chapbook *Hidden Branches* (Carmarthen Oak Press, 1984) was published in California.

**Aimee Zygmanski, Santa Cruz Shakespeare, Santa Cruz**

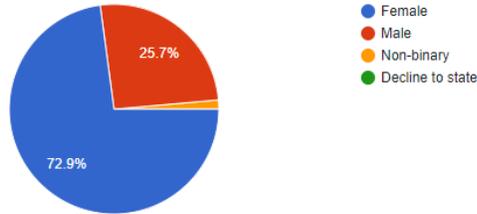
Aimee has over 15 years of arts administration experience at the nation's top regional theaters, including La Jolla Playhouse, The Public Theater/New York Shakespeare Festival, Williamstown Theatre Festival, and Roundabout Theatre Company. For SCS, she has ushered in over \$150,000 in grants for the organization. She also has worked in higher education as an assistant professor of theater history at University of Nevada, Las Vegas; Marketing Director at UC San Diego Theatre and Dance; and serves as a theater history lecturer for UC Santa Cruz. She holds a Ph.D. in Theatre Theory and Criticism from UC San Diego and an M.F.A. in Theater Pedagogy from Virginia Commonwealth University.

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Panelist Response Data

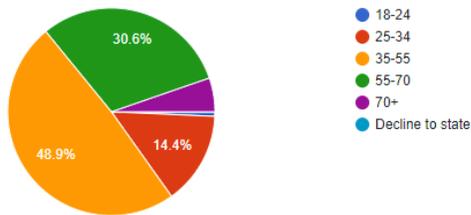
Gender identification

284 responses



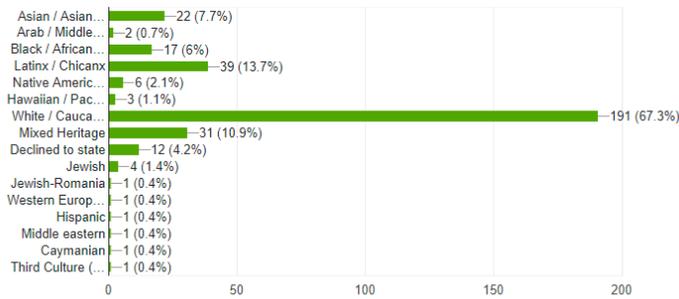
Age range

284 responses



Race/Ethnicity: choose how you most strongly identify, as many as applicable

284 responses



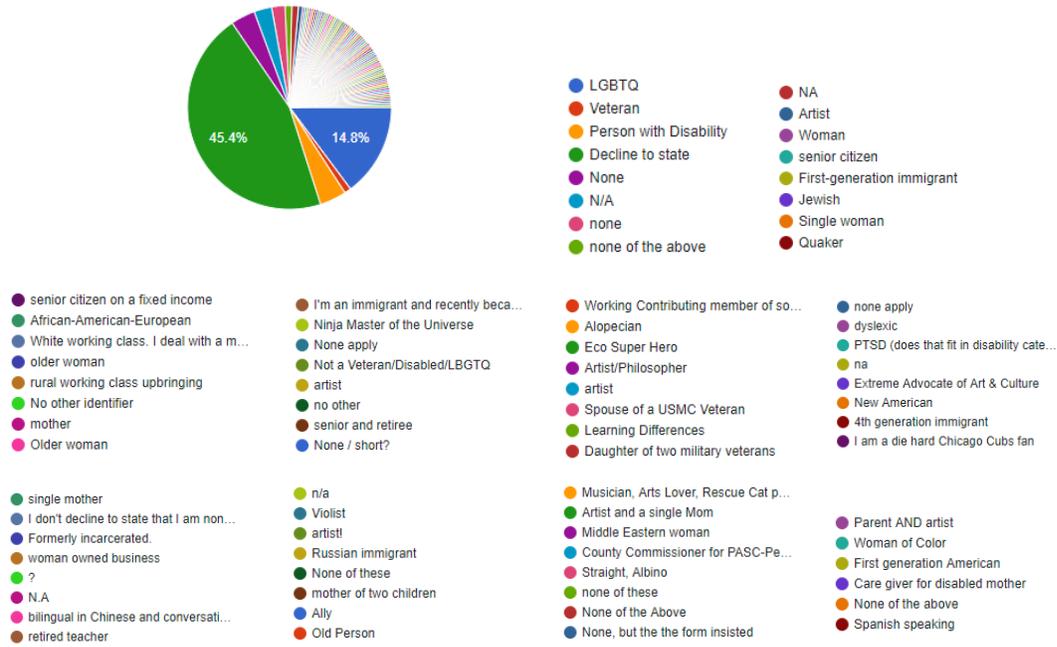
(Note: Respondees were allowed a write-in "other" response on this survey item.)

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## Panelist Response Data (cont.)

Other identifiers - choose as many as applicable

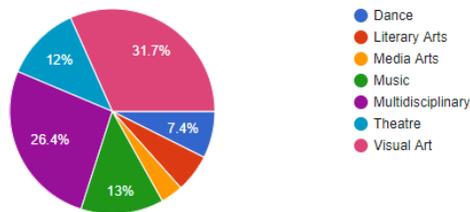
284 responses



(Note: Respondees were allowed a write-in "other" response on this survey item.)

Primary Artistic Area of Experience - choose one primary area.

284 responses



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Panelist Response Data (cont.)

Primary Area of Experience - choose one primary area.

284 responses



September 19, 2017

## Chairman's Program Proposals for 2018

### ***Rationale:***

In working on various projects, in going through a selection process for a new E.D., and in looking over some historical CAC records and stories, many ideas presented themselves as possible and worthwhile. We have a chance to leave our mark on the Council past our time as appointees. I have come to respect the processes we have developed through staff's expertise and excellence and none of these proposals alters the basic structure of any program or process. These are all "value added" propositions. In particular, the panel process is not compromised in any way, which I know has been a concern when we start looking at Council involvement in application rating.

### ***Impact:***

Staff: Of the three, only one has significant impact on staff time and duties. However, it is the most important of the three, and is worth serious consideration for its long-term impact on arts leadership in our State. Some moves to accelerate an important agenda like diversity require tough choices and sacrifice. I urge us to consider Proposal #2 understanding what it will take, but also what it will mean. This can be our legacy.

Fiscal: The three programs, if all adopted, would cost between \$300,000-\$435,000 annually. We have certainly spent that much money on special projects in most years I've been on the Council. If we use \$25 million as our total budget, these programs amount to 1.2-1.7% of the total budget; if we choose to look at only our grants budget, and set it at \$14 million, the programs come in at 2.1-3.1% of the total. Spread equitably among all programs, the impact on the field would be minimal. A \$1.5 million program would be reduced by \$46,500 using the highest totals. Fiscal impact should not be a major factor in these decisions.

### ***Process:***

These are voting items, each separately. A September 'first reading' followed by a December vote is tight for 2018 implementation, but not impossible for the simpler proposals. Another possibility is that one or more are sent to a Committee for further study, and funds for a mid-year pilot could be set aside. The vote could be yea, nay, further study or abstain. Usual majority rules apply. If no majority is reached, discussion can ensue to alter the motion.

### ***Summary:***

When first working on these, I did not register that these would be presented in Los Angeles, at the African-American Museum. With diversity as a key component here, I am proud to offer these for consideration in this venue, and hope that we are able to join the forces of history about which it can be said: "They cleared the smoke from their eyes, saw a path take shape. When told it was still too soon, they agreed it might be, but they'd hear that next time as well, so they got to the work at hand, and figured they'd see what happened down the road."

Respectfully submitted,



Donn K. Harris, Chairman



## **1. Council's Select Program Honorees**

Based on the concept that the Council can set priorities that will be a "value-add" to already selected grantees.

**Affecting programs:** CCC, Local Impact, AIS, VIA, AAC, CP, and Media

**Process:** All grant information, timelines, guidelines, panels, etc. go on as normal. With each grant application the applicant receives a list of three priorities selected by the Council at the start of the grant season. For example, we select Natural Resources, Arts and Health, and A Look to the Future as our three in a specific year. The panels are aware of these. They go through their regular process, rank their grants with the usual rating system, and note those that will be recommended for funding that could be exemplary in these areas. The applicants may or may not want to address these; this will not affect their opportunities at all if they don't go with the priorities. We ask that panels forward already recommended applicants with strengths in these areas to the Council for deliberation. They could come from any of the above grant pools. Upon deliberation, we choose the three top applicants (one per Council category) and they receive an extra funding boost (amount depending on which grant their award is from). The boost would be something along the lines of 10%-20% of their grant award. A large scale CCC grantee would receive \$15-\$30K max, and if all three were top dollar CCC recipients the cost at 20% would be \$90,000. The selections receive a special designation as "Council's Selection" and we can easily implement this and start a tradition of Council Award Winners.

**Strengths:** uses already existing structures; allows us to set priorities if we choose based on legislative and gubernatorial priorities, keeping us connected and relevant; gives Council real decision-making authority without undermining panel process; special recognition means more publicity for everyone.

**Weaknesses:** panels could be confused; field could be confused; we could end up with nothing and look foolish; allotting extra money may not result in improved product; some applicants may try to shoehorn their grant into our priority, hurting their basic proposal.

**Cost:** \$11,000 minimum - \$90,000 maximum

**Staff Impact:** minimal

**Ideas:** multiple year themes, develop ideas over time and show results, partner with other agencies to keep themes intact, utilize people in the industry in question



## **2. Diverse Leadership Pathway**

The applicant pool for our recent E.D. search was not as diverse as we would have liked. This proposal puts the CAC at the forefront of training our own and has the additional benefits of having our ambassadors out in the field being visible, and doing evaluation and support work with our grantees.

**Affecting Programs:** None directly.

**Process:** We use the 11 regions of the State already established by CCSESA and offer \$25,000 per year intern positions to 11 candidates who identify as part of an underrepresented group. They apply, go through interviews, are selected for a 2-year stint. They are responsible for their region's grantees, SLPs, present to City Councils, check on CCCs, perform select evaluations of programs, report to us, and after 2 years – we only do this every other year – our interns have a big resume builder, real experience, have made contacts, completed some work we need to have completed, can show up at interviews for arts positions in ways they would not have otherwise. They attend the Council meetings, a 3-4x per year commitment, get to report out as a regular agenda item.

**Strengths:** A national model for a real commitment to diversity. Will absolutely work in all the ways described. Kills about 4 birds with a single stone. An inspired idea that should increase California's pool of diverse applicants with arts leadership experience. Visibility, publicity. Direct contact with municipal and county officials. Unlimited potential to accelerate the Council agenda while doing the absolute right thing. Could be a committee who supervises it, giving us a new involvement in a thin committee structure. The interns could be called "The Arts Council's Fellows" – it's a fellowship. Prestigious, visionary, meaningful. Also gives us eyes on the ground.

**Weaknesses: (or dangers)** State system issues – Are they employees or consultants? How hard will this be to get past the HR folks? What is their relationship with the SLPs in their region? Financial – if we reimburse expenses, it could cost a bit more; if we don't that \$25K may not be very much. What happens if grantees are not doing well? A whole set of processes will suddenly be necessary. Who supervises? Who follows up? Will grantees feel strange or singled out if they are selected for an evaluation (How will we do that?) – surely many things still not considered but still – it's the right thing to do.

**Cost:** \$275,000 stipends for 11 fellows, with a \$5,000 reimbursement limit each, \$330,000.

**Staff Impact:** Probably a .5 position minimum having to carve it out of someone's FTE duties, pushing everyone into overdrive. Interviews, reference checks, strategy sessions, pressure from people favoring a candidate . . . . still, the absolute right thing to do.

**Ideas:** have a partner agency running this program, add professionalism; check in with LA County and loiook at their program at Claremont College.

### **3. Annual Council Awards**

In reading the 2001 Annual Report, they were busy and creative. Their budget was \$32 million, \$29 million went to grants, and they *handled another \$31 million in pass-throughs!* There were annual SLP convenings every March, they supported 25 festivals around the state. 2001 was designated *The Year of the Arts* and they collaborated with various arts agencies statewide to host events. They held an arts agency convening in Sacramento and 1000 non-profits were represented. They produced a regular comprehensive Annual Report. They also gave awards to folks in various categories. This last is something I would like us to consider. (Note: Much of this intense activity was put on hold after 9/11 – the universe shifted, obviously. The Annual Report does not go into depth about it but I did some research and my findings were in my June Chair's report.)

**Process:** We create categories we think are important: Arts Educator of the Year, SLP Leader of the Year, Innovation Award Winner, Friend of the Council. We keep our eyes open all year, we take nominations in the fall, vote in December and invite the winners to the January meeting for public recognition and a plaque.

**Strengths:** Fun, giving, celebratory. Publicity, story telling, ceremonial, a nice touch point for the Council, awards committee can form around this.

**Weaknesses:** competition, hurt feelings, overlooking someone because a group did a publicity push for their candidate, Council arguments, field reactions unknown, districts feeling slighted. Some arts purists think of awards as *gauche* or trivial.

**Cost:** Sacramento expenses of winners if 8 categories are chosen could be \$10,000. Plaques, decorative items, peripherals could bring total to \$15,000.

**Staff Impact:** Moderate. Collecting applications, fielding phone calls, working with the nominators and nominees, creating the space for Committee meetings – intense activity in the Fall, January celebration. Hopefully follow-up will not be horrendous with cries of favoritism or ignorance.

**Ideas:** use winners as mentors, place this into a larger context; set categories wisely; decide whether this dovetails with intern priorities.

# The New York Times

## Bernie Casey, Who Glided From Football to Hollywood, Dies at 78

By RICHARD SANDOMIR SEPT. 20, 2017

Bernie Casey, an accomplished National Football League receiver who successfully painted and acted in dozens of films, including "Revenge of the Nerds," "Brian's Song" and "I'm Gonna Git You Sucka," died on Tuesday in Los Angeles. He was 78.

His friend Wren T. Brown said the cause was complications of a stroke.

A fast 6-foot-4 receiver, Mr. Casey had been a football and track star at Bowling Green State University in Ohio when he signed with the San Francisco 49ers in 1961. Over eight seasons he was a model of consistency, catching at least 50 passes per season five times and finishing in the top 10 among N.F.L. receivers four times. He was chosen for the Pro Bowl in 1967, before he moved on to the Los Angeles Rams.

In the Rams' next-to-last regular-season game in 1967, Mr. Casey caught the game-winning touchdown with 34 seconds left to lead them to a 27-24 win over the Green Bay Packers. The win ensured that the Rams would play the Baltimore Colts for the Coastal Division. The Rams won easily, but lost the conference championship to the Packers. Mr. Casey scored the Rams' only touchdown.

By then, he was charting what he would do after he finished playing football. Mr. Casey, who had been painting since high school, told Life magazine in 1964, "I think of myself as an artist who plays football, not as a ball player who paints."

While he was still motivated to excel in football, he said, his greater goal was to improve as a painter. He had already had two one-man shows.

"I think the real Bernie Casey is coming through," he told Life. "There are all sorts of signs. Just the other day, I was walking through a gallery and a man walked up and said, 'Are you Bernard Casey, the artist?' "

Mr. Casey balanced painting abstract oils and fantasy landscapes with acting once he stopped playing football. He retired after the 1968 season, three years after Jim Brown, the N.F.L.'s biggest star, abruptly ended his career with the Cleveland Browns and began to act. One of Mr. Casey's first roles was in "tick ... tick ... tick ...," a 1970 thriller with Mr. Brown.

He went on to play J. C. Caroline, a Chicago Bears teammate of the dying Brian Piccolo, in the television movie "Brian's Song" (1971); a C.I.A. agent working with Sean Connery in the James Bond film "Never Say Never Again" (1983); and an aging action hero in "I'm Gonna Git You Sucka" (1989), a parody of the blaxploitation genre that reunited him with Mr. Brown.

Mr. Casey also appeared in three of the "Revenge of the Nerds" movies, a series of comedies about collegiate misfits fighting a jock fraternity. He played U. N. Jefferson, president of the Lambda Lambda Lambda fraternity.

In 1973, he portrayed the paralyzed former National Basketball Association player Maurice Stokes in the film "Maurie." Writing in The New York Times, the columnist Dave Anderson praised Mr. Casey for capturing the agonizing effort required by Mr. Stokes to lift a spoon and recalled a conversation he had with Mr. Casey late in his football career.

"Just because I'm a football player," he told Mr. Anderson, "doesn't mean I can't be something else at the same time. Most of us live on a small portion of our capacity. I don't want to let the limitation of others limit me."

Bernard Terry Casey was born on June 8, 1939, in Wyco, W. Va. His father, Frank, was a coal miner. His mother was the former Flossie Coleman.

In addition to playing on the Bowling Green football team, which was voted the small college champion in 1959, Mr. Casey competed in the high hurdles and finished sixth at the 1960

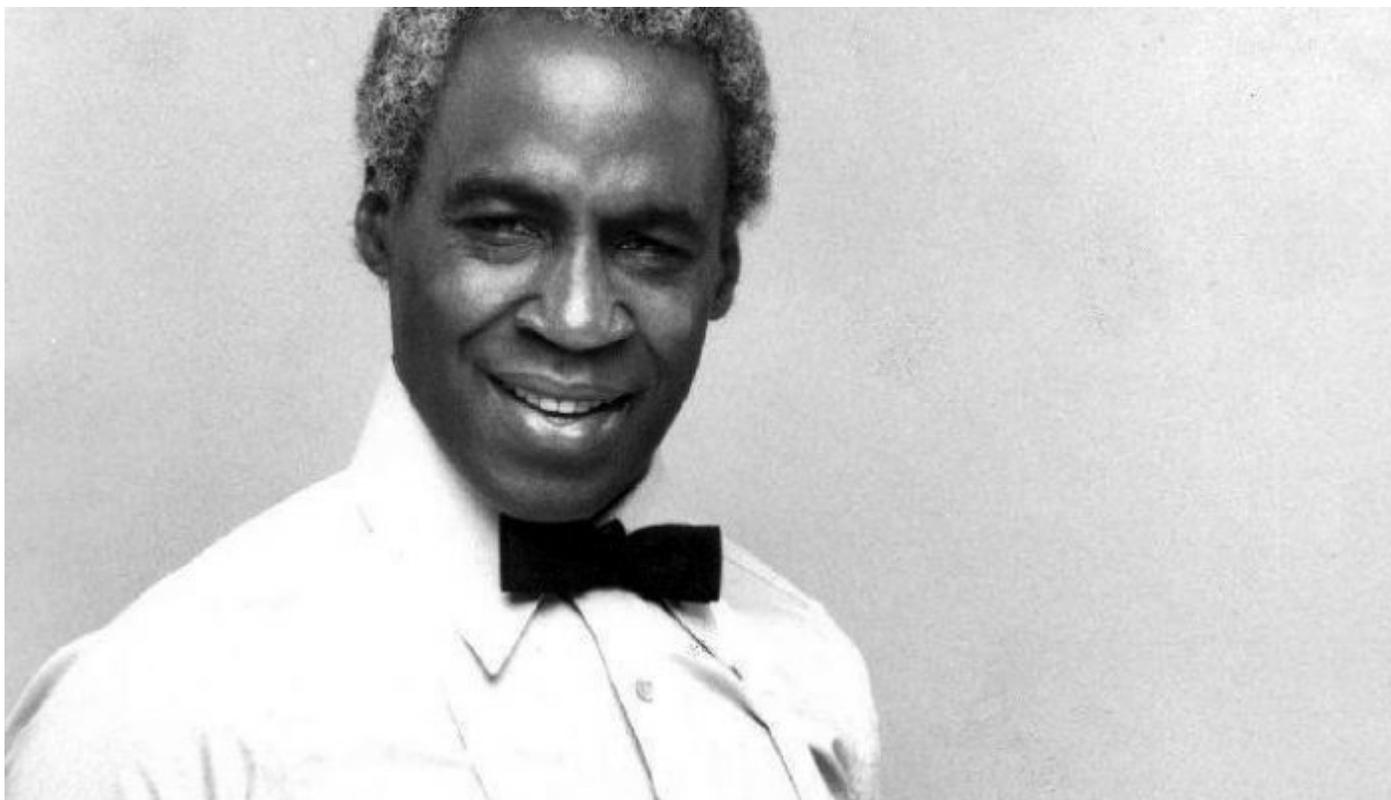
## Award-winning Actor Robert Guillaume Dies at 89

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By Stacy M. Brown, NNPA Newswire Contributor

Published November 2, 2017

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***Robert Guillaume as Benson from the television program "SOAP." (Wikimedia Commons)***

Family members, friends and fans are grieving the loss of television and stage icon Robert Guillaume, who died on Tuesday in Los Angeles.

Guillaume, 89, is survived by his second wife, Donna Brown, a son and three daughters.

"He was a pioneer and what he did with his role as [Benson DuBois] was give him integrity," said actor, director and producer Shiek Mahmud-Bey, who wowed critics earlier this month at a New York Film Festival with his proposed new television series, 'The Inner Circle.' "What could have been just another servant or symbolically subservient minority, a butler role, he gave the world an extraordinary insight and exposed us to a human being. The invisible became viable and we all loved it."

Anyone who watched "Soap" knew the brilliance of Guillaume, said Mariann Eperjesi-Simms, who hosts the Facebook page, "The Classic Movie Group."

“Benson’ wasn’t exactly as brilliant as ‘Soap,’ but most things in this world aren’t written to that much perfection. He was a fantastic actor who deserved a lot of recognition,” Eperjesi-Simms said.

Born Robert Peter Williams in St. Louis in 1927, Guillaume began his acting career in the early 1970s when he made guest appearances on “Good Times,” “Sanford and Son,” and “The Jeffersons.”

However, his recognition and place in popular culture was cemented when he portrayed Nathan Detroit in the first all-Black version of “Guys and Dolls,” which earned him a 1977 Tony Award nomination.

Later, Guillaume earned the distinction of becoming the first African American to sing the title role of “Phantom of the Opera,” doing so alongside a mostly, all-White cast.

Still, it was his role as Benson DuBois in the soap opera satire “Soap,” which also starred Billy Crystal, Roscoe Lee Browne, and Robert Urich, that made Guillaume a legend.

“The minute I saw the script, I knew I had a live one,” Guillaume said in a 2001 interview. “Every role was written against type, especially Benson, who wasn’t subservient to anyone. To me, Benson was the revenge for all those stereotyped guys who looked like Benson in the 40s and 50s [movies] and had to keep their mouths shut.”

The character’s popularity grew so much that it led to a spinoff called, “Benson,” which lasted eight seasons and earned Guillaume an Emmy Award.

“I always wanted kids of any background to understand the characters I’ve portrayed were...that the solutions they found were true and possible,” he said on his official website. “It has always been important to me to stress that there was no diminution of power or universality, just because my characters are African American.”

That resolve has always been appreciated by his peers and those who followed his career.

“I remember the ‘head [n\*\*ger] in charge’ scene with Morgan Freeman, where he didn’t use his position to castrate another Black man on film,” Mahmud-Bey recalled of the 1989 hit movie, “Lean on Me,” that starred Guillaume and Freeman. “There was a disagreement and they got it out and agreed to disagree without division. That scene spoke volumes, because it makes you see how silly and easy you could lose someone important in your life over ego and small things.”

Mahmud-Bey continued: “As artists, we have a responsibility to be honest, not different, and that’s what Robert Guillaume gave us and we loved every bit of it.”

Guillaume, who won a Grammy Award for Best Spoken Word Album for Children for his role as the voice of “Rafiki” in “The Lion King,” steered clear of Hollywood’s demeaning Black stereotypes and sought quality roles in which he could evoke his characters’ humanity, according to his obituary at Legacy.com.

Though today he’s remembered widely as a comedic actor, it was the musical theater that was Guillaume’s first love and gave him his entry into the acting world, the Legacy.com obituary said.

That entry took place in Cleveland, Ohio, where, after completing his education in the music school at Washington University in St. Louis, he joined the Karamu Theatre and debuted in their production of "Carousel," Legacy.com reported.

In the audience for one of those "Carousel" performances was Oscar Hammerstein II, the critically acclaimed playwright, who penned the book and lyrics for the musical.

According to Legacy.com, "It was an auspicious start, and Guillaume soon made his way to Broadway, where he both toured and appeared on the Broadway stage."

Later, Guillaume would portray Dr. Martin Luther King Jr. in the movie "Prince Jack"; he also starred as Frederick Douglass on the TV miniseries "North and South."

"In 1992, Guillaume and his wife, founded the Confetti Entertainment Co., creating read-along books for children with Guillaume's voice as narrator," the Legacy.com obituary said. "In 1995, the Confetti Entertainment books were transformed into the HBO series 'Happily Ever After: Fairy Tales for Every Child.' Narrated by Guillaume and featuring a cast of other stars, the series' 39 episodes retold classic fairy tales with a multicultural focus."

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# California Journal Both children gone, parents still unaware: The unimaginable agony of the Shepherd family



Kressa Shepherd, left, and her younger brother, Kai, at their home in Redwood Valley when it was under construction a couple of years ago. (Family photo)

By **Robin Abcarian**

NOVEMBER 3, 2017, 4:00 AM | REPORTING FROM SACRAMENTO

**K**ressa Jean Shepherd, a Ukiah High School junior who dreamed of becoming an artist, died here two days before Halloween.

On Oct. 9, she and her family were fleeing the Redwood Valley firestorm when they were trapped by the blaze on the mountain near their home. The fire killed 14-year-old Kai Shepherd and inflicted grievous injury on his parents and 17-year-old sister, Kressa.

Kressa had spent what can only be described as three harrowing, mostly unconscious weeks in the burn unit of Shriners Hospitals for Children, before her brain swelled and then stopped.

There was nothing more to do but keep her breathing while her family said goodbye.

At her bedside, they told her how strong she was, how loved she was, then watched helplessly as her ravaged body slipped away.

I met with Kressa's aunt, Mindi Ramos, here on Thursday. Since the fire, Ramos has spent most of her time tending to her niece and her sister, Sara Shepherd, 40, hospitalized across the street from Shriners at the UC Davis Medical Center.

Sara was burned over 60% of her body and is making good progress.

"She is definitely forlorn and melancholy," Ramos said. "I can tell from her expressions. On a lucid day, she will say things like, 'I'm trying, it's hard.' There is a spot on her forehead that didn't get burned, and I touch that all the time."

The children's father, Jon Shepherd, 46, is being treated in San Francisco at St. Francis Memorial Hospital and is also expected to recover.

Sara's mother and father are staying nearby in the Ronald McDonald House but are not ready to speak publicly about the tragedy.

Both Jon and Sara have been sedated and unable to utter more than a few words while they recuperate. Neither has been told that their children have died, that their bodies are in a mortuary in Ukiah. The news will come soon enough.

And will be followed, surely, by even more inconceivable pain.

Jon's brothers have been keeping vigil with him in San Francisco, along with Robert Loucks, his best friend since they were both 15. Loucks has been driving frequently back and forth from Ukiah to be with Jon.

Twenty-three years ago, he and Jon started a business, Nor Cal Powder Coating. They still work together.

"Our families do a lot together," said Loucks, who was at Jon's bedside in San Francisco on Thursday when we spoke. Loucks' son, Chase, 17, grew up with Kressa, and they were together in every grade. Three days before the fire, Loucks took the Shepherds sailing on San Francisco Bay.

"What's really heartbreaking right now is we don't know what he knows," Loucks said. "He's going to be waking up out of this dream and find out that he's lost his family, and he is here and Sara is in Sacramento."

In the past few days, Jon's medical team has been working to "give him back his voice," as Loucks put it. His breathing tube was removed on Oct. 27, replaced by a tracheostomy. Moments before I spoke with Loucks, a respiratory therapist plugged Jon's tracheostomy, which allowed him to speak for the first time since the fire.

At the therapist's request, Jon was able to say his friend's name. But when the therapist asked, "Can you say my name?" Jon, still on painkillers, replied, "Kiss my ass."

"His personality is still there," said Loucks, with a small chuckle. "He's a very strong-willed guy."

The family is hoping Jon can be reunited with Sara in Sacramento by the end of next week. They think it's critical for the couple, who have been together for 25 years, to be with each other as they deal with their children's deaths.

When the time comes to talk about Kai and Kressa, said Ramos, UC Davis Medical Center has offered a team of psychologists and social workers to counsel them.

Everyone is dreading it.

Saying goodbye to Kressa, said her aunt, was unlike anything she'd ever experienced. Most of Kressa's body and head were covered by white gauze. Her eyes were shielded with protective goggles to keep them moist.

"It was surreal," said Ramos, a former school principal who lives in Ukiah. "I thanked her for fighting and told her it wasn't fair, but that she didn't have to be in pain anymore. We held her hand and cried over her."

Kressa's prospects had been grim from the start. She had been airlifted to Shriners from Ukiah on Oct. 10 after a neighbor found her with her mother, badly burned, on the road near their house. Kai's body was nearby. Jon was found farther down the mountain, also in terrible shape.

Doctors immediately amputated Kressa's severely burned legs below the knee. After that, she had numerous surgeries — grafts, mostly — and developed a fungal infection in her legs, which forced surgeons to remove her knees and a bit of femur. She was on dialysis.

On Oct. 18, she went into cardiac arrest; it took five hours to stabilize her. Her body and face were terribly scarred; it was unclear whether she would ever see again.

"There's really no other way to describe it. She was a charred person," said Ramos, who has been helping her own children, Jack, 5, and Betty, 12, cope with their cousins' deaths. "Her ears and her fingertips were blackened. They grafted her own skin onto her face and stapled it on. It looked like she was wearing a translucent mask of her own skin. At one point, they stitched her eyelids closed to give her eyes a chance to heal."

Ramos believes her death was a release.

"Kressa's quality of life would have been debilitated," said Ramos, who spent hours at Kressa's bedside reading "The Sorcerer's Stone" because the teenager loved Harry Potter so much. "And so she is spared from that, thankfully."

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