

NOTICE OF PUBLIC MEETING

**Wednesday, April 18, 2018
10 a.m. to 5:30 p.m.**

**Merced Multicultural Arts Center
645 W. Main Street
Merced, CA 95340
(209) 388-1090**

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| 1. Call to Order Welcome from venue Acknowledgment of Tribal Land | N. Lindo C. Dennis A. Bown-Crawford |
| 2. Performance TBA | L. Baza |
| 3. Roll Call and Establishment of a Quorum | L. Barcena |
| 4. Approval of Minutes from January 25, 2018 (TAB A) | N. Lindo |
| 5. Chair's Report (TAB B) | N. Lindo |
| 6. Director's Report (TAB C) | A. Bown-Crawford |
| 7. Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 8. Announcement of 2018 Committees (TAB D) Outlining the purpose and makeup of Council committees. | N. Lindo |
| 9. Committee Updates Brief updates from committees reporting out on recent meetings. <ul style="list-style-type: none">1. Equity Committee (TAB E)2. Legislative Committee3. Governance Committee4. Strategic Planning Committee (TAB F)5. Innovations and Aspirations | N. Lindo |
| 10. Break: Council Members Paperwork | |

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| <p>11. <i>Voting Items:</i> Panel Recommendations 2017-2018 As prepared by the Council programs committee; each item includes an overview from CAC program specialist, remarks by a panel representative, and recommendation for Council.</p> <ul style="list-style-type: none"> a. FY 17-18 Funding Allocation Scenarios (TAB G) b. Artists in Communities (TAB H) c. Arts Education - Extension (TAB I) d. Jump StArts (TAB J) e. Organizational Development & Professional Development (TAB K) | <p>L. McGuinness C. Coppola J. Porras J. Miller J. Bonillo</p> |
| <p>12. <i>Grantee Presentation:</i> California Lawyers for the Arts (TAB L) Presentation from CAC grantee highlighting recent programming and accomplishments resulting from CAC grant funding.</p> | <p>A. Robinson</p> |
| <p>13. <i>Discussion Items:</i> Discussion on topics as requested by Council, led by the Chair.</p> <ul style="list-style-type: none"> a. In-Kind Match (TAB M) b. Fiscal Sponsor Requirement (TAB N) c. Council Retreat | <p>N. Lindo</p> |
| <p>14. <i>Discussion Item:</i> Data Insights for FY 18-19 Grant Policies Discussion on grant data to inform future grant policies.</p> | <p>A. Kiburi S. Gilbride</p> |
| <p>15. <i>Information Item:</i> Arts License Plate Update Informational overview of California Arts License Plate program including data on revenues.</p> | <p>C. Fitzwater</p> |
| <p>16. <i>Future Agenda Items</i> Opportunity for all Council members to submit requests for future agenda items.</p> | <p>N. Lindo</p> |
| <p>17. <i>Adjournment</i> Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Vice Chair. (TAB O)</p> | <p>L. Baza</p> |

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.

- 5. Public testimony is time limited. Please make concise remarks. *Members of the public utilizing language translation will be granted additional time as needed.*
- 6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.*

TAB A

California Arts Council | Public Meeting | 04/18/2018

All copies are drafts until approved by the Council

MINUTES OF PUBLIC MEETING

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

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

PRESENT:

Council Members

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

Council members absent: Steve Oliver and Rosalind Wyman

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Director of Public Affairs
Shelly Gilbride, Programs Officer
Kristin Margolis, Director of Legislative Affairs
Debra Waltman, Director of Administrative Services
Jaren Bonillo, Arts Program Specialist
Lariza Barcena, Administrative Analyst

Invited Attendees

Douglas K. Freeman, Executive Chair and CEO, Orange County Music and Dance
Richard Stein, President and CEO, Arts Orange County
Victor Payan, Director, Media Arts Santa Ana
Pocha Peña, Board Member, Media Arts Santa Ana
Nicholaus Yee, viola player, performing artist

Other Attendees / Members of the Public

David Anderson, Saddleback College
Kevin Staniec, 1888 Center
Elizabeth Pearson, Pacific Chorale
Luz Mendez, Grupo Folklórico de Santa Ana
Tomas Benitez, Latino Arts Network
Pat Wayne, CREATE CA
Scott Fitzpatrick, Newport Mesa Unified School District
Michael Alexander, Californians for the Arts
Yaya Castillo, Restorative Justice for the Arts
Brenda Perez, Restorative Justice for the Arts
Joe Bravo, Restorative Justice for the Arts
Lauren Pizer Mains, California State Senate and Joint Committee on the Arts
Robert D. Machado, Tustin Area Council for Fine Arts
Nancy Warzer Brady, Philharmonic Society of Orange County
Karen Wood, Irvine Barclay Theatre & Cheng Hall
Luz Mendez, Relampago del Cielo, Inc.
Tram Le, City of Santa Ana
Kevin Staniec, City of Irvine

I. Call to Order and Welcome from Venue

The Chair called the meeting to order at 10:02 a.m.; he introduced Douglas K. Freeman, Executive Chair and CEO of Orange County Music and Dance, and Richard Stein, President and CEO of Arts Orange County. Freeman gave an overview of OCMD. The organization provides consulting and project management services for clients of municipalities, higher education and nonprofit arts organizations. Freeman stated the vision is for no child to be denied access to the performing arts because of economic difficulties. For this reason, OCMD provides scholarships to 30% of enrolled kids and provides free supplemental education to teachers in schools. Stein gave an overview of Arts OC, a nonprofit organization designated by the County of Orange as its official local arts agency.

II. Performance from Nicholas Yee

Violist Nicholas Yee is trained as an instrumental conductor, early music specialist, and music educator. He is currently a teacher at OCMD. He performed for the Council members and public.

III. Roll Call and Establishment of a Quorum

Barcena took the roll at 10:41 a.m. and a quorum was established.

IV. Approval of Minutes from November 30, 2017

At 10:24 a.m., McGuinness moved to approve the minutes from November 30, 2017. Beasley seconded.

No discussion.

At 10:25 a.m. the Chair called for the vote. The motion passed 7-2-0 with Coppola and Devis abstaining.

V. Chair's Report

Harris stated that in his tenure as the chairperson he had the privilege to witness how great and impactful the arts are in California. He welcomed Bown-Crawford as the new CAC Executive Director and thanked Kiburi for her work as the Interim Director. Kiburi thanked Harris for his tenure as the chairperson.

VI. Director's Remarks

Bown-Crawford stated that she is a teacher first and foremost. She grew up in a family of public service focused on accessibility. She is an Adobe Education Leader for the private sector. She created two programs that are recognized statewide as demonstration sites for their curriculum: the Arcata Arts Institute and the Innovation Design Institute. Both are offered at the Northern Humboldt Union High School District. She thanked Kiburi and the CAC staff for facilitating her transition into her new position.

VII. Council Verbal Bios

Bown-Crawford invited each Council member to share an overview into their personal background and passions for the arts.

- Coppola is the Film Department chair at San Francisco Art Institute. He was inspired to become a teacher by his father's involvement in the arts as a premier educator. His position lets him combine his background in professional filmmaking with his passion for students. He created Project Accessible Hollywood, a nonprofit organization, with the goal of helping students realize their own calling.
- McGuinness is a jewelry maker. She became part of the American Crafts Movement in the '70s and developed her own company. She is currently on the board of the Oakland Museum of California and helped raise \$2 million in the past year.
- Beasley is a former art teacher from Cleveland, Ohio. She also has a background in radio sales and politics. She served on the L.A. Arts Commission. She was appointed to the CAC by Governor Brown in 2015. She is a visual artist and created the inaugural art for former Presidents Bush and Clinton. She was recently elected chair of the Board of Trustees of the California State Summer School for the Arts.
- Baza is an arts administrator from San Diego and worked in the field for 32 years. His love for the arts began with high school theater. He just completed his tenure as Chair of the San Diego Commission of Arts and Culture. His father is from the Island of Guam and his mother is Mexican American. His mixed ethnic background guides his political ideas in the areas of education and civil rights.
- Lindo began her passion for art at a young age. She graduated from Penn State University. She taught art in Philadelphia public schools. Her true passion as an art educator began when she was assigned in the Education Department at the Pennsylvania Academy of Fine Art during her

graduate studies. She has worked at many museums, including the Schomburg Center for Research in Black Culture, which combined her interest in art and African and African American History.

- Harris is the Executive Director for Creativity and the Arts at the San Francisco Unified School District and he believes in the power of arts in all facets of life. He was an educator in creative writing and computers. Former Attorney General and current Governor Brown offered him the position of Executive and Artistic Director of the Oakland School for the Arts. In his current position, he is the head of a \$300 million project for an arts center for SFUSD with the goal of letting students develop their creativity.
- Galli is a Bachelor of Music and Classical Voice. She began her career at the School of Music and Dance at San Francisco State University where she gained experience in arts programming. She furthered her studies and received a master's degree in Arts Management. She has 10 years of experience in nonprofit arts administration in marketing and media and has worked for the SF International Film Festival and SF MOMA. She recently became the Senior Strategist for the consulting agency Imprint Projects. She is also an adjunct professor at the Academy of Art University in social media strategy and analytics.
- Gallegos is the director of Avenue 50 Studios in Los Angeles. She comes from an immigrant family of Cuban and Puerto Rican descent. She worked in labor law, worker's compensation law, and international bankruptcy law. After college, she joined the Chicano Delegation of UCLA where she traveled to Honduras and Nicaragua for philanthropic work in visual and performance art. This experience and her personal background made her appreciative of her family's hard work and her opportunities in the United States. After her travels, she returned to L.A. where she opened Avenue 50 Studios as a personal gallery. To compensate for the lack of venues exhibiting Latino and Chicano art, she later opened her studios as an open gallery.
- Devis is of Colombian and Lebanese descent. His father was a well-known visual artist who loved the classical arts and explained to Devis the similarities it shared with Colombian culture. His mother was a social worker who started many organizations for young men and women who lived in the streets. At a young age, Star Wars ignited his passion for film and his lifelong mission of storytelling through images. He has learned photography and has worked in theatre. When he received a fellowship to study film at Emerson College in Boston, he moved in a Puerto Rican neighborhood where he mentored the local children on filmmaking. Among other acclaimed work, he received success with his featured film "Going to Colombia." He received his first CAC grant for his art workshops for juveniles. He developed a video game called "Tropical America," with students from Belmont High School in Los Angeles that was recognized by the United Nations and PBS. He is currently the Chief Creative Officer at KCET. He is proud of serving on the Council.

VIII. Deputy Director's Report

Kiburi walked the Council through her written report. She reported on the budget overview and grant actuals for FY 2016-2018.

Gallegos asked what the incoming Associate Government Program Analyst's role would be. Waltman replied the new recruit will perform operational support for Administration.

Devis asked what the strategic plan's consultant role would be. Kiburi replied the consultant facilitates the process of developing the strategic plan; if the Request for Proposals is opened again, outreach can be extended to organizations and single individuals.

Lindo suggested contacting former Council members to learn how the current strategic plan was created. Fitzwater replied that former Council Vice Chair Susan Steinhauser and staff worked with the prior consultant, meeting regularly until the final strategic plan was adopted. Coppola suggested reading the minutes from the Council Meeting in which it was adopted to learn more on how the previous consultant was engaged. Beasley asked if the deadline could be postponed. Kiburi replied that the strategic plan was designed as a guiding plan for three to five years. There is no urgency to create a new plan until 2020.

a) Budget Overview

Kiburi reminded the Council members of their unique and important role in approving how the entire local assistance budget is allocated among the CAC grant programs. She added that the budget overview in Tab 3 lists the local assistance budget and the operations budget for their information.

Devis asked why the Graphic Design License Plate is not part of the State Operations category. Kiburi replied the funding from it is managed between various administration costs, including costs to run the program, and the rest is distributed to grant programs. Gallegos asked if the revenues have increased since last year. Kiburi replied the revenues from the program have decreased and that a status report will be provided at the next Council Meeting.

b) FY 2016-2018 Grant Actuals

Kiburi explained the Grant Actuals in Tab 3 lists all grant programs, the budget that the Council has approved for each, and their respective percentage to the total budget for grants. She added that for the FY 2018-2019 Grant Actuals, she intends to provide more information to inform the FY 2018 grant allocations to include need. She invited the Council to share what type of data they'd like to see.

Beasley asked for clarification on Creative California Communities being a two-year program. Kiburi replied the data shown is for the current Fiscal Year, and the recent changes to the program are not reflective. Harris raised the possibility to discuss how the grant will be disbursed in the two-year span. Kiburi replied the Council can discuss and decide the grant funding process.

Baza requested a map displaying the location of grantees in California. Fitzwater replied the map was provided to Council in previous years; because of how big the size of the map might be, this can be reproduced in digital format.

Harris asked if the Arts in Corrections program provided services for both male and female facilities. Kiburi replied AIC serves all adult facilities. There are currently 35 facilities with an \$8 million total funding. The CAC has an administrative fee of 10% to pay the two staff members working in the program. The rest is distributed to 17 contractors who are responsible for finding artists providing services to facilities and for their training with the California Department of Corrections and Rehabilitation.

Kiburi concluded the report by explaining to the Council that the Chairperson is their access to giving feedback; the Chairperson is part of the Executive Committee which meets every two weeks.

Baza requested for less structure in Council Meetings to have an opportunity to have discussions in public without a formal agenda. Kiburi suggested the Council members to discuss having a retreat.

At 11:25 a.m., a break was taken.

IX. Public Comment

- **Tomas Benitez, Latino Arts Network**
Benitez welcomed the Council to Orange County. He voiced his concern on in-kind policy and also the changes directing all community arts education projects to the Arts Education – Extension program. He urged the Council to consider the impacts of changing grant guidelines on smaller applicants. He introduced his colleague from the City of Santa Ana Cultural Planning Department, Tram Le. Le is the first Arts and Cultural Specialist at the City, and has worked on the Vietnam Story Project and the Vietnam Film Festival.
- **Pat Wayne, CREATE CA**
Wayne congratulated Bown-Crawford on her appointment. She shared that CREATE CA will have four years of arts education data published and available to the public in the next 45 days. Additionally, CREATE CA has created the Declaration of the Rights of All Students to Equity in Arts Learning which urges policy change at the school district level. She thanked the CAC for its support for leadership development. The coalition recently convened state leaders in Riverside where they focused on career paths for students in the arts education sector. CREATE CA is working on a public will campaign for arts education and will keep the Council updated on the efforts.
- **Scott Fitzpatrick, Newport Mesa Unified School District**
Fitzpatrick thanked the Council for being in Orange County and for its leadership at the state level. He stated the importance of the Local Control Funding Formula (LCFF) and Local Control and Accountability Plans (LCAP), which have been successful in Newport Mesa. He thanked the

Council for its work on grant guidelines and programs and added that the NMUSD is actively advocating for instruments access for students in the arts.

- Michael Alexander, Californians for the Arts and former CAC Council member
Alexander urged the CAC to get involved with organizations that offer education on disaster preparation given the recent emergencies that arose in California. He added that the CAC could use these platforms to aid organizations with networking and prevention.
- Pocha Peña, Board Member, Media Arts Santa Ana
Peña welcomed the Council to Orange County. As the Chair of Santa Ana Arts Commission she has been working on creating art infrastructures in the county. Three years ago she lobbied to create an arts commission in the city. To this date, the Santa Ana Arts Commission has completed an arts master plan and is in the phase of implementing grant programming and funding distribution. She is hopeful to create cultural equity throughout the county.
- Yaya Castillo, Restorative Justice for the Arts
The Restorative Justice for the Arts was created to raise awareness of preservation and restoration of cultural monuments in Highland Park against gentrification. The artists and people in the area are requesting the CAC to provide training and informational workshops on grant program applications for cultural preservation and building of future monuments.
- David Anderson, Saddleback College
Anderson stated that although Orange County has an incredible artistic heritage, culture, and one of the most diverse communities, it is largely underfunded. Orange County is underrepresented in the list of CAC grantees and is in need of more financial support as it does not have strong philanthropic support. Excellent free programs such as Saddleback College's Summer of Theatre are affected by this. He invited the Council to visit and explore the cultural landscape of the O.C.
- Elizabeth Pearson, Pacific Chorale
Pearson explained that Pacific Chorale is an outreach program for students' accessibility to the arts. As a grantee, the organization has benefitted from CAC funding especially for organizational and leadership development and is thankful for the support.
- Joe Bravo, Restorative Justice for the Arts
Bravo informed the Council that his neighborhood of Highland Park is under cultural siege. The continuous increase in rent and gentrification is affecting its cultural patrimony. Significant murals are being demolished for new housing establishments. The main challenge for the group is the fast turnaround of the selling of buildings. The group has reached out to the local City Council but the funding is insufficient. For that, Bravo is asking for the CAC's support for the group's mission to preserve its cultural monuments.

Beasley suggested reaching out to the L.A. County Board of Supervisors to request additional funding.

Gallegos added that many of the murals are in public spaces and the community is not consulted before they are destroyed.

- Brenda Perez, Restorative Justice for the Arts
Perez further explained that neighboring cultural communities are experiencing vandalism of cultural patrimony, such as in Little Tokyo and Filipino Town. She stated that this type of criminalization is causing fatalism and psychological distress in these communities. She invited the council to visit Highland Park to see their concerns firsthand.
- Luz Mendez, Relampago del Cielo Grupo Folklorico de Santa Ana
Mendez stated that the organization was founded 47 years ago and has been steadily growing. It currently serves 300 children. In order to accommodate all students and create more classes, the organization is creating a campaign to create or adopt a larger facility that can serve as an arts center for the city. She thanked Arts Orange County for its support and invited the Council and public to the students' performance on February 23 at the Santa Ana High School.
- Rick Stein, Arts Orange County
Stein shared an update on behalf of Victoria Hamilton, Board President of Californians for the Arts. Hamilton expressed gratitude to the Arts OC's partnership with CAC in building greater resources for arts communities statewide. She looks forward to continuing to work with Margolis. Arts OC and CFTA are in communication with the Legislature to advocate for a larger CAC budget allocation so that can further programs can be created.

X. Voting Item: Approval of Professional Development Grant Ranking and Awards

At 1:05 p.m., McGuinness moved to approve the Professional Development grant ranking and awards. Beasley seconded.

Correction:

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

Discussion

Bonillo shared the PD overview from the memo included in Tab 4 with the Council.

Gallegos asked if the pool of applicants this year was smaller. Bonillo replied it was not, as this was the first of the three funding cycles for this year. She added that this pool is from the first applicants utilizing the recently implemented CAC grants management system.

Gallegos asked if an applicant can reapply if its application was previously denied. Bonillo replied the applicant can reapply as long as the activity it's looking to fund takes place within the four-month grant period. She added that the organizations that were not recommended for funding applied for ineligible activities such as out-of-state travel or submitted incomplete applications.

Beasley asked if a Professional Development workshop might be beneficial to applicants to address questions and misunderstandings ahead of time. Bonillo agreed and added that the Programs staff always encourages phone calls as well.

At 1:13 p.m. the Chair called for the vote. The motion passed 9-0.

XI. Voting Item: Spring 2018 Panel Pool Additions

At 1:14 p.m., Coppola moved to approve the Spring 2018 Panel Pool additions. Lindo seconded.

Kiburi explained the list in Tab 5 is a recommended pool of panelists to be added to the existing list. An overview of demographics was included showing a disproportionate amount of white females in the pool. Kiburi suggested that the Council discuss ideas to increase diversity in terms of race/ethnicity, geography, and background. She added that many grants now require three- to four-day panels, making non-managerial panelists who do not have the flexibility to afford that amount of leave from work hard to schedule for panels. CAC is actively looking for ways to provide panelists an honorarium in addition to their travel, accommodations, and per diem.

McGuinness asked if the new grants management system can display data that can help the Programs staff select the panelists. Gilbride replied the SmartSimple Grant System is exclusively for grant application and review. It is a tool for panelists to review grant applications but it is not programmed for panelist selection.

Kiburi welcomed the Council to attend panels to understand the process and work that panelists apply.

McGuinness thanked Kiburi and the Programs staff for their work on the panelists and the data handout.

At 1:28 p.m. the Chair called for the vote. The motion passed 9-0.

XII. Break: Council Member Paperwork

At 1:29 p.m., a break was taken.

XIII. Cultural Pathways Grantee Presentation

Kiburi introduced Victor Payan, Director of Media Arts Santa Ana (MASA). MASA is a community-based digital arts organization whose mission is to inspire the growth and development of the Media Arts in Santa Ana and Orange County by empowering youth and adults through free and accessible classes, festivals, screenings, workshops, training, advocacy, networking opportunities, and special initiatives.

Payan explained that MASA was founded by himself and Pocha Peña and is a program for historically disenfranchised communities. Both coming from a background in performance arts and public media,

they utilize the program as a powerful way to elevate communities' artwork and bring it to worldwide audiences.

Payan showed a video created by students of MASA's Youth Media program, which bridges technology training via engaging exercises to teach cultural agility. He brought two students from the program, Daniela Ramirez and Tonio Beltran, who spoke about their positive experiences and valuable mentorship of MASA.

Devis asked what other funding MASA utilizes. Payan replied MASA receives funding from the Film Festival, the City of Santa Ana, and other funds. Gallegos asked if Cultural Pathways has been a supportive program to the organization. Payan replied positively, and added that the access of resources from the CAC through the years has been beneficial.

The Council thanked Payan, Peña, and the students for their presentation.

XIV. Discussion Items

a) Grant Matching Fund and Budget Requirements

Kiburi explained that the handout in Tab 6 is a summary of grant matching fund and budget requirements that the Council has previously approved. It provides a background history on the current policies. She suggested the Council use this time to discuss the implications that the policies in place have on applicants such as smaller organizations.

McGuinness asked to discuss the impact of the requirement for project-based grants to support no more than 25% of the organization's annual revenue.

Gallegos stated that there is an issue for smaller arts organizations due to difficulties in categorizing what an in-kind match is for their operations.

Devis added that a lot of smaller arts organizations receive services through volunteered time offered by board members, which is then difficult to categorize.

Gilbride replied that the CAC does not classify what an in-kind contributive service is for each organization. The guidelines are provided directly from the National Endowment for the Arts and the Federal Code of Regulations. She added that organizations may want to consult with a professional accountant to clarify what the organization's expenditures are.

Devis stated the Council has to strategize on how to create a better understanding of third party contribution. Galli added the CAC could provide resources where organizations can find more information. Lindo suggested creating a workshop.

Kiburi summarized the following action plan on in-kind matching:

- Inquire and gather data on grant matching fund

- Research the effects of the guidelines on applicants and future applicants
- Create a workshop curriculum including topics on definition of in-kind services
- Council and staff to identify topic experts to present at workshops

Gilbride stated that a list of examples on what applicants are using as in-kind contribution will be presented at the next Council Meeting.

b) Fiscal Sponsor Requirement

This topic was deferred to the April 2018 Council Meeting.

XV. Voting Items

Devis stated that the other Council member in the Nominations Committee is Oliver. He thanked Harris for his leadership as Chair.

a) Nomination and Election of 2018 Chair

At 3:10 p.m., Devis moved to approve the nomination and election of the 2018 Chair. Beasley seconded.

Devis reported the Nominations Committee's nomination for Nashormeh Lindo for the 2018 Chair position.

At 3:13 p.m. the Chair called for the vote. The motion passed 8-0.

b) Nomination and Election of 2018 Vice Chair

At 3:13 p.m., Devis moved to approve the nomination and election of the 2018 Vice Chair. Beasley seconded.

Devis reported the Nominations Committee's nomination for Larry Baza for the 2018 Vice Chair position.

At 3:14 p.m. the Chair called for the vote. The motion passed 8-0.

XVI. Update Items: Keep Arts in Schools Voluntary Contribution Fund and Arts License Plate

Fitzwater reported that the Keep Arts in Schools (KAIS) Voluntary Contribution Fund is a tax season effort. This is one of the two ways the CAC generates funds outside of the State's public fund and is administered by the Franchise Tax Board. The other effort is the Arts License Plate. KAIS' minimum requirement is \$258,568. The fund came into law in 2013 and started in 2014. The contribution can be made via TurboTax, and is the only fund for the arts. Branding and outreach is done via social media, blog, newsletters, grantee promotion, logo design, flyers, and direct appeal. She asked the Council to help with campaign efforts.

XVII. Legislative Overview for Council – Part III

Margolis resumed the third part of her presentation to the Council members. She highlighted the importance of Council members spending time in district offices to build a working relationship by educating them on the work of the Council.

XVIII. Future Agenda Items

In the interest of time this item was omitted. Council members will submit their requests to the 2018 Chair.

XIX. Voting Item: Council Meeting Calendar

At 3:20 p.m., Baza moved to approve the Council Meeting Calendar for 2018. Beasley seconded.

The following dates and locations were proposed:

- April 18, 2018, in Merced
- June 7, 2018, in Nevada City
- September 12, 2018, location TBD
- December 6, 2018, location TBD

At 3:25 p.m. the Chair called for the vote. The motion passed 9-0.

XX. Adjournment

The meeting was adjourned at 4 p.m.

TAB B

California Arts Council | Public Meeting | 04/18/2018

Dear Council Members:

In January, 2018, I accepted the honor of being elected as the Chair of the California Arts Council. I realized then that I could not complain about the dearth of women and, more specifically, women of color, in positions of leadership in the Arts, if I was not willing to take advantage of the opportunity to do so myself. I also realize that there needs to be a strong voice advocating for the broad diversity of artists and communities across the state.

As I was contemplating what to say in my first CAC Chair's report, several things crossed my mind. I thought a lot about the concept of leadership; what it means in theory and what it means in practice. What, for me, constitutes an effective leader? How would I manage my time, and what is my understanding of the complex strategic direction of the Council? I was once told that effective leadership requires constant preparation. That edict has never resonated for me as much as it does now. I have been on the treadmill of preparation since January.

That said, I have been very busy in the past few months. While being on the Council since 2014 has afforded me a broader view of the diverse and vibrant arts eco-system in California, my recent activities from the perspective as Council Chair have further expanded my purview and helped me to hone my mission.

The following are samples of some of the activities I have participated in since becoming Chair:

My Orientation...

To establish clear expectations and learn the best interest of statewide arts promotion and development, I wanted to meet with our new Executive Director, Anne and the entire CAC staff. During my orientation meeting which took place on February 13, we worked on clarifying and maximizing my role as Chair with Council and Legislators. We also established an evolving road map for communicating with Anne and I met the wonderful staff. I had a great time!



After speaking with our new Vice Chair, Larry, we decided that we should meet collectively with staff in Sacramento for his orientation. So, I attended Larry's Vice-Chair orientation in support of his important role and worked on clarifying his vision for his work on the Council.

Outreach to Council...

My initial outreach to Council members included a phone call to each member. We were able to dialogue, and I gained insight and began to understand different members' aspirations and perspectives...a very meaningful experience! Hopefully those calls established open communication between us. Please feel free to call or email me at any time.

Council Responsibilities...

- Per the CAC By-Laws, I established and appointed committees and members to those committees, including the two new committees (Innovations and Aspirations and Special Liaison). These new committees respond to specific concerns Council members have expressed. I serve as a Council representative on three committees: Executive, Equity and Legislative...and have met with them several times since my election.
- With the Executive Committee, I provided leadership in developing the April meeting agenda.
- I have reached out to legislators in order to establish open lines of communication, share the news of new Council leadership and the progress being made by the Council.
- I was thrilled to officiate the Poetry Out Loud competition in April. My role was to meet the contestants, take photos with them receiving certificates of participation from their representatives, along with Vice-Chair and staff. I also listened intently to the student's recitations. I had the pleasure of introducing California's Poet Laureate, Dana Gioia and presented the winner, Alexis Rangell-Onwuegbuzia from Orange County, with her award. This year's event was our largest ever, with 46 California counties represented. As always, it was exhilarating and renewed my faith in the power of the spoken word and the spirit of our youth. I'd like to take this opportunity to thank Steve Oliver for taking on the task of judging. It's not easy. You have to listen hard and make hard choices.
- I cannot, in good conscience, leave out the community screenings, youth programs and discussions celebrating the film, and cultural phenomenon, *Black Panther* by director and Oakland native Ryan Coogler that I attended the film with my family and my son's friends opening weekend. Relative to the success of the *Black Panther* film, Disney made a contribution of \$1 million to the Boys and Girls Clubs in the cities of Oakland and Watts in California. In the coverage regarding this generous gift, I noticed that the thrust was to support and expand the organization's S.T.E.M. programs and establish new S.T.E.M. Centers for Innovation in 12 communities across the country. After speaking with the Executive Committee, I decided to write a letter to the leadership of the Disney Company and encourage them to expand their scope from S.T.E.M. to S.T.E.A.M. With that said, I think it is important for the Council to more strongly emphasize the importance of the Arts to the spirit of creativity, education and innovation in the fields of Science and Technology and highlight it as a part of the mission of the Council. A copy of the letter will be provided to you and I welcome any input from Council members on furthering this agenda.
- I attended the Multicultural Advisory Committee meeting organized by WESTAFF at the Alameda County Arts Commission offices. The CAC was represented by five people.

Thank you Donn, Anne, Louise and Mariana for taking your time on a stormy Friday morning to represent! I was fascinated, listening to the stories and initiatives that were related by the various attendees and realized there are things going on in my own city that are exciting and groundbreaking. It also highlighted for me the importance of the work we are doing in the Equity committee by addressing Pillars II and IV of the current Strategic Plan. I am confident, moving forward, that we are on the cutting edge of this new statewide and national thrust.

Expanding my Arts and Culture Awareness and Leadership...

I made site visits to the following CAC affiliated organizations:

- **Headlands Center for the Arts**- visited the artist in residence, Lava Thomas
- **The African American Art and Culture Center in San Francisco**-met with new co-directors Melorra and Melonie Green to ensure awareness of CAC programs.
- **The Minnesota Street Project**-saw the exhibition of artist Oliver Lee Jackson at the Rena Branston Gallery. Toured galleries, artist workspaces and studios.
- **Youth Spirit Artworks**-an amazing program that provides for arts production and jobs training for homeless and low-income youth.

I also attended the screening of the film *Welcome to the Neighborhood* at East Bay Media Center which deals with the pressing issue of gentrification and the displacement of artists.

I'll end with a poem. This was inspired by my experiences at POL and observations while traveling back to Oakland from Sacramento on the train.

Long Lonesome Train Whistle

The train ride, while quite beautiful in some areas,
also reveals a bleak side of the state of the Union, of America.
the poverty, the industry, homeless encampments and the people
Those who live and work along the railroad ,
either on the right or wrong side of the tracks,
walking, working fishing, sleeping.

I saw all manner of people, all genders, ages and shades.
I saw the ubiquitous, multicolored tent dwellings of what I fear may be a permanent underclass.
Families hidden among the trees and by the waters.

But, I was still on the natural high from my POL experience.
I was traveling with my friend, Tasion Kwamilele, one of the judges
and a delightful, smart and talented young woman.
We were ruminating on and relishing our experience
Then the unthinkable happened. The train ran over someone.

I smelled something burning.
We were stuck there, for 4 hours.

Waiting.
First for the EMT, then for the Coroner.
While sitting there, we learned that this was not
an uncommon occurrence, or "incident," as the conductor referred to it.
I was struck by the irony of having just left this lofty event,
only to be brought back down to earth by a human tragedy,
one that was disturbingly mundane.

More ironic was the fact that one of the children had recited the poem,

“Give Me Your Tired, Your Poor,
Your huddled masses yearning to breathe free...”

A tragic reminder that
in the midst of all we do for the Arts,
there is still suffering among us.
I'll remember this incident everytime
I hear that long lonesome train whistle
That said, the poetry has sustained me.

I am able to remain hopeful
and I was reminded that
the Arts are a healing force and
we are and can be a part of the transformative power of Creativity
to heal ourselves, our communities around the state
and by extension, all around our planet.

All the while remembering,
It takes Courage to Create.

Stay Brave.

A luta Continua,

Vitória é certa!

(The struggle continues, victory is certain!)

Peace,

Nashormeh Lindo, Chair

TAB C

California Arts Council | Public Meeting | 04/18/2018

April 9th, 2018

Director's Report from Anne Bown-Crawford

I've been at the agency now for the grand total of 12 weeks after beginning my leave from the Northern Humboldt School District and moving to Sacramento in early-January. It is a wonderful mix of work that feels natural and familiar and the challenge of new work. As I race along with the work, learning so much as I go, there is a deep satisfaction in knowing I'm where I'm supposed to be, feeling as if I've been here for longer than I actually have been.

My focus in these past few weeks has been to listen carefully, mindfully, to hear as many of the voices within the work as I can. (And of course that will always sit at the center my role!) Getting to know the Council and Staff has been of primary focus, so I can come to an understanding of how I can best facilitate the communication between Staff and Council - thus facilitating the work in the best possible manner.

I am privileged to be able to work with Nasha, Larry and Ayanna in our Executive Committee, as well as being an ex officio member of other committees' work, as we kick off our new season with Nasha as Chair.

I am here to support all of you in our work as Council members. If you need information, resources, or facilitation to enhance your experience as a member of this Council, myself and the staff can provide that support. Just ask.

Laying the Groundwork

I started the new year by traveling to Washington DC in February for an Executive Directors' Bootcamp facilitated by NASAA, the National Assembly of State Arts Agencies. With a wonderful cohort of new and newish EDs we discussed the public purpose of Arts agencies, the national and regional partnership context, how strategic state level partnerships can help us work across sectors and strengthen our agencies, the issues of diversity, equity and inclusion, how we can navigate through transition and change, and strategic planning. We also spent a day at the National Endowment for the Arts meeting and learning from the NEA's staff. And, very importantly, coming together as a cohort that we can draw upon as thought partners.

I've been thrust into the legislative landscape in working closely with Kristin's expertise around Assembly Bill 2456, authored by Assemblyman Bloom, to enable us to pay honorariums to Panelists.

I have landed in the middle of Panel season and am grateful to be able to meet the panelists and become even better acquainted with our grant adjudication process. I have been on both sides of this equation and am pleased with the careful consideration and standards of excellence this agency upholds in the evaluation process. I am also so impressed with the herculean effort the staff puts forth when administering and leading the panels.

In the Community

February began with a wonderful lunch in Berkeley with Steve where he graciously started a continuing conversation about his perspective of where we've been and the direction we could be headed in the future. These perspectives will be invaluable in Steve's role on our newest committee, Innovation and Aspirations. He has also provided me with the opportunity to study his work in creating fellowships to artists and public art. I'll be visiting Oliver Ranch later this month. Donn also made time in his schedule to share his vision and historical perspective as we shared a meal and then toured the changing face of downtown Oakland.

The month of March began with an invitation from Christopher to attend the Cinequest Festival in San Jose. Christopher had a premier of his VR film "Universe at Play." The festival is an exciting integration of creativity and technology, an amazing effort to fuse the world of the filmed arts with that of Silicon Valley's innovative efforts to empower youth, artists and innovators to create and connect.

We quickly organized a trip to SoCal so I could meet some current Council members in their natural habitat, as well as visit some of our partners in that region. I was overwhelmed with the time I spent in the California Institution for Men in Chino with our Arts in Corrections Program Manager Stephanie Anderson and the Actors' Gang. Tim Robbins and his crew have a remarkable program for preparing these men for success on the outside. Their program, along with all our AIC contractors, develops self esteem, self confidence, empathy and compassion as well as positive leadership skills. I was most struck by the men's need to express gratitude to us. So many of the guys wanted to shake my hand at the end of class and I heard the same phrase more than once "I just want people to know how important this is, can you please tell people."

We are helping to create agency within that population, and their voices bounce off the walls of the prison back to them. They need us to be their voices. It is a role I am honored and humbled to take on.

That same experience was reflected in my visit to both Avenue 50 Studios in Highland Park and the Barrio Logan Cultural District in San Diego. The obvious difference being I walked into spaces that were full of light, vibrant color and soaring spirits. At Kathy's place I was first struck by the wealth of talent that she draws to the galleries as well as the many layered, rich community resource she provides by being a true community center for creativity and voice. The Barrio Logan Cultural District team wrapped their arms around myself and Larry while we strolled through the neighborhood in a joyous celebration of art, community activism, delicious food, and a special appearance by one of the most gorgeous low riders I've ever seen! In this Cultural District you recognize the passion of people to defend their perimeters — and they've done it for decades — you have second and third generations still persisting. That's true power.

Also, in San Diego, I was honored to be hosted by the San Diego Regional Arts and Culture Coalition at a gathering of more than 100 members of San Diego's creative community. Thanks to Larry's generous guidance, I was able to connect one-on-one with nearly all those in attendance, including many CAC grantees.

In Los Angeles, Phoebe and I shared a meal at her family's restaurant in yet another place where community gathers. It was a delight to learn of yet another corner of the world in SoCal where folks meet over excellent food for conversation. Caitlin and I also met with the Otis College of Art and Design's President Bruce Ferguson and the team that produces the Otis Report on the Creative Economy. It was a good meeting where we had a chance to talk about enlarging and evolving the scope of the report as well as tweaking the format to so we could use it more effectively statewide.

And just last week I attended WESTAF's Multicultural Advisory Committee meeting in Oakland with Nasha, Donn, Louise, and Mariana. This meeting highlighted the notable efforts being made in the arts community around diversity, multiculturalism, equity and inclusion in the Bay area and/or across the state as shared by other cultural leaders from agencies, organizations and foundations working locally and statewide.

Partnerships

This agency has a seat at the table of the California Cultural Cabinet, an group of leaders that I see as having the ability to impact the effectiveness of shared goals and work. I attended a meeting last month with senior representatives from California State Parks, California State Library, California State Archives, Visit California, CalHumanities, Office of Historic Preservation, The California Museum, California Native American Heritage Commission, and the California Historical Society. We are initiating a Visioning and Communications Workgroup for the Cultural Cabinet so we can collectively be more impactful. It's partnerships like this and the one with Otis that increase our effectiveness, and I hope to be a change agent to maximize the potential of these collaborations.

Another very effective partnership of ours is our seat at the Leadership table of CREATE CA, with the CAC's engagement dating back to the passionate leadership of former Council Chair, Malissa Shriver. CREATE is a collective impact group made up of CDE, CCSESA, California Alliance for Arts Education, PTA, California School Boards Association, and the CAC. The work centers around arts education in our public schools and ensuring all students are able to reach their full potential by advancing an education model that promotes creativity and the arts for the workforce of tomorrow. CREATE CA is currently developing a Public Will campaign with two dynamic creative agencies, TaskForce and Good. The work is funded by the Hewlett Foundation and the NEA and will result in a powerful media campaign that should be able to build public will around arts education for all of us at the table to utilize.

In order to best inform myself about the CAC I have also been on the quest to meet and talk to Emeritus Council members, which we did in SoCal at Bill Turner's gallery space. Former Council members attendance include Susan Steinhauer, Charmaine Jefferson, Michael Alexander, Terry Lenihan, Joan Quinn, and Joanne Kozberg, and our gracious host Bill Turner, along with Kathy. That evening ended up in a fascinating roundtable discussion of past work and possible future directions from their perspectives. I am anxious to have similar discussions in Northern California, and in other regions where emeritus Council members have landed. The wealth of resources in historical perspective and insight in this group should not be wasted! I am grateful to have this type of relationship building so well received.

Looking Ahead

Looking forward I am immersing myself in understanding our budget and how it reflects the nature of our mission and our strategic plan. I do believe that any budget is a moral document, reflective of what an organization stands for. It goes hand in hand with careful assessment and evaluation of what we've done, what we are currently doing and where we are headed.

Long story short - I have been, fairly rapidly, feeling less and less like I have a foot in two worlds. I am planting both feet firmly, with a solid sense of balance, in the world of the CAC, and I'm feeling very much at home. Thank you all for helping to make my transition so meaningful.

A handwritten signature in black ink, appearing to read "A. B. F. J. W. D." with a large, sweeping flourish at the end.

TAB D

California Arts Council | Public Meeting | 04/18/2018



2018 Council Committees

| Committee/Purpose | Council Members | Staff | Schedule** |
|---|-----------------|-----------------------|--|
| Executive Committee <i>Confer on meeting strategic directives of the Council, develop Council meeting agendas and intended outcomes, review output from committees, ensure meaningful Council member engagement.</i> | Lindo/Baza | Bown-Crawford*/Kiburi | Bi-weekly conference call on Thursdays from 4-5 PM |
| Legislative Committee <i>Develop materials and strategy for CAC member's engagement with Legislature, provide updates on CAC activities (member contacts, bill status/analysis, etc.) and make recommendations to the Council.</i> | Devis/Lindo | Kiburi/Margolis | TBD |
| Strategic Plan Committee <i>Lay the groundwork for an active strategic planning year in 2019, review/assess the current strategic plan, establish priorities for planning process, consider public input strategies, and make recommendations to the Council.</i> | Harris/ Galli | Kiburi/Fitzwater | Monthly conference calls; occasional in-person meetings. |
| Equity Committee <i>Develop strategy for evaluating grant data, policy and processes to ensure equitable grant making; survey and assess current statewide and national models for equity and the arts and make recommendations to the Council.</i> | Gallegos/Lindo | Kiburi/Bonillo | Bi-weekly conference call on Tuesday from 4-5 PM. |

| Committee/Purpose | Council Members | Staff | Schedule** |
|--|------------------------|-----------------------|---------------------------|
| Programs Policy Committee <i>Provide input on program guidelines and policies, consider framework for Council on the adoption of new pilot grant programs based on Council priorities and make recommendations to the Council.</i> | Galli/Baza | Kiburi/Gilbride | Monthly conference calls. |
| Programs Allocations Committee <i>Provide input on the grant funding formula based on panel ranks, help formulate the projected grants budget, review staff and panel recommendations and make recommendations to the Council.</i> | Mc Guinness/Coppola | Kiburi/Gilbride | As needed. |
| Governance Committee <i>Review and draft revisions to the CAC Member Handbook including the CAC By-Laws and make recommendations to the Council.</i> | Mc Guinness/Harris | Kiburi/Waltman | TBD |
| Innovation and Aspirations Committee <i>Explore new directions and concepts for the Councils' activities and make recommendations to the Council.</i> | Beasley/Oliver | Kiburi/Fitzwater | As needed. |
| Special Liaison Committee <i>Support relationship and communications between the Council process and outcomes with the Governor's office.</i> | Wyman | Bown-Crawford*/Kiburi | TBD |

*CAC Director, Anne-Bown-Crawford, serves as Ex-Officio on all Council committees.

**Committees will make a concerted effort to meet in person whenever convenient to foster meaningful engagement.

TAB E

California Arts Council | Public Meeting | 04/18/2018



Memorandum

California Arts Council

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

To: California Arts Council Members

From: Equity Committee, Nashormeh Lindo and Kathy Gallegos

Date: April 18, 2018

Re: Equity Committee Update Outline for April 18, 2018

Purpose of the Committee:

The Equity Committee is charged with ensuring that CAC grants invest in the evolving and diverse demographics of California. The committee defines grantmaking as fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs. Equitable grantmaking is fair, accessible, inclusive and effectively serves to dismantle structural racism.

The Relevancy of an Equity Committee:

The Equity committee addresses specific pillars of the CAC strategic plan including;

Pillar II: Diversity Access and Partnerships

Pillar IV: Programs and services

There is a national movement to develop new systems for including communities/organizations that have been historically excluded from the grantmaking process. There are national and state evidence-based models for addressing equity in State arts Agency grantmaking including:

- Grantmakers in the Arts
- Los Angeles County Arts Commission
- The Road to Achieving Equity: Findings and Lessons from a Field Scan of Foundations That are Embracing Equity as a Primary Focus

CAC Statement on Equity:

Under Pillar III: Thought Leadership: *We provide leadership and facilitate conversations to address issues where the arts may inform the conversation*".

The CAC needs to develop an equity statement during the strategic planning process.

Equity in Council Practice:

The Council has multiple opportunities to practice using an equity lens in the following policy and practice areas:

- Types of Grant programs
- Allocations of general funds for local assistance
- Eligibility Requirements / Restrictions
- Grant Guidelines
- Panel pool
- Grant awards

Ensuring the Council Policies Reflect Equity:

- Uphold pillars of the strategic plan
- Analyze program data
- Identify models for best practice

Next Steps:

The committee is working with staff to:

- Identify priority areas
- Data gathering and analysis
- Develop recommendations to Council
- Review other State arts agency activities around Equity

TAB F

California Arts Council | Public Meeting | 04/18/2018



Memorandum

California Arts Council

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

Date: April 18, 2019

To: Council Members

From: Jaime Galli & Donn Harris

Re: Strategic Planning Committee Update

Introduction

We met on March 21st to kick off our work as members of the new Strategic Planning Committee. The following outlines the initial approach for the work of this committee. We look forward to sharing more and engaging all our colleagues on the Council as our work progresses.

Two-Year Planning Process

We will utilize the remainder of the 2018 calendar year to achieve important pre-planning and holistic preparation. Some ideas for these tasks are outlined in the list below.

This will allow us, as a Council, to solidly lay the groundwork for an active strategic planning year in 2019. A new plan will be created for Council adoption by January 2020.

Tasks for the first year of our planning process may include the following:

Evaluation - Undergo evaluation of current strategic plan – What worked, what didn't about process and plan? What were key accomplishments? Where did we fall short?

Committee pre-planning – Undergo planning exercises and utilize planning tools ie. SOAR/SWOT analysis, etc

Environmental analysis – Look at innovative models of strategic plans from other organizations to identify tools and fresh ideas that may work for our plan.

Data gathering and analysis – Utilize both quantitative and qualitative data to inform our process.

Foster Council's Engagement - Focus on Council idea generation, discussion, consensus building. Support the 2018 Council retreat as an opportunity for us to have an open focus and foster additional outcomes to build engagement for 2019 Strategic Plan development.

New Governor – Allow for the new administration to be accounted for as a key stakeholder for a 2019 planning process. This is an important factor in our timeline.

Examine best models for equitably gathering public input – Surveys, interviews, listening tour, webinars were used in 2013 planning process. How can we grow our outreach in a way that is equitable?

Maximize GARE – Allow for CAC staff cohort's participation in the 2018 calendar year Government Alliance on Race and Equity Training and resulting CAC agency policies and practices to be fully complete in order to inform 2019 Strategic Plan consultant/development.

Partnership Growth – Allow for existing partnerships in development to be fully explored and for new Council Chair, Vice Chair, and Executive Director to build new interagency and private sector partnerships that may inform potential future strategic directions.

Identify qualities needed in a planning consultant – Work with staff to provide input on the desired experience and qualities for a consultant that will be contracted by staff through the administrative process.

Next Steps

The committee will meet in person for a 4 hour work session on May 14th. Activities for this meeting include:

1. Environmental analysis - review of other strategic plans or organizational directions for inspiration
2. Public input - discuss approach to ensuring new voices are heard through public input process
3. Planning model - conduct SWOT analysis in order to inform committees work and report out to Council on committee goals
4. Current plan - quick review of current Strategic Plan to assess strengths/weaknesses
5. Consultant brainstorming - use the results of the above activities to inform qualities and deliverables desired from a future consultant

TAB G

California Arts Council | Public Meeting | 04/18/2018



Memorandum

California Arts Council

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

To: Council Members

From: Programs Allocation Committee, Christopher Coppola & Louise McGuinness

Date: April 18, 2018

Re: Grant Funding Allocations

Memo Summary: At this meeting, the Council will vote on grant awards for the following 5 FY17-18 programs for a total allocation of \$5,223,012.

- **Artists In Communities (AC):** Grants of up to \$18,000 for Artist Residencies in Community Settings
- **Arts Education – Extension (AE-EXT):** Grants of up to \$18,000 for PreK-12 arts learning programs that operate after school and during the summer, on school sites, in artistic venues and in community settings
- **JUMP StArts (JUMP):** Grants of up to \$50,000 for arts programs serving youth involved in the juvenile justice system
- **Professional Development (PD):** Grants for up to \$1,000 to support professional development activities of individuals employed by arts organizations.
- **Organizational Development (OD):** Grants for up to \$5,000 for consulting projects to build the capacity of arts organizations.

The Statewide and Regional Network (SRN) and Cultural Pathways (CP) programs were originally scheduled to be voted on in April. The votes for these programs are now scheduled for the June meeting. This gives the committee time to consider the steps necessary to fulfill the Council's direction to align the process and timeline for all general operating grant programs.

Overview of Recommendation

The Programs Allocation Committee focused on equitable distribution of grant funding across programs when considering the recommended allocations. The committee recommends funding as many applications ranked "4(Good)" and above as possible based on the 6-point

ranking scale. The committee developed the following funding formula for AC, AE-EXT and JUMP:

- **6 (Exemplary):** 95% of the request amount
- **5 (Strong):** 85% of request amount
- **4(Good):** 75% of request amount

The Professional Development and Organizational Development grant programs use a “fund/no fund” ranking. The committee recommends full funding for all applicants who ranked “fund.”

Information Regarding Panel and Application Process

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 is implemented. Panelists' ranks are averaged to obtain the final score.

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

| | | |
|----------|-------------------|--|
| 6 | Exemplary | Meets all of the review criteria to the highest degree possible |
| 5 | Strong | Meets all of the review criteria in a significant manner |
| 4 | Good | Meets all of the review criteria to some extent; however, areas of the application need improvement, development or clarification |
| 3 | Marginal | Does not meet the majority of the review criteria in a significant manner |
| 2 | Weak | Significant inadequacies in addressing review criteria; proposals that do not meet the program requirements |
| 1 | Ineligible | 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. |

Application Processing

Submitted applications were checked for basic eligibility requirements and completeness by staff. Incomplete applications included those that did not submit required materials such as work samples, the DataArts Funder Report, or if fiscally sponsored, did not include the Fiscal Sponsor's IRS Form 990. Other incomplete applications were those that left required parts of the application blank, such as the budget form. Ineligible applications did not meet the organizational eligibility requirements based on the program specifications. Any application that was submitted after the deadline was also deemed ineligible.

FY17-18 Grant Allocations

| PROGRAMS: APRIL 2018 COUNCIL VOTE | MAX GRANT AMOUNT | TOTAL Request Amount | # of Apps (to panel) | # of Apps Recommended | Total Amount Recommended |
|--|-----------------------------|---------------------------------|---------------------------------|----------------------------------|-------------------------------------|
| PROGRAM: | | | | | |
| Artists In Communities (AC) | \$18,000 | \$1,389,349 | 89 | 71 | \$955,733 |
| Arts Education: Extension (AE-EXT) | \$18,000 | \$3,205,386 | 205 | 169 | \$2,313,626 |
| JUMP StArts (JUMP) | \$50,000 | \$1,944,343 | 52 | 46 | \$1,439,823 |
| Professional Development - Cycle 2 (PD) | \$1,000 | \$26,605 | 28 | 21 | \$19,605 |
| Organizational Development (OD) | \$5,000 | \$769,780 | 158 | 102 | \$494,225 |
| TOTAL | | \$7,335,463.00 | 532 | 409 | \$5,223,012.00 |

AC, AE-EXT and JUMP: The funding formula for the three project-based grant programs that are ranked on a 1-6 scale by panels is the following: 6 = 95%, 5=85%, 4=75%.

PD and OD: These programs use a FUND/NOT FUND system by the panel. The recommendation for these programs is to fund at the full request amount.

TOTAL FY 17-18 LOCAL ASSISTANCE GRANTS ALLOCATION: \$16,300,000

| | |
|---|----------------------|
| April 2018 Council Vote (detail above) | \$ 5,223,012 |
| Prior Council Vote (detail on page 2) | \$ 5,277,711 |
| TOTAL PROJECTED APRIL & PRIOR VOTES: | \$ 10,500,723 |
| TOTAL LOCAL ASSISTANCE ALLOCATION: | \$ 16,300,000 |
| BUDGET REMAINDER FOR JUNE VOTES: | \$ 5,799,277 |

| PROGRAMS: JUNE 2018 COUNCIL VOTE | MAX GRANT AMOUNT | # of Apps received |
|---|------------------------------|---------------------------|
| PROGRAM: | | |
| Arts Education: Exposure | \$18,000 | 150 |
| Arts and Public Media | \$18,000 | 22 |
| Cultural Pathways | \$20,000 (\$10,000 pr yr) | 63 |
| Local Impact | \$18,000 | 192 |
| Reentry Through the Arts | \$50,000 | 22 |
| Statewide & Regional Networks | \$20,000-\$30,000 | 43 |
| Veterans Initiative in the Arts | \$18,000 | 52 |

| PROGRAMS: PREVIOUS VOTES | MAX GRANT AMOUNT | TOTAL Request Amount | # of Apps Received | # of Apps Funded | Total Amount Allocated |
|---|---------------------------------|---------------------------------|-------------------------------|-----------------------------|-----------------------------------|
| PROGRAM: | | | | | |
| Arts Education: Artists in Schools and Prof Dev | \$18,000 | \$1,872,939 | 200 | 153 | \$1,872,939 |
| Arts and Accessibility Grant | 1 grant-\$150,000 | \$150,000 | NA | 1 | \$150,000 |
| Poetry Out Loud | \$3,000 | \$160,000 | 47 | 47 | \$153,000 |
| Professional Dev - Cycle 1 | \$1,000 | \$14,848 | 15 | 9 | \$8,848 |
| State Local Partners | \$61,250 for 21 month period | \$3,092,924 | 54 | 54 | \$3,092,924 |
| TOTAL | | \$5,290,711 | | | \$5,277,711 |

| FY 2018-19 PROGRAMS: JUNE 2018 COUNCIL VOTE | | |
|--|-----------------------------|---------------------------|
| | MAX GRANT AMOUNT | # of Apps Received |
| Arts Education: Artists in Schools and Prof Dev | \$18,000 | 241 |
| Professional Development: Cycle 3 | \$1,000 | |

TAB H

California Arts Council | Public Meeting | 04/18/2018

To: Council Members

**From: J. Andrea Porras, Arts Program Specialist
Shelly Gilbride, PhD Programs Officer**

Date: April 18th, 2018

Re: FY2017-2018 Artists in Communities Funding Recommendations

Staff Recommendation

Staff requests approval to fund applications to the FY17-18 Artists In Communities program as determined by the vote of Council and the panel ranks.

2017-18 AC Funding Requests and Panel Recommendations

Two peer review panels convened over the weeks of February 26-28 and March, 14-16, 2018. The panelist expertise ranged from Artist practitioners, foundation funders, cultural art center founders, nonprofit organization directors, Youth- young adult arts advocates/entrepreneurs and a Folklorist Specialist, a Social Media Specialist, and arts administrator.

92 applications were received.
89 applications were reviewed.
73 applications were ranked 4 and above.

Successful applicants tended to be those that made clear and compelling statements of purpose in which the artist's vision was driving the actualization of the project. The panelists searched for details in the narrative, work samples and support materials that illuminated and connected all aspects of the project to provide a holistic picture of how the proposed project met the grant program goals and review criteria. The panel paid particular attention to articulation of community inclusion in proposed activities.

Artists in Communities Panel Representative:

The AC panels will be represented by **Jamilah Bradford** of Richmond California.
California Endowment; Pedagogy and Theatre of the Oppressed Inc

Bradshaw, was born and raised in Oakland California and now living in Richmond, is an artist and grant maker. She has been in the field of health and social justice since high school, starting as a poet and youth organizer. Her work seeks to elevate radical imaginings of Black aesthetic culture to facilitate

innovations in health and humanity. She is an African Diaspora Studies scholar, with an undergrad degree from Mills College and graduate degree from 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 practices and teaches yoga as well as Theatre of the Oppressed (T.O.), a creatively disruptive method for community organizing and popular education, and is an affiliate member of Oakland's Partners for Collaborative Change T.O. Project, and a 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 engaging in change-making and community power-building.

Artists in Communities Program Purpose

Artist in Communities supports sustained artistic residencies in community settings, demonstrating that the arts are a central component of civic life, and that artists are vital in shaping society. Projects must be artist-driven, tailored and relevant to the specified community, and should include demonstration of community investment in the project. Professional artists work closely with organizational partners and community members to produce creative projects that are responsive to the community. The lead artist(s) and their artistic process must be central to the project design and implementation. Each artistic residency must be locally developed, with one or more artists, in partnership with an arts/community organization or social institution, and the community to be served by the project. Community settings may include but are not limited to libraries, housing agencies, senior centers, hospitals or parks, cultural centers, community halls and site specific locations.

Attachments

Attachments to this report include the ranked list of AC applicants and panelist bios.

CALIFORNIA ARTS COUNCIL
FY17-18 Artists in Communities
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | Fiscal Sponsor Name | County | FINAL RANK | Request Amount | Funding Recommend. |
|--------------|---|---|---------------|------------|----------------|--------------------|
| AC-17-1665 | ART PRODUCE | | San Diego | 6 | \$7,500 | \$7,125 |
| AC-17-1687 | BAYVIEW OPERA HOUSE INC | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1456 | CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO | | Sacramento | 6 | \$12,185 | \$11,576 |
| AC-17-1829 | CHINESE CULTURE FOUNDATION OF SAN FRANCISCO | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1811 | DEVELOPMENTAL DISABILITIES SERVICE ORGANIZATION | | Sacramento | 6 | \$18,000 | \$17,100 |
| AC-17-1773 | FATHERS & FAMILIES OF SAN JOAQUIN | | San Joaquin | 6 | \$18,000 | \$17,100 |
| AC-17-1528 | HOPE MOHR DANCE | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1935 | JESS CURTISGRAVITY INC | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1695 | LATINO CENTER OF ART AND CULTURE | | Sacramento | 6 | \$18,000 | \$17,100 |
| AC-17-1870 | MARIPOSA COUNTY ARTS COUNCIL INC | | Mariposa | 6 | \$18,000 | \$17,100 |
| AC-17-1619 | NAKA Dance Theater | Dancers' Group | San Francisco | 6 | \$13,500 | \$12,825 |
| AC-17-1584 | PIETER | | Los Angeles | 6 | \$18,000 | \$17,100 |
| AC-17-1923 | QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1917 | RADAR PRODUCTIONS INC | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1703 | SAN DIEGO BALLET | | San Diego | 6 | \$12,000 | \$11,400 |
| AC-17-1734 | SAN DIEGO DANCE THEATER | | San Diego | 6 | \$18,000 | \$17,100 |
| AC-17-1816 | SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION | | Los Angeles | 6 | \$18,000 | \$17,100 |
| AC-17-1814 | STREET SYMPHONY PROJECT INC | | Los Angeles | 6 | \$18,000 | \$17,100 |
| AC-17-1877 | THE AFRICAN AMERICAN ART AND CULTURE COMPLEX | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1721 | THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1782 | Topsy-Turvy Queer Circus | QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture | San Francisco | 6 | \$9,400 | \$8,930 |
| AC-17-1780 | WOMENS AUDIO MISSION | | San Francisco | 6 | \$18,000 | \$17,100 |
| AC-17-1487 | YOUTH POLICY INSTITUTE INC | | Los Angeles | 6 | \$18,000 | \$17,100 |

| Recommendation | |
|----------------|----|
| Rank | % |
| 6 | 95 |
| 5 | 85 |
| 4 | 75 |

| |
|------------------|
| TOTAL |
| \$955,733 |

CALIFORNIA ARTS COUNCIL
FY17-18 Artists in Communities
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | Fiscal Sponsor Name | County | FINAL RANK | Request Amount | Funding Recommend. |
|--------------|---|---------------------------|---------------|------------|----------------|--------------------|
| AC-17-1900 | Afro Urban Society | Lotus Bloom | Alameda | 5 | \$18,000 | \$15,300.0 |
| AC-17-1609 | ANNE BLUETHENTHAL AND DANCERS | | San Francisco | 5 | \$18,000 | \$15,300.0 |
| AC-17-1869 | ARTE AMERICAS THE MEXICAN ARTS CENTER | | Fresno | 5 | \$18,000 | \$15,300.0 |
| AC-17-1926 | BINDLESTIFF STUDIO | | San Francisco | 5 | \$14,000 | \$11,900.0 |
| AC-17-1592 | BRAVA FOR WOMEN IN THE ARTS | | San Francisco | 5 | \$18,000 | \$15,300.0 |
| AC-17-1783 | CALIFORNIA SHAKESPEARE THEATER | | Alameda | 5 | \$17,500 | \$14,875.0 |
| AC-17-1892 | CENTER THEATRE GROUP OF LOS ANGELES | | Los Angeles | 5 | \$18,000 | \$15,300.0 |
| AC-17-1589 | CLOCKSHOP | | Los Angeles | 5 | \$14,000 | \$11,900.0 |
| AC-17-1845 | COLLAGE DANCE THEATRE | | Los Angeles | 5 | \$18,000 | \$15,300.0 |
| AC-17-1932 | COMMUNITY WORKS WEST INC | | Alameda | 5 | \$18,000 | \$15,300.0 |
| AC-17-1863 | CONTRA TIEMPO | | Los Angeles | 5 | \$18,000 | \$15,300.0 |
| AC-17-1579 | DANCE ELIXIR | | Alameda | 5 | \$18,000 | \$15,300.0 |
| AC-17-1741 | DELL-ARTE INC | | Humboldt | 5 | \$15,470 | \$13,149.5 |
| AC-17-1479 | DIVERSIONARY THEATRE PRODUCTIONS INC | | San Diego | 5 | \$10,000 | \$8,500.0 |
| AC-17-1835 | DSTL ARTS | | Los Angeles | 5 | \$18,000 | \$15,300.0 |
| AC-17-1924 | EAST BAY CENTER FOR THE PERFORMING ARTS | | Contra Costa | 5 | \$18,000 | \$15,300.0 |
| AC-17-1797 | GRAND VISION FOUNDATION | | Los Angeles | 5 | \$11,646 | \$9,899.1 |
| AC-17-1658 | IMPRINT CITY | | San Francisco | 5 | \$18,000 | \$15,300.0 |
| AC-17-1813 | KITKA INC | | Alameda | 5 | \$18,000 | \$15,300.0 |
| AC-17-1788 | LOS ANGELES OPERA COMPANY | | Los Angeles | 5 | \$18,000 | \$15,300.0 |
| AC-17-1503 | MANILATOWN HERITAGE FOUNDATION | | San Francisco | 5 | \$8,900 | \$7,565.0 |
| AC-17-1919 | OUTSIDE THE LENS | | San Diego | 5 | \$18,000 | \$15,300.0 |
| AC-17-1624 | Red Poppy Art House | Intersection for the Arts | San Francisco | 5 | \$18,000 | \$15,300.0 |
| AC-17-1925 | Teatro Jornalero Sin Fronteras | El Rescate | Los Angeles | 5 | \$10,000 | \$8,500.0 |
| AC-17-1781 | THE AJA PROJECT | | San Diego | 5 | \$18,000 | \$15,300.0 |
| AC-17-1495 | VENTURA COUNTY ARTS COUNCIL | | Ventura | 5 | \$9,900 | \$8,415.0 |
| AC-17-1524 | ACTORS GANG INC | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1561 | ALUM ROCK EDUCATIONAL FOUNDATION | | Santa Clara | 4 | \$7,500 | \$5,625.0 |
| AC-17-1938 | API CULTURAL CENTER INC | | Alameda | 4 | \$15,450 | \$11,587.5 |

CALIFORNIA ARTS COUNCIL
FY17-18 Artists in Communities
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | Fiscal Sponsor Name | County | FINAL RANK | Request Amount | Funding Recommend. |
|--------------|---|---------------------|---------------|------------|----------------|--------------------|
| AC-17-1664 | ARTS COLLABORATIVE OF NEVADA COUNTY | | Nevada | 4 | \$18,000 | \$13,500.0 |
| AC-17-1711 | ARTS COUNCIL OF KERN | | Kern | 4 | \$16,750 | \$12,562.5 |
| AC-17-1607 | ARTS COUNCIL OF MENDOCINO COUNTY | | Mendocino | 4 | \$18,000 | \$13,500.0 |
| AC-17-1583 | BODY WEATHER LABORATORY | | Los Angeles | 4 | \$15,850 | \$11,887.5 |
| AC-17-1841 | CHEZA NAMI FOUNDATION INC | | Alameda | 4 | \$9,970 | \$7,477.5 |
| AC-17-1431 | CIRCUS BELLA | | San Francisco | 4 | \$6,000 | \$4,500.0 |
| AC-17-1795 | CORNERSTONE THEATER COMPANY INC | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1799 | FRESNO ARTS COUNCIL INC | | Fresno | 4 | \$10,000 | \$7,500.0 |
| AC-17-1654 | LOS ANGELES CONTEMPORARY EXHIBITIONS INC | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1901 | LOS ANGELES MASTER CHORALE ASSN | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1914 | PEOPLE ASSISTING THE HOMELESS | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1445 | PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH | | Los Angeles | 4 | \$17,957 | \$13,467.8 |
| AC-17-1842 | RIVERSIDE ART MUSEUM | | Riverside | 4 | \$13,305 | \$9,978.8 |
| AC-17-1825 | SACRAMENTO GUITAR SOCIETY | | Sacramento | 4 | \$5,000 | \$3,750.0 |
| AC-17-1913 | SILVERLAKE INDEPENDENT JEWISH COMMUNITY CENTER | | Los Angeles | 4 | \$8,600 | \$6,450.0 |
| AC-17-1586 | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | 4 | \$18,000 | \$13,500.0 |
| AC-17-1848 | VIVER BRASIL DANCE COMPANY | | Los Angeles | 4 | \$18,000 | \$13,500.0 |
| AC-17-1830 | WE PLAYERS | | San Francisco | 4 | \$15,316 | \$11,487.0 |
| AC-17-1890 | Youth Art Exchange | Tides Center | San Francisco | 4 | \$18,000 | \$13,500.0 |
| AC-17-1941 | ARMORY CENTER FOR THE ARTS | | Los Angeles | 3 | \$18,000 | |
| AC-17-1847 | Center for Community Arts, City of Walnut Creek | | Contra Costa | 3 | \$10,250 | |
| AC-17-1704 | ESCONDIDO ART ASSOCIATION | | San Diego | 3 | \$1,900 | |
| AC-17-1817 | L O C A INC | Dancer's Group | Orange | 3 | \$18,000 | |
| AC-17-1766 | MILLS COLLEGE | | Alameda | 3 | \$18,000 | |
| AC-17-1729 | NEW AMERICANS MUSEUM INC | | San Diego | 3 | \$18,000 | |
| AC-17-1928 | PALO ALTO ART CENTER FOUNDATION | | Santa Clara | 3 | \$18,000 | |
| AC-17-1515 | ROGUE ARTISTS ENSEMBLE | | Los Angeles | 3 | \$18,000 | |
| AC-17-1577 | SMALL ART MUSIC PROJECTS | | San Francisco | 3 | \$15,000 | |
| AC-17-1880 | THE FREEDOM BOUND CENTER | | Sacramento | 3 | \$18,000 | |

CALIFORNIA ARTS COUNCIL
FY17-18 Artists in Communities
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | Fiscal Sponsor Name | County | FINAL RANK | Request Amount | Funding Recommend. |
|--------------|---|---------------------|--------------|-----------------------------|----------------|--------------------|
| AC-17-1746 | THE P G K PROJECT INC | | San Diego | 3 | \$18,000 | |
| AC-17-1458 | WOMENS CENTER FOR CREATIVE WORK | | Los Angeles | 3 | \$18,000 | |
| AC-17-1536 | INSIGHT COVE THEATER COMPANY INC | | Contra Costa | 2 | \$1,000 | |
| AC-17-1772 | SANTA PAULA MUSEUM OF ART | | Ventura | 2 | \$10,000 | |
| AC-17-1555 | SOLANO COUNTY ARTS COUNCIL | | Solano | 2 | \$17,500 | |
| AC-17-1547 | STRINDBERG LABORATORY | | Los Angeles | 2 | \$18,000 | |
| AC-17-1738 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL | | Yuba | 2 | \$18,000 | |
| AC-17-1643 | PEN CENTER USA WEST | | Los Angeles | 1 | \$18,000 | |
| | | | | TOTAL Request Amount | \$1,389,349 | \$955,733 |

Artist in Communities:**Panel One & Two Panelist Bios FY 2017-18****J. Andrea Porras, Arts Program Specialist****Jamilah Bradshaw****Contra Costa**

Jamilah Bradshaw, born and raised in Oakland California and now living in Richmond, is an artist and grantmaker. She has been in the field of health and social justice since high school, starting as a poet and youth organizer. Her work seeks to elevate radical imaginings of Black aesthetic culture to facilitate innovations in health and humanity. She is an African Diaspora Studies scholar, with an undergrad degree from Mills College and graduate degree from 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 practices and teaches yoga as well as Theatre of the Oppressed (T.O.), a creatively disruptive method for community organizing and popular education, and is an affiliate member of Oakland's Partners for Collaborative Change T.O. Project, and a 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 engaging in change-making and community power-building.

Lisa María Castellanos**Santa Clara**

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

Andrea Gutierrez**Los Angeles**

Andrea Gutierrez is a writer, editor, producer, and storyteller based in Los Angeles. She has over a decade of experience in higher education, where she is currently the production coordinator for graduate theses and

dissertations and oversees graduate student writing support at California State University, Los Angeles. In recent years, she has been an active participant in arts and media conferences and convenings, such as Arts for LA, Create CA, LA County Arts Commission Tune-Ups, AWP, and Werk It. As a writer, her work has appeared in MAKE/SHIFT, MUJERES DE MAIZ, BITCH, HUIZACHE, ON SHE GOES, and the CHICANAS, CHOLAS, Y CHISME theater festival in Los Angeles. She has brandished her red pen as editor and contributor at MAKE/SHIFT, DRUNKEN BOAT, and the LOS ANGELES REVIEW OF BOOKS, and has judged the International Latino Book Awards since 2016. Andrea is a VONA/Voices writer and received her MFA in creative writing at the University of California, Riverside, and B.A. in German studies at Scripps College. She is currently developing a podcast.

Krista Smith

Alameda

Krista Smith is a multidisciplinary artist who was born and raised in Lexington Kentucky but now a California resident for 14 years. She is passionate about creating art that connects across differences, examines whiteness and white supremacy, and celebrates queer, fat, femininities. By day she serves as a development consultant for queer arts organizations and arts organizations of color. Since 1999 she has produced, curated, choreographed, and performed in over 100 queer performing arts events and has been featured in several National Queer Arts Festival presentations. Her writing has been published in *Electric Dirt: A Celebration for Queer Voices and Identities from Appalachia and The South*, *Heels on Wheels Glitter and Grit Anthology*, *Femmes of Power*, and *the Register of Kentucky History*. Smith views the arts as vital tool to creating social equity.

Brandie Owusu-Spencer

Stockton

"Brandie Owusu ("Oo-wu-sue")-Spencer is the founder and executive director of Empowering Young Voices, Inc. (EYV). EYV is a social enterprise that empowers youth and adults with quality life skills, entrepreneurial, educational, and leadership training through workshops, lectures, event planning, popular culture, visual, media, and performing arts. EYV is a Stockton-based organization and has been in existence since 2008. Brandie is a graduate of San Joaquin Delta College and University of the Pacific. He received his Bachelors Degree in Sociology and Ethnic Studies. With a strong desire to teach, Brandie has spent over 10 years working as an educator in special education departments for various school districts in Stockton, CA. An avid sketch artist; Brandie enjoys re-creating illustrations of celebrities, Marvel and DC superheroes, and other fictional, fantasy images. In 2016, he joined the faculty of the nationally-recognized after-school art franchise; Young Rembrandts, to help increase young people's understanding of the power of drawing. In 2015, Brandie was recognized in San Joaquin Lifestyle Magazine as part of the accomplished "Top 40 Under 40" cohort for his noteworthy youth advocacy and community involvement in the City of Stockton. In his spare time, Brandie enjoys: de-jaying, script writing, and theatre production. "

Tamara Kubacki

San Francisco

Tamara Kubacki San Francisco With 18 years of experience as a folklorist, and with an MA in Folk Studies, Tamara has put her skills to use at the Illinois Arts Council, giving grants and awards to folk and traditional artists, writers and literary organizations, and other arts and community organizations and artists. She also managed the National Cowboy Poetry Gathering, the largest and longest-running festival of cowboy arts and culture.

Brian King**Stockton**

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

Willie Kuo**Los Angeles**

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

Amisha Motipara**Sacramento**

After spending over a decade as an arts and nonprofit administrator, arts educator, and certified teacher, I have observed how the Arts serve as a powerful tool for communities. It allows the public to interact and connect through the development of creative learning, political mobilization, cultural events, and especially, education for children. I have worked with populations of diverse cultural and socioeconomic backgrounds at multiple arts organizations with the intention of making the arts accessible. During my fellowship with the California Arts Council, I conducted a Salary Survey of regional Arts Council Executive Directors. Apart of the study examined how geographical locations (urban vs. rural) impacted degree to which art services provided within like-counties. At the International Arts & Artists in Washington, DC, I developed, marketed and administered traveling exhibitions. In this role, I worked with museums nationally to make various art mediums available to local communities. I also have a passion to teach children about the arts. As a certified elementary school teacher, I worked at the Philadelphia Museum of Art and Crocker Art Museum as a Museum Educator. I have my M.A. in Arts Management from the American University, B.A. in Art History from U.C. Davis.

TAB I

California Arts Council | Public Meeting | 04/18/2018

To: Council Members

**From: Josy Miller, Ph.D., Arts Education Program Specialist
Shelly Gilbride, Ph.D., Programs Officer**

Date: April 18th, 2018

Re: FY2017-2018 Arts Education: Extension Funding Recommendations

Staff Recommendation

Staff requests approval to fund applications to the FY17-18 Arts Education: Extension program as determined by the vote of Council and the panel ranks.

2017-18 Extension Funding Requests and Panel Recommendations

Three peer review panels convened for three days each between February 26 and March 14 to adjudicate a total of 205 applications for a total request of \$3,205,386.

210 applications were received.

205 applications were reviewed.

169 applications were ranked 4 and above.

Successful proposals offered high-quality, sustained arts learning opportunities for young people that demonstrated the capacity to achieve significant artistic and developmental outcomes for participants. Exemplary programs tended to be those that responded specifically to community needs in both the content and the structure of the programming (e.g. utilizing culturally-responsive and child-centered curriculum; programs that had clearly articulated outreach and accessibility mechanisms in place).

Arts Education: Extension Panel Representative

The Arts Education: Extension panels will be represented by **Emili Danz**. 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 non-profit 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 non-profit, 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 non-profits looking to deepen their programmatic impact.

Extension Program Purpose

The purpose of the **Arts Education: Extension** program is to support arts education projects that operate **after school and during the summer**, on school sites, in artistic venues, and in community settings. The intention of this program is to offer young people sequential, hands-on training in artistic disciplines, including dance, literary arts, media arts, music, theatre, and visual arts.

Attachments

Attachments to this report include the ranked list of Arts Education: Extension applicants and panelist bios.

California Arts Council
FY17-18 Arts Education Extension
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | County | Request Amount | FINAL RANK | Funding Scenario |
|----------------|--|---------------|----------------|------------|------------------|
| AE-EXT-17-1849 | ABADA-CAPOEIRA SAN FRANCISCO | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1821 | ALONZO KING LINES BALLET | San Francisco | \$5,240 | 6 | \$4,978 |
| AE-EXT-17-1934 | ARMORY CENTER FOR THE ARTS | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1631 | BAY AREA MUSIC PROJECT | Alameda | \$15,000 | 6 | \$14,250 |
| AE-EXT-17-1442 | BAYVIEW HUNTERS POINT CENTER FOR ARTS AND TECHNOLOGY | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1922 | CALIFORNIA INSTITUTE OF THE ARTS | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1833 | CANTARE CON VIVO | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1748 | CAZADERO PERFORMING ARTS CAMP INC | Alameda | \$15,000 | 6 | \$14,250 |
| AE-EXT-17-1595 | City of San Fernando | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1787 | DESTINY ARTS CENTER | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1921 | DIABOLO DANCE THEATRE | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1682 | DIMENSIONS DANCE THEATER INCORPORATED | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1494 | EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1604 | El Sistema Santa Cruz | Santa Cruz | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1691 | FERN STREET COMMUNITY ARTS INC | San Diego | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1730 | GREENWAY ARTS ALLIANCE | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1534 | KIDS IN THE SPOTLIGHT INC | Los Angeles | \$15,000 | 6 | \$14,250 |
| AE-EXT-17-1425 | LACER AFTERSCHOOL PROGRAMS | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1856 | LOCO BLOCO | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1810 | LOS ANGELES PHILHARMONIC ASSOCIATION | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1467 | OAKLAND YOUTH CHORUS | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1565 | OLD GLOBE THEATRE | San Diego | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1621 | PRESCOTT CIRCUS THEATRE | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1648 | PROJECT BANDALOO | Alameda | \$18,000 | 6 | \$17,100 |

| Funding Scenario | |
|------------------|-----------|
| Rank | % Request |
| 6 | 95 |
| 5 | 85 |
| 4 | 75 |

| Total Recommendation |
|----------------------|
| \$2,313,626 |

California Arts Council
FY17-18 Arts Education Extension
Panel Rankings and Funding Recommendations

| Application# | Legal Name of Applicant Organization | County | Request Amount | FINAL RANK | Funding Scenario |
|----------------|--|---------------|----------------|------------|------------------|
| AE-EXT-17-1760 | PURPLE SILK MUSIC EDUCATION FOUNDATION INC | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1666 | REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY | Alameda | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1461 | RYMAN CARROLL FOUNDATION | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1808 | SAN FRANCISCO MIME TROUPE | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1815 | Scholarship Audition Performance Preparatory Academy | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1622 | SCHOOL OF ARTS AND CULTURE AT MHP | Santa Clara | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1694 | SOUTHLAND SINGS | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1436 | STREET POETS INC | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1517 | STREETSIDE STORIES INC | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1867 | THE COLBURN SCHOOL | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1576 | THE GABRIELLA FOUNDATION | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1612 | THE H E ART PROJECT | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1590 | THE HARMONY PROJECT | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1587 | TRANSCENDANCE YOUTH ARTS PROJECT | San Diego | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1514 | UNUSUAL SUSPECTS THEATRE CO | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1659 | VENICE ARTS | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1657 | VERSA-STYLE DANCE COMPANY | Los Angeles | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1883 | WOMENS AUDIO MISSION | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1596 | YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO | San Diego | \$5,350 | 6 | \$5,083 |
| AE-EXT-17-1593 | Youth Art Exchange | San Francisco | \$18,000 | 6 | \$17,100 |
| AE-EXT-17-1844 | 24TH STREET THEATRE COMPANY | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1758 | 3 POINT 0 | Sacramento | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1597 | A STEP BEYOND | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1777 | ADVAITA SOCIETY | Alameda | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1776 | AIMUSIC SCHOOL | Santa Clara | \$18,000 | 5 | \$15,300 |

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| Application# | Legal Name of Applicant Organization | County | Request Amount | FINAL RANK | Funding Scenario |
|----------------|--|---------------|----------------|------------|------------------|
| AE-EXT-17-1641 | ARTS COUNCIL SANTA CRUZ COUNTY | Santa Cruz | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1573 | ATTITUDINAL HEALING CONNECTION INC | Alameda | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1761 | BELL ARTS FACTORY | Ventura | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1865 | Boomshake Music | Alameda | \$11,000 | 5 | \$9,350 |
| AE-EXT-17-1626 | BOYS AND GIRLS CLUBS OF SANTA CRUZ COUNTY | Santa Cruz | \$8,000 | 5 | \$6,800 |
| AE-EXT-17-1732 | CALIFORNIA DANCE INSTITUTE | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1623 | CALIFORNIA SYMPHONY ORCHESTRA INC | Contra Costa | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1737 | Collage Dance Theater | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1767 | Community Initiatives/Harmony Project Bay Area | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1585 | CRE OUTREACH FOUNDATION INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1931 | CUTTING BALL THEATER | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1541 | Dance & Drum in Humboldt | Humboldt | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1756 | EAST BAY CENTER FOR THE PERFORMING ARTS | Contra Costa | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1840 | East Side Community Arts | Santa Clara | \$7,500 | 5 | \$6,375 |
| AE-EXT-17-1638 | GET LIT WORDS IGNITE INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1855 | GHETTO FILM SCHOOL INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1567 | GIRLS ROCK SB | Santa Barbara | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1683 | HANDFUL PLAYERS INC | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1720 | HERNANDEZ MARIACHI HERITAGE SOCIETY | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1663 | HIGHER GLIFFS INC | Alameda | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1854 | INNER-CITY ARTS | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1600 | INYO COUNCIL FOR THE ARTS | Inyo | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1533 | JC CULTURE FOUNDATION | Los Angeles | \$11,750 | 5 | \$9,988 |
| AE-EXT-17-1644 | KADIMA CONSERVATORY OF MUSIC INC | Los Angeles | \$18,000 | 5 | \$15,300 |

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|----------------|---|-----------------|----------------|------------|------------------|
| AE-EXT-17-1493 | KINGS AND CLOWNS INC | Los Angeles | \$17,500 | 5 | \$14,875 |
| AE-EXT-17-1881 | LOS ANGELES MUSIC AND ART SCHOOL | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1625 | LOS ANGELES YOUTH ORCHESTRA | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1636 | LOS CENZONTLES MEXICAN ARTS CENTER | Contra Costa | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1920 | MARIPOSA COUNTY ARTS COUNCIL INC | Mariposa | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1490 | MEDIA ARTS CENTER SAN DIEGO | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1893 | MUSEUM OF CONTEMPORARY ART SAN DIEGO | San Diego | \$15,000 | 5 | \$12,750 |
| AE-EXT-17-1894 | NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1529 | NEW DIRECTIONS FOR YOUTH INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1496 | NEW WEST SYMPHONY ASSOCIATION | Ventura | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1897 | OUTSIDE THE LENS | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1472 | PACIFIC CHORALE | Orange | \$7,525 | 5 | \$6,396 |
| AE-EXT-17-1651 | PACIFIC SYMPHONY | Orange | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1802 | PASADENA EDUCATIONAL FOUNDATION | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1673 | PASO ROBLES YOUTH ARTS FOUNDATION | San Luis Obispo | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1778 | PLAZA DE LA RAZA INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1471 | POSITIVE ACTION COMMUNITY THEATRE | San Diego | \$10,000 | 5 | \$8,500 |
| AE-EXT-17-1860 | PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1755 | SACRAMENTO THEATRE COMPANY | Sacramento | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1803 | SAN BENITO COUNTY ARTS COUNCIL | San Benito | \$17,725 | 5 | \$15,066 |
| AE-EXT-17-1809 | SAN DIEGO BALLET | San Diego | \$12,000 | 5 | \$10,200 |

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|----------------|---|---------------|----------------|------------|------------------|
| AE-EXT-17-1786 | SAN DIEGO DANCE THEATER | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1875 | SAN DIEGO OPERA ASSOCIATION | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1851 | SAN DIEGO WINDS | San Diego | \$17,410 | 5 | \$14,799 |
| AE-EXT-17-1698 | SAN DIEGO YOUTH SYMPHONY | San Diego | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1588 | SAN FRANCISCO ARTS EDUCATION PROJECT | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1819 | SAN FRANCISCO BOYS CHORUS | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1439 | SAN FRANCISCO JAZZ ORGANIZATION | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1653 | SAN FRANCISCO YOUTH THEATRE | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1669 | SAN JOSE MUSEUM OF ART ASSOCIATION | Santa Clara | \$15,360 | 5 | \$13,056 |
| AE-EXT-17-1574 | SANTA BARBARA DANCE INSTITUTE | Santa Barbara | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1765 | SANTA ROSA SYMPHONY ASSOCIATION | Sonoma | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1615 | SHAKESPEARE-SAN FRANCISCO | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1906 | SONOMA VALLEY MUSEUM OF ART | Sonoma | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1775 | SOUND ART | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1491 | STANFORD JAZZ WORKSHOP | Santa Clara | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1735 | THE AJA PROJECT | San Diego | \$12,115 | 5 | \$10,298 |
| AE-EXT-17-1702 | THE SHAKESPEARE CENTER OF LOS ANGELES INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1498 | THEATRE OF HEARTS INC | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1416 | TheatreWorkers Project | Los Angeles | \$4,600 | 5 | \$3,910 |
| AE-EXT-17-1485 | WALKING ELEPHANT THEATRE COMPANY | Sonoma | \$3,500 | 5 | \$2,975 |
| AE-EXT-17-1832 | YOUNG CHOREOGRAPHERS PROJECT | Los Angeles | \$4,270 | 5 | \$3,630 |
| AE-EXT-17-1743 | YOUNG MUSICIANS FOUNDATION | Los Angeles | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1754 | YOUTH IN ARTS | Marin | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1430 | YOUTH SPEAKS INC | San Francisco | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1910 | YOUTH SPIRIT ARTWORKS | Alameda | \$18,000 | 5 | \$15,300 |

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|----------------|---|---------------|----------------|------------|------------------|
| AE-EXT-17-1718 | YOUTH UPRISING | Alameda | \$18,000 | 5 | \$15,300 |
| AE-EXT-17-1502 | 916 INK | Sacramento | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1557 | ACTORS GANG INC | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1862 | ANGELICA CENTER FOR ARTS AND MUSIC | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1838 | ANGELS GATE CULTURAL CENTER INC | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1762 | ART OF ELAN | San Diego | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1548 | ARTS COLLABORATIVE OF NEVADA COUNTY | Nevada | \$5,990 | 4 | \$4,493 |
| AE-EXT-17-1686 | BAYVIEW OPERA HOUSE INC | San Francisco | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1540 | BLUE LINE ARTS | Placer | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1812 | BROCKUS PROJECT DANCE COMPANY | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1564 | CALIFORNIA SHAKESPEARE THEATER | Alameda | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1739 | Center for Community Arts, City of Walnut Creek | Contra Costa | \$16,050 | 4 | \$12,038 |
| AE-EXT-17-1909 | CHINESE CULTURAL PRODUCTIONS | San Francisco | \$14,000 | 4 | \$10,500 |
| AE-EXT-17-1660 | CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC | Los Angeles | \$12,000 | 4 | \$9,000 |
| AE-EXT-17-1793 | Community Partners for SLAM! | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1499 | DIVERSIONARY THEATRE PRODUCTIONS INC | San Diego | \$10,000 | 4 | \$7,500 |
| AE-EXT-17-1602 | DRAMATIC RESULTS | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1470 | EL CAMINO YOUTH SYMPHONY ASSOCIATION | Santa Clara | \$7,000 | 4 | \$5,250 |
| AE-EXT-17-1563 | ELEMENTAL STRINGS | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1837 | ENCORE THEATRE GROUP | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1918 | FOCUS ON FAMILY FOUNDATION INC | Sacramento | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1866 | INLANDIA INSTITUTE | Riverside | \$2,500 | 4 | \$1,875 |
| AE-EXT-17-1708 | KALW San Francisco Unified School District | San Francisco | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1742 | MALASHOCK DANCE & COMPANY | San Diego | \$15,000 | 4 | \$11,250 |

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|----------------|--|---------------|----------------|------------|------------------|
| AE-EXT-17-1535 | MANDARINS OF SACRAMENTO INC | Sacramento | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1591 | MARIN SHAKESPEARE COMPANY | Marin | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1599 | MUSEUM OF CONTEMPORARY ART | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1774 | MUSIC CHANGING LIVES | Riverside | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1468 | NATOMAS ARTS AND EDUCATION FOUNDATION | Sacramento | \$11,625 | 4 | \$8,719 |
| AE-EXT-17-1594 | NUEVA VISION COMMUNITY SCHOOL | Los Angeles | \$15,000 | 4 | \$11,250 |
| AE-EXT-17-1864 | OJAI FESTIVALS LTD | Ventura | \$8,625 | 4 | \$6,469 |
| AE-EXT-17-1733 | PLAYHOUSE ARTS | Humboldt | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1671 | POISON APPLE PRODUCTIONS | Contra Costa | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1689 | REGENTS OF THE UNIVERSITY OF CALIFORNIA AT RIVERSIDE | Riverside | \$10,000 | 4 | \$7,500 |
| AE-EXT-17-1489 | RICHMOND ART CENTER | Contra Costa | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1469 | SACRA PROFANA | San Diego | \$12,018 | 4 | \$9,014 |
| AE-EXT-17-1690 | SACRED FOOLS THEATER | Los Angeles | \$5,300 | 4 | \$3,975 |
| AE-EXT-17-1617 | SAN DIEGO CHILDRENS CHOIR | San Diego | \$15,750 | 4 | \$11,813 |
| AE-EXT-17-1916 | SAN DIEGO GUILD OF PUPPETRY | San Diego | \$9,000 | 4 | \$6,750 |
| AE-EXT-17-1520 | SAN DIEGO JUNIOR THEATRE | San Diego | \$6,800 | 4 | \$5,100 |
| AE-EXT-17-1745 | SAN FRANCISCO OPERA ASSOCIATION | San Francisco | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1674 | SANTA BARBARA MUSEUM OF ART | Santa Barbara | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1709 | SANTA BARBARA SYMPHONY ORCHESTRA ASSOCIATION | Santa Barbara | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1512 | SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1646 | SHADOWLIGHT PRODUCTIONS | San Francisco | \$5,250 | 4 | \$3,938 |
| AE-EXT-17-1836 | SISKIYOU COUNTY ARTS COUNCIL | Siskiyou | \$8,550 | 4 | \$6,413 |
| AE-EXT-17-1907 | VISTA ACADEMY FOUNDATION | San Diego | \$7,800 | 4 | \$5,850 |
| AE-EXT-17-1505 | WOMEN S CENTER FOR CREATIVE WORK | Los Angeles | \$11,000 | 4 | \$8,250 |
| AE-EXT-17-1757 | Z SPACE STUDIO | San Francisco | \$7,340 | 4 | \$5,505 |

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|----------------|--|---------------|----------------|------------|------------------|
| AE-EXT-17-1888 | ZIMMER CHILDRENS MUSEUM | Los Angeles | \$18,000 | 4 | \$13,500 |
| AE-EXT-17-1744 | ABHINAYA DANCE COMPANY OF SAN JOSE INC | Santa Clara | \$18,000 | 3 | \$0 |
| AE-EXT-17-1889 | ALKEBU-LAN CULTURAL CENTER | Los Angeles | \$11,900 | 3 | \$0 |
| AE-EXT-17-1749 | ARTESCAPE | Sonoma | \$3,042 | 3 | \$0 |
| AE-EXT-17-1828 | ARTS & LEARNING CORPORATION | Orange | \$18,000 | 3 | \$0 |
| AE-EXT-17-1871 | ARTS AND SERVICES FOR DISABLED INCORPORATED | Los Angeles | \$16,625 | 3 | \$0 |
| AE-EXT-17-1705 | ARTS VISALIA | Tulare | \$11,325 | 3 | \$0 |
| AE-EXT-17-1908 | AU CO VIETNAMESE CULTURAL CENTER | San Francisco | \$18,000 | 3 | \$0 |
| AE-EXT-17-1859 | BAY AREA DISCOVERY MUSEUM | Marin | \$16,841 | 3 | \$0 |
| AE-EXT-17-1542 | BAY AREA GIRLS ROCK CAMP | Alameda | \$18,000 | 3 | \$0 |
| AE-EXT-17-1945 | COMMUNITY WORKS WEST INC | Alameda | \$18,000 | 3 | \$0 |
| AE-EXT-17-1504 | DRAGON PRODUCTIONS THEATRE COMPANY | San Mateo | \$12,500 | 3 | \$0 |
| AE-EXT-17-1899 | ELYSIAN VALLEY ARTS COLLECTIVE | Los Angeles | \$7,927 | 3 | \$0 |
| AE-EXT-17-1827 | FILIPINO AMERICAN SYMPHONY ORCHESTRA | Los Angeles | \$10,000 | 3 | \$0 |
| AE-EXT-17-1706 | FLYAWAY PRODUCTIONS | San Francisco | \$18,000 | 3 | \$0 |
| AE-EXT-17-1769 | HAVEN ACADEMY OF THE ARTS | Los Angeles | \$18,000 | 3 | \$0 |
| AE-EXT-17-1513 | INSTITUTE OF ARTS MUSIC & SCIENCE A CALIFORNIA NON PROFIT PUBLIC BEN | Los Angeles | \$18,000 | 3 | \$0 |
| AE-EXT-17-1800 | INTERNATIONAL CITY THEATRE | Los Angeles | \$16,500 | 3 | \$0 |
| AE-EXT-17-1874 | INTREPID SHAKESPEARE COMPANY | San Diego | \$10,000 | 3 | \$0 |
| AE-EXT-17-1716 | L A S BEST | Los Angeles | \$18,000 | 3 | \$0 |
| AE-EXT-17-1610 | LIGHTHOUSE FOR THE BLIND AND VISUALLY IMPAIRED | San Francisco | \$11,585 | 3 | \$0 |
| AE-EXT-17-1618 | LITTLE OPERA | San Francisco | \$18,000 | 3 | \$0 |
| AE-EXT-17-1707 | LOS ANGELES THEATRE ACADEMY INC | Los Angeles | \$18,000 | 3 | \$0 |
| AE-EXT-17-1768 | MAMMOTH LAKES FOUNDATION | Mono | \$6,990 | 3 | \$0 |

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|----------------|--|-----------------|----------------|------------|------------------|
| AE-EXT-17-1805 | MARIN THEATRE COMPANY | Marin | \$18,000 | 3 | \$0 |
| AE-EXT-17-1747 | MERCED COUNTY ARTS COUNCIL INC | Merced | \$3,000 | 3 | \$0 |
| AE-EXT-17-1796 | MONO ARTS COUNCIL | Mono | \$17,928 | 3 | \$0 |
| AE-EXT-17-1521 | PALO ALTO BALLET INCORPORATED | Santa Clara | \$18,000 | 3 | \$0 |
| AE-EXT-17-1903 | PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS | San Mateo | \$14,000 | 3 | \$0 |
| AE-EXT-17-1435 | PRO ARTS | Alameda | \$10,000 | 3 | \$0 |
| AE-EXT-17-1886 | SACRAMENTO GUITAR SOCIETY | Sacramento | \$11,280 | 3 | \$0 |
| AE-EXT-17-1546 | SAN LUIS OBISPO MUSEUM OF ART | San Luis Obispo | \$10,500 | 3 | \$0 |
| AE-EXT-17-1700 | TABARD THEATRE COMPANY | Santa Clara | \$10,000 | 3 | \$0 |
| AE-EXT-17-1895 | THINGAMAJIGS | Alameda | \$12,225 | 3 | \$0 |
| AE-EXT-17-1645 | TOOLS FOR TOMORROW INC | Riverside | \$8,775 | 3 | \$0 |
| AE-EXT-17-1915 | TRITON MUSEUM OF ART | Santa Clara | \$5,000 | 3 | \$0 |
| AE-EXT-17-1857 | YOUNG ARTISTS CONSERVATORY OF MUSIC | Solano | \$18,000 | 3 | \$0 |
| | | | \$3,205,386 | | \$2,313,626 |



FY 2017-18 Arts Education- Extension

Peer Review Panel

February 26-28, 2018

Panelist Bios

| Name | Field(s) of Expertise | City/County |
|---|------------------------------|--------------------|
| Michele Hillen-Noufer | Theatre | Sacramento |
| <p>Michele Hillen-Noufer, M.Ed. is the Education Director for Sacramento Theatre Company (STC) and oversees the STC School of the Arts which includes the Young Professionals Conservatory, the Pre-Professional Ensemble, Camp Programs and the School Partnership Program (which she created in 2011.) As the Director of Education for STC she partners with STC's Executive Producing Director to implement STC's mission to integrate professional theatre with Theatre Arts Education. She is a member of Actors Equity Association as well as SAG/AFTRA. Michele has been working as a professional actor for 25 years doing theatre, film, and television across the country and internationally. She has directed, taught, and choreographed professional theatre, as well as theatre for young people. Michele has a passion for helping young people achieve their goals in the performing arts as well as providing Theatre Arts Education to schools through STC's School Partnership Program and arts integration during the day. Michele is an arts integration specialist and keeps her skills current by teaching at STC, local elementary schools as well as providing workshops and professional development opportunities for conferences and in-services for Educators. She has been a member of the Sacramento State University's, Academic Talent Search faculty since 2012.</p> | | |
| Diane Lane | Literary Arts | Los Angeles |
| <p>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</p> | | |

Mayor Eric Garcetti's Poet Laureate Committee, and a recipient of the Presidential Lifetime Service Award.

Mario Mesquita

Multipdisciplinary

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.

Cassie Newman

Theatre

Oakland/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.

Manuel Prieto

Theatre/Multidisciplinary

Los Angeles

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

**FY2017-18 Arts Education- Extension
Peer Review Panel
March 5-7, 2018**

Panelist Bios

| Name | Field(s) of Expertise | City/County |
|--|------------------------------|--------------------|
| Emili Danz | Multidisciplinary | Sacramento |
| <p>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 non-profit 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 non-profit, 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 non-profits looking to deepen their programmatic impact.</p> | | |
| Eszter Delgado | Visual Arts | Los Angeles |
| <p>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.</p> | | |
| Ilana Gustafson | Theatre | Los Angeles |
| <p>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</p> | | |

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.

Eugene Hutchins

Multidisciplinary

Los Angeles

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

Deborah Wondercheck

Music

Orange

Debora Wondercheck is the Founder and CEO of the Arts & Learning Conservatory, an inspirational arts education program now celebrating 14 years of influential growth in Orange County. Starting with only four performances a year and growing to over 45 county-wide, Debora expanded Arts & Learning's reach in just a decade, from 21 students to over 1,500, and its audiences now extend to 10,000 annually. Debora also currently serves as Director of Music at the Waldorf School of Orange County (unanimously superior rated orchestra of SCSBOA). She is the founding conductor of the Bellagio Strings Youth Orchestra of OC. Debora is an accomplished Master teacher of string pedagogy having taught at Vanguard University, Irvine Unified School District, and Newport Mesa Unified District. As for awards, on behalf of Arts & Learning, Debora was a winner of the Farmers Merchants Bank, People You Can Count On award in 2015, the Outstanding Arts Organization Award from Arts Orange County for the creation of effective arts and education programs to youth in 2014. Earlier in 2014, Debora was presented the Distinguished Woman of Substance Award of Orange County.

**FY2017-18 Arts Education- Extension
Peer Review Panel
March 12-14, 2018**

Panelist Bios

| Name | Field(s) of Expertise | City/County |
|---|------------------------------|--------------------|
| Diana Burbano Diana Burbano, a Colombian immigrant, is an Equity actor, a playwright and a teaching artist at South Coast Repertory and Breath of Fire Latina Theatre Ensemble. Written work include Policarpa, Oregon Shakespeare Festival Brown Swan lab 2017, Drama League Rough Draft series May 2017, Honorable Mention, Jane Chambers Award 2017, Parsnip Ship 2017 Fabulous Monsters, Latinx Play Festival, San Diego Rep 2017, Festival51 2016 winner, about women in Punk Rock, Picture me Rollin' (featured at the 35th annual William Inge Festival and Inkfest at 2cents.), Silueta, (about the Cuban artist Ana Mendieta), with Tom and Chris Shelton, and the TYA Shakespeare mash-up, Caliban's Island winner 2017 Headwaters New Play Festival at Creede Repertory.(Published by YouthPLAYS). Libertadoras, Vamping and Linda were written for the 365 Women a Year project and have been performed around the world, with Linda featured in more that 20 festivals over the last year, including Center Theatre Group's community library series. Her short play Rounds Per Second is in Smith and Kraus's 5-minute play anthology. She is currently writing material for Center Theatre Group's Chisme y Queso series, for Rogue Artists Plummer Park project and for Kaiser Permanente's Educational touring show. | Theatre | Los Angeles |
| Lorraine Cleary Dale 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 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 | Visual Arts | Los Angeles |

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.

Rachel Schaffran

Visual Art

Richmond/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 that nurture the development of resiliency and voice, build ownership of artistic process, and develop problem-solving/ leadership thinking, reflection, and self expression.

David Valentine

Visual Art

Los Angeles

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

Alma Villegas

Multidisciplinary

Los Angeles

Alma Villegas works in Development for artworxLA, based in Los Angeles, where she researches, develops and cultivates support from government, individuals and corporations by creating sponsorship opportunities and events; as well as fundraising, marketing and communication to maximize grant, corporate giving and individual donation revenue. Corporate support Alma has garnered include Sony Pictures Entertainment, WME (William Morris Endeavor), Twentieth Century Fox, Universal Studios, Warner Bros and the W Hotel. Alma is a longtime resident of Hollywood Heights, and is currently serving on the Hollywood Chamber of Commerce Economic Development Committee. Alma’s work in other areas includes transportation projects and environmental issues. Highlights include acquiring the City of Los Angeles, Mayor Villaraigosa’s signature and support for the implementation of the Marine Life Protection Act and key stakeholder outreach for Metro’s Westside Subway Extension. Alma is also the Business Director of chamanvision, a literary/arts studio which she cofounded with her artist/writer husband Gustavo Alberto Garcia Vaca. Alma has developed and overseen projects for Apple, Beams T, Capitol Records, Disney, Medicom Toy Corporation/Be@rbrick, Warner Bros. and Universal. Alma has produced art exhibitions and events at LACMA, MOCA Los Angeles, Mori Museum and Parco Museum in Tokyo, Japan. She has garnered press articles in The Los Angeles Times and Art in America. Alma’s career has

always been marked with a deep interest in art and music. She began her career in radio, at the pioneering dance music radio station MARS FM in Santa Monica. At Geffen Records, she worked on artwork for now-classic albums by Nirvana and Sonic Youth. At WEA (Warner Elektra Atlantic), she worked in Sales and Marketing for numerous home video and computer gaming titles.

TAB J

California Arts Council | Public Meeting | 04/18/2018

To: Council Members

**From: Josy Miller, Ph.D., Arts Education Program Specialist
Shelly Gilbride, Ph.D., Programs Officer**

Date: April 18th, 2018

Re: FY2017-2018 JUMP StArts Funding Recommendations

Staff Recommendation

Staff requests approval to fund applications to the FY17-18 JUMP StArts program as determined by the vote of Council and the panel ranks.

2017-18 JUMP StArts Funding Requests and Panel Recommendations

A peer review panel convened for three days from March 21st-23rd to adjudicate a total of 52 applications for a total request of \$1,944,343. .

52 applications were submitted.

52 applications were reviewed.

46 applications were ranked 4 and above.

Successful proposals demonstrated high-quality arts learning opportunities for system-engaged youth by qualified staff. Proposals articulated how this staff would be supported by continued professional development to more effectively serve this specific student population. Exemplary proposals also foregrounded student voice in the project design, demonstrated strong working relationships with juvenile justice partners, and included robust plans for project evaluation.

As a reminder to Council, the Senate Budget Act of 2017 dedicated funds specifically to expand the program, including service to California Department of Corrections and Rehabilitation Division of Juvenile Justice Youth Facilities. The panel adjudicated 3 applications serving those facilities.

Arts Education: JUMP StArts Panel Representative

The JUMP StArts panel will be represented by Judge Luckey. Judge Luckey has more than 30 years of experience in the arts as a performer, educator and administrator. His professional experience in the arts began as an actor and dancer where he was a member of the Actors' Equity Association, serving two elected terms as a representative to the national committee. As an educator he has taught on the elementary, secondary and collegiate levels including presentations at regional and international

conferences. For seven years, Judge served as the performing arts chair for a state agency outside of California. Additionally, he has worked in the film industry as a casting associate for several major studio projects and later a producer of independent films. For the past 15 years, he has been employed as an arts administrator with public agencies in Georgia and California managing performing arts programs with a strong emphasis on arts education.

Extension Program Purpose

JUMP StArts supports high quality arts education and artist(s)-in-residence programs for youth within the juvenile justice system. Activities may take place in state or county-operated corrections facilities, or in classroom, after-school, and social service settings. The proposed project must be designed and developed in partnership between an arts organization and a juvenile justice facility or social service organization. The project should demonstrate significant planning, and should reflect a collaborative relationship between the partnering organizations.

Attachments

Attachments to this report include the ranked list of JUMP StArts applicants and panelist bios.

CALIFORNIA ARTS COUNCIL
FY17-18 JUMP StArts
Panel Rankings and Funding Recommendations

| Rev Order | Application# | Legal Name of Applicant Organization | County | Request | Final Score | Funding Recommendation |
|-----------|--------------|---|-----------------|-----------|-------------|------------------------|
| 1 | JSS-17-2050 | 916 INK | Sacramento | \$ 2,500 | yea | \$ 2,500 |
| 8 | JSC-17-1978 | ARTS COLLABORATIVE OF NEVADA COUNTY | Nevada | \$ 2,500 | yea | \$ 2,500 |
| 32 | JSC-17-2278 | Redwood City Parks, Recreation, and Community Services Department | San Mateo | \$ 2,500 | yea | \$ 2,500 |
| 34 | JSC-17-2448 | RYSE INC | Contra Costa | \$ 2,500 | yea | \$ 2,500 |
| 36 | JSC-17-2171 | SAN LUIS OBISPO MUSEUM OF ART | San Luis Obispo | \$ 1,909 | yea | \$ 2,500 |
| 7 | JSC-17-1736 | ARMORY CENTER FOR THE ARTS | Los Angeles | \$ 50,000 | 6 | \$ 47,500 |
| 20 | JSC-17-1939 | MARIPOSA COUNTY ARTS COUNCIL INC | Mariposa | \$ 30,000 | 6 | \$ 28,500 |
| 29 | JSC-17-2486 | PLAYWRIGHTS PROJECT | San Diego | \$ 50,000 | 6 | \$ 47,500 |
| 30 | JSC-17-1982 | PONY BOX DANCE THEATRE | Los Angeles | \$ 50,000 | 6 | \$ 47,500 |
| 35 | JSC-17-2349 | SAN BENITO COUNTY ARTS COUNCIL | San Benito | \$ 29,100 | 6 | \$ 27,645 |
| 39 | JSC-17-1936 | STREET POETS INC | Los Angeles | \$ 25,000 | 6 | \$ 23,750 |
| 40 | JSC-17-2487 | THE AJA PROJECT | San Diego | \$ 50,000 | 6 | \$ 47,500 |
| 46 | JSC-17-1559 | UNUSUAL SUSPECTS THEATRE CO | Los Angeles | \$ 41,000 | 6 | \$ 38,950 |
| 47 | JSC-17-1497 | VENTURA COUNTY ARTS COUNCIL | Ventura | \$ 50,000 | 6 | \$ 47,500 |
| 48 | JSC-17-1884 | WILLIAM JAMES ASSOCIATION | Santa Cruz | \$ 20,000 | 6 | \$ 19,000 |
| 4 | JSC-17-1991 | 916 INK | Sacramento | \$ 50,000 | 5 | \$ 42,500 |
| 5 | JSC-17-2468 | A REASON TO SURVIVE | San Diego | \$ 14,907 | 5 | \$ 12,671 |
| 6 | JSC-17-2005 | ACTORS GANG INC | Los Angeles | \$ 50,000 | 5 | \$ 42,500 |
| 9 | JSC-17-2163 | ARTS COUNCIL FOR MONTEREY COUNTY | Monterey | \$ 50,000 | 5 | \$ 42,500 |
| 2 | JSS-17-2172 | ARTS FOR INCARCERATED YOUTH NETWORK | Los Angeles | \$ 50,000 | 5 | \$ 42,500 |
| 11 | JSC-17-1826 | COMBAT ARTS SAN DIEGO INC | San Diego | \$ 13,500 | 5 | \$ 11,475 |
| 12 | JSC-17-1831 | DIABLO BALLET | Contra Costa | \$ 28,950 | 5 | \$ 24,608 |
| 13 | JSC-17-1411 | EACH ONE REACH ONE | San Mateo | \$ 50,000 | 5 | \$ 42,500 |
| 15 | JSC-17-1763 | IMAGINE BUS PROJECT | San Francisco | \$ 50,000 | 5 | \$ 42,500 |
| 17 | JSC-17-2140 | INSIDEOUT WRITERS INC | Los Angeles | \$ 30,000 | 5 | \$ 25,500 |
| 21 | JSC-17-1630 | MEDIA ARTS CENTER SAN DIEGO | San Diego | \$ 21,825 | 5 | \$ 18,551 |
| 22 | JSC-17-2088 | MEDIA4GOOD INC | Santa Barbara | \$ 49,360 | 5 | \$ 41,956 |
| 23 | JSC-17-2028 | MID-CITY COMMUNITY MUSIC | San Diego | \$ 50,000 | 5 | \$ 42,500 |
| 25 | JSC-17-1981 | MUSICIANS FOR EDUCATION INC | San Diego | \$ 30,000 | 5 | \$ 25,500 |
| 26 | JSC-17-1562 | NIMBUS ARTS | Napa | \$ 50,000 | 5 | \$ 42,500 |
| 27 | JSC-17-2490 | OUTSIDE THE LENS | San Diego | \$ 50,000 | 5 | \$ 42,500 |
| 28 | JSC-17-2255 | PERFORMING ARTS WORKSHOP INC | San Francisco | \$ 11,870 | 5 | \$ 10,090 |

| Funding Recom. | |
|----------------|--------|
| Rank | % req. |
| 6 | 95 |
| 5 | 85 |
| 4 | 75 |

| Total Rec |
|--------------------|
| \$1,439,823 |

CALIFORNIA ARTS COUNCIL
FY17-18 JUMP StArts
Panel Rankings and Funding Recommendations

| Rev Order | Application# | Legal Name of Applicant Organization | County | Request | Final Score | Funding Recommendation |
|--------------|--------------|--|----------------|---------------------|-------------|------------------------|
| 31 | JSC-17-1531 | PUTNAM FOUNDATION | San Diego | \$ 17,400 | 5 | \$ 14,790 |
| 37 | JSC-17-1444 | SOUTHLAND SINGS | Los Angeles | \$ 44,400 | 5 | \$ 37,740 |
| 38 | JSC-17-1951 | SPECTORDANCE | Monterey | \$ 44,500 | 5 | \$ 37,825 |
| 41 | JSC-17-2452 | THE DAVID S HARP FOUNDATION INC | San Diego | \$ 47,300 | 5 | \$ 40,205 |
| 42 | JSC-17-2107 | THE H E ART PROJECT | Los Angeles | \$ 50,000 | 5 | \$ 42,500 |
| 43 | JSC-17-1569 | THEATRE OF HEARTS INC | Los Angeles | \$ 40,000 | 5 | \$ 34,000 |
| 45 | JSC-17-2384 | UNIVERSITY ENTERPRISES CORPORATION AT CSUSB | San Bernardino | \$ 44,348 | 5 | \$ 37,696 |
| 3 | JSS-17-2350 | UNIVERSITY OF CALIFORNIA SANTA BARBARA | Santa Barbara | \$ 40,411 | 5 | \$ 34,349 |
| 49 | JSC-17-2196 | YOLO COUNTY ARTS COUNCIL INC | Yolo | \$ 50,000 | 5 | \$ 42,500 |
| 50 | JSC-17-2076 | YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO | San Diego | \$ 50,000 | 5 | \$ 42,500 |
| 16 | JSC-17-1482 | INK PEOPLE INC | Humboldt | \$ 50,000 | 4 | \$ 37,500 |
| 19 | JSC-17-1616 | MARIN SHAKESPEARE COMPANY | Marin | \$ 30,030 | 4 | \$ 22,523 |
| 51 | JSC-17-1464 | YOUTH SPIRIT ARTWORKS | Alameda | \$ 50,000 | 4 | \$ 37,500 |
| 52 | JSC-17-2177 | YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL | Yuba | \$ 50,000 | 4 | \$ 37,500 |
| 10 | JSC-17-2312 | ARTS FOR THE SCHOOLS | Nevada | \$ 34,148 | 3 | |
| 14 | JSC-17-1905 | HIPHOP SCHOLASTICS | Alameda | \$ 50,000 | 3 | |
| 18 | JSC-17-2244 | JUNIOR COMPANY FOUNDATION | Fresno | \$ 44,385 | 3 | |
| 24 | JSC-17-2256 | MUCKENTHALER CULTURAL CENTER FOUNDATION | Orange | \$ 50,000 | 3 | |
| 33 | JSC-17-2234 | RESOUNDING JOY INC | San Diego | \$ 50,000 | 3 | |
| 44 | JSC-17-2445 | TIA CHUCHAS CENTRO CULTURAL INC | Los Angeles | \$ 50,000 | 3 | |
| TOTAL | | | | \$ 1,944,343 | | \$ 1,439,823 |



FY2017-18 JUMP StArts

Peer Review Panel

Mach 21-23, 2018

Panelist Bios

| Name | Field(s) of Expertise | City/County |
|---|------------------------------|--------------------|
| Stephannie Bobadilla | Multidisciplinary | Los Angeles |
| <p>I began my arts career 7 years ago, I began my love for art during my childhood. My single mother would take my brother and I to all the local Los Angeles Museums and encourage us to explore our own expression through a creative process. I landed at a Liberal Arts College, where I received my B.A in Anthropology and Sociology. I began my career in the arts head first, overseeing a 300K Dept. of Education grant funded project called Young at Art. I saw first hand the importance of arts education in school system that no longer values the arts as a priority, I was able to help change children's lives. Currently at The Muckenthaler, I over see our Arts Education Department, where we served 29,000 in the 16-17 year. I manage arts education programming being provided to at-risk youth, previously incarcerate youth and adults, refugee youth, sex trafficking victims and homeless individuals. I program design, grant write and manage grants, in the 16-17 year I over saw 450k worth of arts education programming, manage a staff of 2 full time and 30 Independent Contractors. It is my love and strong belief of the importance of arts education that has kept me striving to make arts accessible for all.</p> | | |
| Derek Floyd | Music | San Diego |
| <p>My journey in the arts began with the sudden loss of my father when I was just 15 years old. Music, specifically the oboe, saved my life; it was cathartic and healing. I went on to Juilliard, spending over a decade performing in the greatest concert halls around the country. While personally gratifying, I didn't feel I was helping change people's lives, especially those underrepresented. During the Masters in Nonprofit Leadership program at USD, I led several team consulting projects, including a successful advocacy and lobbying campaign working with Assemblymember Toni Atkins, resulting in Governor Brown signing a child advocacy bill into law; and grant writing and PR projects for domestic violence victims served by Dress for Success San Diego. I have also managed \$1.25 million in Department of Justice grants for a local nonprofit providing mental health and wellness for Internet Crimes Against Children task forces nationwide that conduct child pornography investigations. My other areas of expertise and interest include: child abuse prevention; human trafficking; military/veterans; foster youth; and food insecurity. My current clients outside of arts and culture include: Home Start; Imperial Valley Food Bank; and GenerateHope, a safe house and recovery center for female survivors of sex-trafficking.</p> | | |

Judge Luckey**Multidisciplinary****Santa Clara**

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

Susie Tanner**Theatre****Los Angeles**

I am a member of SAG-AFTRA, Actors' Equity, Ensemble Studio Theatre/LA and the SAG-AFTRA Radio Play committee. As the Founder/Director of TheatreWorkers Project (TWP), I am an innovator in the field of documentary theatre and arts education. I see the arts as a politically and socially transformative tool and I'm committed to providing special opportunities for underserved populations to realize their artistic potential through theatre. I'm currently leading a CAC Reentry Through the Arts project at Dads Back Academy in Watts running theatre workshops and creating a performance piece with formerly incarcerated men. During 2014-16 I produced and directed 4 sociopolitically relevant plays, collaborated with La Colmenita, the Cuban national children's theatre and conceived and taught Theatre for Social Change at Woodbury University. I've received many awards including a 2014 National Artist Teacher Fellowship, 2011 JP Morgan Chase and Music Center Bravo Awards, multiple ongoing CAC Artist in Schools grants, a CAC Artists Activating Communities grant, a City of Pasadena Individual Artist grant and a California Humanities grant. Under my direction, TWP has just been recommended for an LAUSD ACPN contract to provide performances and workshops to underserved schools.

TAB K

California Arts Council | Public Meeting | 04/18/2018



Memorandum

California Arts Council

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

Date: April 10, 2018

To: Council Members

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

Re: FY 2017-2018 Professional Development (PD) and
Organizational Development (OD) Funding Recommendations

Staff requests approval of panel recommendations to fund the Professional and Organizational Development programs as determined by the vote of Council and the panel ranks.

2017-18 Funding Requests and Panel Recommendations

The three-member panel of CAC staff met at the end of March 2018 to review the 2nd deadline of Professional Development (PD) and the Organizational Development (OD) applications according to the stated review criteria in the published 2017-18 guidelines. A total of 28 PD grant applications requested a total of \$26,605 and a total of 158 OD applications requested a total of \$769,780.

- 186 Total Applications Received and Reviewed
 - 158 OD Applications
 - 28 PD Applications
- 123 Applications Ranked “fund”
 - 102 OD Applications
 - 21 PD grant applications

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

Based on the panel’s rankings, staff recommends funding 21 PD grant applications ranked “fund” for activities in the four-month grant period from October 1, 2018 through January 31, 2019, and 102 OD grant applications ranked “fund” for activities in a twelve month grant period of June 1, 2018 through May 31, 2019.

As a reminder to Council, the Council approved 9 PD grant applications for a total of \$8,889, at the January 2018 meeting. Additionally, there is a 3rd PD deadline of May 2, 2018 with 62 PD applications in progress as of April 6, 2018.

PD and OD Staff Panel

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

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

PD and OD Purpose

These two programs address the need for nonprofit arts organizations to increase their capacity and sustainability through professional development and organizational development grant programs.

The Professional Development (PD) program 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. Grant requests up to \$1,000.

The Organizational Development (OD) program builds nonprofit arts organizations' capacity for success through small grants to support consulting services. Grant requests up to \$5,000.

Attachment

Attachments to this report include the funding list of PD and OD applicants and panelist bios.

**FY17-18 Professional Development and Organizational Development
Cycle 2 Recommended Awards
March 29, 30 and April 2, 2018**

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount | Recommended Award |
|----------------|----------------------------|---|---|----------------|------|----------------------|-------------------|
| PD-17-2627 | Professional Development | NEW VILLAGE ARTS INC | | San Diego | Fund | \$ 275 | \$ 275 |
| PD-17-2482 | Professional Development | CLAIROBSCUR DANCE COMPANY | | Los Angeles | Fund | \$ 575 | \$ 575 |
| PD-17-2368 | Professional Development | Embodiment Project | Intersection for the Arts | San Francisco | Fund | \$ 825 | \$ 825 |
| PD-17-2269 | Professional Development | INVERTIGO DANCE THEATRE | | Los Angeles | Fund | \$ 930 | \$ 930 |
| PD-17-2667 | Professional Development | 916 INK | | Sacramento | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2555 | Professional Development | BERKELEY SYMPHONY ORCHESTRA | | Alameda | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2535 | Professional Development | BODYART DANCE CORPORATION | | Los Angeles | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2673 | Professional Development | BROCKUS PROJECT DANCE COMPANY | | Los Angeles | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2661 | Professional Development | BUTTERFIELD STAGE PLAYERS | | Riverside | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-1539 | Professional Development | CALIFORNIA SYMPHONY ORCHESTRA INC | | Contra Costa | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2655 | Professional Development | COLLAGE DANCE THEATRE | | Los Angeles | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2530 | Professional Development | IMPRINT CITY | | San Francisco | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2518 | Professional Development | MARIPOSA COUNTY ARTS COUNCIL INC | | Mariposa | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2672 | Professional Development | Media Arts Santa Ana (MASA) | Community Partners | Orange | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2208 | Professional Development | PROJECT BANDALOOP | | Alameda | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2685 | Professional Development | RIZE ALL | | Sacramento | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2105 | Professional Development | SAN DIEGO CIVIC YOUTH BALLET INC | | San Diego | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2188 | Professional Development | SANTA BARBARA DANCE INSTITUTE | | Santa Barbara | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2676 | Professional Development | THE LIBRARY OF MUSICLANDRIA | | Sacramento | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2648 | Professional Development | WOMENS AUDIO MISSION | | San Francisco | Fund | \$ 1,000 | \$ 1,000 |
| PD-17-2669 | Professional Development | YOUTH ORCHESTRAS OF FRESNO | | Fresno | Fund | \$ 1,000 | \$ 1,000 |
| OD-17-2002 | Organizational Development | TheatreWorkers Project | Ensemble Studio Theatre, the LA Project | Los Angeles | Fund | \$ 1,500 | \$ 1,500 |
| OD-17-2101 | Organizational Development | FOGLIFTER PRESS | | San Francisco | Fund | \$ 2,393 | \$ 2,393 |
| OD-17-2386 | Organizational Development | CALIFORNIA LAWYERS FOR THE ARTS INC | | San Francisco | Fund | \$ 2,500 | \$ 2,500 |
| OD-17-2612 | Organizational Development | ARTS BENICIA INC | | Solano | Fund | \$ 2,770 | \$ 2,770 |
| OD-17-2166 | Organizational Development | SISKIYOU COUNTY ARTS COUNCIL | | Siskiyou | Fund | \$ 3,505 | \$ 3,505 |
| OD-17-2235 | Organizational Development | VILLA MUSICA | | San Diego | Fund | \$ 4,100 | \$ 4,100 |
| OD-17-2141 | Organizational Development | NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION | | Mendocino | Fund | \$ 4,300 | \$ 4,300 |
| OD-17-2567 | Organizational Development | RUCKUSROOTS INC | | Los Angeles | Fund | \$ 4,300 | \$ 4,300 |
| OD-17-2259 | Organizational Development | HOLLYWOOD HEART | | Los Angeles | Fund | \$ 4,340 | \$ 4,340 |
| OD-17-2686 | Organizational Development | SAN DIEGO BALLET | | San Diego | Fund | \$ 4,800 | \$ 4,800 |
| OD-17-2644 | Organizational Development | PALO ALTO PLAYERS-PENINSULA CENTER STAGE | | Santa Clara | Fund | \$ 4,875 | \$ 4,875 |
| OD-17-2488 | Organizational Development | Creative Sonoma | | Sonoma | Fund | \$ 4,912 | \$ 4,912 |
| OD-17-2641 | Organizational Development | JUNIOR CENTER OF ART & SCIENCE | | Alameda | Fund | \$ 4,950 | \$ 4,950 |
| OD-17-2569 | Organizational Development | WRITE OUT LOUD | | San Diego | Fund | \$ 4,980 | \$ 4,980 |
| OD-17-2665 | Organizational Development | 916 INK | | Sacramento | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2521 | Organizational Development | American History Theater | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2651 | Organizational Development | API CULTURAL CENTER INC | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2471 | Organizational Development | ART OF THE MATTER PERFORMANCE FOUNDATION | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2660 | Organizational Development | ARTS CONNECTION | | San Bernardino | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2532 | Organizational Development | ASIAN PACIFIC ISLANDER CULTURAL CENTER | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2527 | Organizational Development | BAY AREA MUSIC PROJECT | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2558 | Organizational Development | BERKELEY CHAMBER PERFORMANCES | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2150 | Organizational Development | BLUE LINE ARTS | | Placer | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2652 | Organizational Development | CALIFORNIA ASSOCIATION OF MUSEUMS | | Santa Cruz | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2593 | Organizational Development | CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION | | Yolo | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2110 | Organizational Development | CALIFORNIA SYMPHONY ORCHESTRA INC | | Contra Costa | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2693 | Organizational Development | CALIFORNIANS FOR THE ARTS | | Sacramento | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2696 | Organizational Development | CANYON CINEMA FOUNDATION | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2707 | Organizational Development | CIRCO ZERO | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2175 | Organizational Development | CLAIROBSCUR DANCE COMPANY | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2706 | Organizational Development | COUNTERPULSE | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2481 | Organizational Development | CRE OUTREACH FOUNDATION INC | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2003 | Organizational Development | CUBACARIBE | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2565 | Organizational Development | DELL-ARTE INC | | Humboldt | Fund | \$ 5,000 | \$ 5,000 |

Total Requests
\$796,385

Total Recommended Awards
\$513,830

**FY17-18 Professional Development and Organizational Development
Cycle 2 Recommended Awards
March 29, 30 and April 2, 2018**

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount | Recommended Award |
|----------------|----------------------------|---|---|---------------|------|----------------------|-------------------|
| OD-17-2699 | Organizational Development | DIABLO DANCE THEATRE | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2458 | Organizational Development | DRAMATIC RESULTS | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2519 | Organizational Development | EARPLAY | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2557 | Organizational Development | Embodiment Project | Intersection for the Arts | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2615 | Organizational Development | Emerging Arts Professionals/San Francisco Bay Area | INTERSECTION FOR THE ARTS | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2380 | Organizational Development | ETM - BAY AREA | | Contra Costa | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-1692 | Organizational Development | FERN STREET COMMUNITY ARTS INC | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2243 | Organizational Development | Festival of Latin American Contemporary Choreographers | Mission Cultural Center for Latino Arts | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2647 | Organizational Development | FILM INDEPENDENT INC | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2237 | Organizational Development | First Exposures | Tides Center | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2653 | Organizational Development | FRESNO PHILHARMONIC ASSOCIATION | | Fresno | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2539 | Organizational Development | FRIENDS OF OLYMPIA STATION INC | | Santa Cruz | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2285 | Organizational Development | GOLDEN GATE SYMPHONY AND CHORUS | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2226 | Organizational Development | GOLDEN THREAD PRODUCTIONS | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2367 | Organizational Development | GOLDEN VALLEY MUSIC SOCIETY INC | | Riverside | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-1954 | Organizational Development | GRAY AREA FOUNDATION FOR THE ARTS | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2566 | Organizational Development | HEADLANDS CENTER FOR THE ARTS | | Marin | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2267 | Organizational Development | INVERTIGO DANCE THEATRE | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2170 | Organizational Development | ITALIAN AMERICAN ART AND CULTURE ASSOCIATION OF SAN DIEGO | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2556 | Organizational Development | JAPANESE FRIENDSHIP GARDEN SOCIETY OF SAN DIEGO | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2650 | Organizational Development | KITKA INC | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2579 | Organizational Development | LA Commons | Community Partners | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2703 | Organizational Development | LATINO CENTER OF ART AND CULTURE | | Sacramento | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2554 | Organizational Development | LAUNCH PRODUCTIONS INC | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2544 | Organizational Development | LEELA INSTITUTE | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2420 | Organizational Development | LITTLE VILLAGE FOUNDATION | | Santa Barbara | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2466 | Organizational Development | MANILATOWN HERITAGE FOUNDATION | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2453 | Organizational Development | MARIN CENTER AND MARIN COUNTY FAIR ASSOCIATION | | Marin | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-1911 | Organizational Development | MOTION PACIFIC DANCE INC | | Santa Cruz | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2168 | Organizational Development | MUSEUM OF PHOTOGRAPHIC ARTS | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2139 | Organizational Development | MUSIC CHANGING LIVES | | Riverside | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2034 | Organizational Development | MUSIC IN SCHOOLS TODAY | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2562 | Organizational Development | NEW VILLAGE ARTS INC | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2483 | Organizational Development | NOE VALLEY CHAMBER MUSIC | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2700 | Organizational Development | OUTSIDE THE LENS | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2387 | Organizational Development | OX | CounterPulse | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2702 | Organizational Development | PACIFIC OPERA PROJECT | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2215 | Organizational Development | PALO ALTO BALLET INCORPORATED | | Santa Clara | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-1964 | Organizational Development | PASADENA ARTS COUNCIL | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2626 | Organizational Development | PERFORMING ARTISTS COALITION FOR THEATER | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2516 | Organizational Development | PRESCOTT CIRCUS THEATRE | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-1478 | Organizational Development | QUEER WOMEN OF COLOR MEDIA ARTS PROJECT- QWOCMAP | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2636 | Organizational Development | RAGGED WING ENSEMBLE | | Alameda | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2242 | Organizational Development | Red Poppy Art House | Intersection for the Arts | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2710 | Organizational Development | RESOUNDING JOY INC | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2679 | Organizational Development | SACRAMENTO MENS CHORUS | | Sacramento | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2694 | Organizational Development | SAN DIEGO ART INSTITUTE | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2075 | Organizational Development | SAN FRANCISCO YOUTH THEATRE | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2654 | Organizational Development | San Jose Taiko | | Santa Clara | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2371 | Organizational Development | SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2675 | Organizational Development | SANTA CRUZ ART LEAGUE INC | | Santa Cruz | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2037 | Organizational Development | SIDE STREET PROJECTS | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2543 | Organizational Development | StageWrite: Building Literacy Through Theatre | Intersection for the Arts | San Francisco | Fund | \$ 5,000 | \$ 5,000 |

FY17-18 Professional Development and Organizational Development
Cycle 2 Recommended Awards
March 29, 30 and April 2, 2018

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount | Recommended Award |
|----------------|----------------------------|--|---|---------------|------|----------------------|-------------------|
| OD-17-2033 | Organizational Development | STRINDBERG LABORATORY | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2704 | Organizational Development | THE AFRICAN AMERICAN ART AND CULTURE COMPLEX | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2634 | Organizational Development | THE NEW CHILDRENS MUSEUM | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2646 | Organizational Development | The San Francisco Black Film Festival | The African American Arts and Culture Complex | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2640 | Organizational Development | THEATRE BAY AREA | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2432 | Organizational Development | TRANSCENDANCE YOUTH ARTS PROJECT | | San Diego | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2214 | Organizational Development | Trinity Alps Chamber Music Festival | Trinity County Arts County Association | Trinity | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2604 | Organizational Development | VISUAL COMMUNICATIONS MEDIA | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2059 | Organizational Development | VIVER BRASIL DANCE COMPANY | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2090 | Organizational Development | WOMEN S CENTER FOR CREATIVE WORK | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| | Organizational Development | WORLD ARTS WEST | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2161 | Organizational Development | YOLO COUNTY ARTS COUNCIL INC | | Yolo | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2624 | Organizational Development | YOUNG AUDIENCES OF NORTHERN CALIFORNIA | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2217 | Organizational Development | YOUNG MUSICIANS FOUNDATION | | Los Angeles | Fund | \$ 5,000 | \$ 5,000 |
| OD-17-2649 | Organizational Development | ZACCHO S F | | San Francisco | Fund | \$ 5,000 | \$ 5,000 |

FY17-18 Professional Development and Organizational Development
 April 2018 Not Recommended
 March 29, 30 and April 2, 2018

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount |
|----------------|----------------------------|--------------------------------------|------------------------------|---------------|----------|----------------------|
| OD-17-2698 | Organizational Development | A NOISE WITHIN | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2441 | Organizational Development | ADVAITA SOCIETY | | Alameda | Not Fund | \$ 5,000 |
| OD-17-2629 | Organizational Development | ARESIS ENSEMBLE INC | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2534 | Organizational Development | ARMS WIDE OPEN | | San Diego | Not Fund | \$ 5,000 |
| OD-17-2316 | Organizational Development | ARTS COLLABORATIVE OF NEVADA COUNTY | | Nevada | Not Fund | \$ 5,000 |
| OD-17-2454 | Organizational Development | ARTS COUNCIL SANTA CRUZ | | Santa Cruz | Not Fund | \$ 5,000 |
| PD-17-2603 | Professional Development | ARTS FOR INCARCERATED YOUTH NETWORK | | Los Angeles | Not Fund | \$ 1,000 |
| OD-17-2623 | Organizational Development | ARTS FOR INCARCERATED YOUTH NETWORK | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2589 | Organizational Development | ARTS FOR L A | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2533 | Organizational Development | BODYART DANCE CORPORATION | | Los Angeles | Not Fund | \$ 5,000 |
| PD-17-2628 | Professional Development | Calidaza Dance Company | La Familia Counseling Center | Sacramento | Not Fund | \$ 1,000 |
| OD-17-2055 | Organizational Development | CHORAL CLUB OF SAN DIEGO | | San Diego | Not Fund | \$ 5,000 |
| OD-17-2307 | Organizational Development | COLLAGE DANCE THEATRE | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2461 | Organizational Development | CUTTING BALL THEATER | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2048 | Organizational Development | DIRTY LOOKS INC | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2630 | Organizational Development | DOWNTOWN FILM FESTIVAL - LOS ANGELES | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2200 | Organizational Development | GIRLS ROCK SB | | Santa Barbara | Not Fund | \$ 5,000 |
| OD-17-2098 | Organizational Development | HIGHER GLIFFS INC | | Alameda | Not Fund | \$ 5,000 |
| OD-17-2528 | Organizational Development | IMPRINT CITY | | San Francisco | Not Fund | \$ 5,000 |
| PD-17-2670 | Professional Development | JC CULTURE FOUNDATION | | Los Angeles | Not Fund | \$ 1,000 |
| OD-17-2333 | Organizational Development | JC CULTURE FOUNDATION | | Los Angeles | Not Fund | \$ 3,000 |
| PD-17-2658 | Professional Development | KALEIDOSCOPE CHAMBER | | Los Angeles | Not Fund | \$ 1,000 |
| OD-17-2165 | Organizational Development | KIDS & ART FOUNDATION | | San Mateo | Not Fund | \$ 4,680 |
| OD-17-2608 | Organizational Development | KRONOS PERFORMING ARTS ASSN | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-1989 | Organizational Development | KUUMBWA JAZZ SOCIETY | | Santa Cruz | Not Fund | \$ 5,000 |
| OD-17-2526 | Organizational Development | L A STAGE ALLIANCE | | Los Angeles | Not Fund | \$ 5,000 |

FY17-18 Professional Development and Organizational Development
 April 2018 Not Recommended
 March 29, 30 and April 2, 2018

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount |
|----------------|----------------------------|---|--------------------------------|---------------|----------|----------------------|
| OD-17-2191 | Organizational Development | LA THEATRE WORKS | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2517 | Organizational Development | MARIPOSA COUNTY ARTS COUNCIL | | Mariposa | Not Fund | \$ 5,000 |
| OD-17-2588 | Organizational Development | Museo Eduardo Carrillo- an online museum | Arts Council Santa Cruz County | Santa Cruz | Not Fund | \$ 5,000 |
| OD-17-2057 | Organizational Development | MUSICAL TRADITIONS | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2553 | Organizational Development | NAKA Dance Theater | Dancers Group | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2039 | Organizational Development | NEW CONSERVATORY | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2668 | Organizational Development | NEW MUSIC WORKS | | Santa Cruz | Not Fund | \$ 5,000 |
| OD-17-2248 | Organizational Development | NURTURING INDEPENDENCE THROUGH ARTISTIC DEVELOPMENT | | Contra Costa | Not Fund | \$ 5,000 |
| OD-17-2582 | Organizational Development | OJAI FESTIVALS LTD | | Ventura | Not Fund | \$ 5,000 |
| OD-17-2149 | Organizational Development | OPHELIA'S JUMP PRODUCTIONS A CALIFORNIA PUBLIC BENEFIT | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-1961 | Organizational Development | PACIFIC CHORALE | | Orange | Not Fund | \$ 5,000 |
| OD-17-2576 | Organizational Development | PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS | | San Mateo | Not Fund | \$ 5,000 |
| OD-17-2364 | Organizational Development | PLAZA DE LA RAZA INC | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2632 | Organizational Development | PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2475 | Organizational Development | PURPLE SILK MUSIC EDUCATION FOUNDATION INC | | Alameda | Not Fund | \$ 5,000 |
| OD-17-2032 | Organizational Development | RAZORCAKE-GORSKY INC | | Los Angeles | Not Fund | \$ 5,000 |
| PD-17-1578 | Professional Development | SACRAMENTO GUITAR SOCIETY | | Sacramento | Not Fund | \$ 1,000 |
| OD-17-2631 | Organizational Development | SACRAMENTO GUITAR SOCIETY | | Sacramento | Not Fund | \$ 5,000 |
| OD-17-1484 | Organizational Development | SAN DIEGO ARCHITECTURAL FOUNDATION | | San Diego | Not Fund | \$ 5,000 |
| OD-17-2268 | Organizational Development | SAN DIEGO YOUTH SYMPHONY | | San Diego | Not Fund | \$ 5,000 |
| OD-17-2010 | Organizational Development | SAN FRANCISCO WOMEN ARTISTS | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2178 | Organizational Development | SANTA BARBARA DANCE INSTITUTE | | Santa Barbara | Not Fund | \$ 5,000 |

FY17-18 Professional Development and Organizational Development
 April 2018 Not Recommended
 March 29, 30 and April 2, 2018

| Application ID | Program Category | Applicant Organization | Fiscal Sponsor | County | Rank | Grant Request Amount |
|----------------|----------------------------|--|--------------------|---------------|----------|----------------------|
| OD-17-2352 | Organizational Development | SANTA CLARITA PHILHARMONIC | | Los Angeles | Not Fund | \$ 3,375 |
| OD-17-2663 | Organizational Development | SANTA CRUZ BALLET THEATRE | | Santa Cruz | Not Fund | \$ 5,000 |
| OD-17-2597 | Organizational Development | SELF-HELP GRAPHICS AND ARTS | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2362 | Organizational Development | SLAM! Program Los Angeles | Community Partners | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2549 | Organizational Development | SMALL PRESS TRAFFIC LITERARY ARTS CENTER | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-1785 | Organizational Development | STATE THEATER ARTS GUILD INC | | Butte | Not Fund | \$ 5,000 |
| OD-17-2620 | Organizational Development | TAIKOPROJECT | | Los Angeles | Not Fund | \$ 5,000 |
| PD-17-2688 | Professional Development | THE HARMONY PROJECT | | Los Angeles | Not Fund | \$ 1,000 |
| OD-17-2701 | Organizational Development | THE HARMONY PROJECT | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2711 | Organizational Development | TIA CHUCHAS CENTRO CULTURAL | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2008 | Organizational Development | VINEYARD TOURING OPERA CO INC | | Los Angeles | Not Fund | \$ 5,000 |
| OD-17-2622 | Organizational Development | WOMENS AUDIO MISSION | | San Francisco | Not Fund | \$ 5,000 |
| OD-17-2015 | Organizational Development | YOUNG CHOREOGRAPHERS | | Los Angeles | Not Fund | \$ 5,000 |
| PD-17-2598 | Professional Development | YOUTH IN ARTS | | Marin | Not Fund | \$ 1,000 |
| OD-17-2198 | Organizational Development | YOUTH IN ARTS | | Marin | Not Fund | \$ 5,000 |



2017-18 Professional Development and Organizational Development March 29th and 30th

CAC Staff Panelist Bios

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

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

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

TAB L

California Arts Council | Public Meeting | 04/18/2018



ARTS-IN-CORRECTIONS: County Jails Project



California Lawyers for the Arts

in collaboration with Dr. Larry Brewster of the University of San Francisco, the William James Association, Fresno Arts Council, Community Works West, Jail Guitar Doors, Sacramento Metropolitan Arts Commission, Nevada County Arts Council, and Yuba Sutter Arts Council

Revised April 11, 2018

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Introduction

California Lawyers for the Arts became involved in advocacy to restore California's stellar Arts-in-Corrections programs in 2011, just as the US Supreme Court was requiring the state to reduce severe overcrowding in the state's prisons. In addition to having the nation's largest state prison population, California also claimed one of the highest recidivism rates in the country at nearly 70%. We worked actively with Dr. Larry Brewster of the University of San Francisco and the William James Association to conduct a collaborative demonstration project in several state prisons that involved pre and post surveys of the students. Based on the evidence we gathered at that time, the California Department of Corrections and Rehabilitation (CDCR) was persuaded to provide the California Arts Council with a \$2.5 million contract in 2014 for a two-year pilot project providing arts programs in up to 19 state prisons.

CLA's Arts in Corrections Initiative, which has received major funding from the National Endowment for the Arts, the California Arts Council, the Quentin Hancock Fund, the Wallace A. Gerbode Foundation and the Art for Justice Fund, brings a new level of awareness and appreciation for the value of effective arts programming in correctional facilities. The goal of this multi-year study is to measure the behavioral and attitudinal changes experienced by residents in county jails throughout California and the impact on their lives through self-reported surveys administered at the end of sequential art classes. A third year of support from the NEA Locals program is supporting outreach to additional counties in California and the development of a tool kit for national distribution.

In collaboration with art organizations in Santa Cruz, San Francisco, Los Angeles, Sacramento, Nevada, Sutter, and Yuba Counties, we evaluated the results of the 10 to 18-week art classes attended by a total of 119 men and women. At the end of each program, the participants completed surveys that were designed by Dr. Larry Brewster of the University of San Francisco School of Public Administration. The art classes were held in Santa Cruz Main Jail, San Francisco County Jail – San Bruno Complex, MCJ Twin Towers Correctional Facility in Los Angeles, Fresno County Jail, Sacramento County Jail – Rio Cosumnes Correctional Center, Wayne Brown Correctional Facility in Nevada City, Sutter County Jail, and Yuba County Jail.

The residents engaged in the arts reported a number of attitudinal and behavioral changes that can improve their lives. In addition to helping the inmates and their institutions, these benefits can extend to their families, their communities, and the society to which they return. Artists engaged in this work benefit from having socially meaningful work that connects them to larger public policy issues.

A number of key individuals and organizations played vital roles in implementing this project by recruiting and selecting artists, scheduling programs with staff at the venues and facilitating the completion of the surveys. These essential administrative services were provided by Lilia Chavez of the Fresno Arts Council, Laurie Brooks of the William James Association (WJA), Amie Dowling of the University of San Francisco (USF) and Community Works West (CWW), Wayne Kramer and Margaret Kramer of Jail Guitar Doors (JGD), Shelly Willis and Erika Kraft of the Sacramento Metropolitan Arts Commission (SMAC), Eliza Tudor of the Nevada County Arts Council (NCAC), and David Read of the Yuba Sutter Arts Council.

The Fresno Arts Council recruited an experienced teacher, Steve Ono, to teach a beginning guitar course in the Fresno County Jail, coordinating with jail staff to secure instruments and to schedule the 18-week program. The William James Association brought teaching artist T.S. Anand into the Santa Cruz Main Jail to teach an 18-week, mixed-media collage program. The JGD teaching artist, Jason Heath, taught a 12-week, music and songwriting course in Los Angeles' largest jail, Twin Towers Correctional Facility.

In coordination with the USF and CWW, Amie Dowling taught a 12-week theatre and movement program twice a week in the San Francisco County Jail – San Bruno Complex that included USF students collaborating with the residents to create an original performance piece. While the “outside” students received college credit from USF, the “inside” students who enrolled in the Five Keys Charter School could receive credit towards their high school diplomas. The scripted, choreographed performances were documented in a series of short videos by the Bay Area Video Coalition.

After facilitating a required agreement with the County Board of Supervisors, SMAC collaborated with co-teachers Kim Scott and Andy Cunningham, who taught a 12-week drawing course at the Sacramento County Jail. Veteran actor, director and playwright John Deaderick taught a 12-week theatre class at the Wayne Brown Nevada County Correctional Facility. Artist Anthony Emmolo taught three 10-week pencil drawing classes at the Sutter County Prison. Finally, Rebecca Wallace taught a 10-week drawing class at Yuba County Jail in Marysville.

As principal researcher, Dr. Larry Brewster analyzed the results of the survey instruments. A Professor and Director of Public Administration at USF, Dr. Brewster has been evaluating arts programming in correctional institutions for decades. His seminal analysis of the efficacy of arts-in-corrections programs in 1983 showed the cost savings of reduced disciplinary incidents. His research assistant, Anisa Siddiqui, assisted with data entry and generation of the graphs and charts. The cover photos were provided by Radu Sava of the Nevada County Arts Council and show students in John Deaderick's theatre workshop at Wayne Brown Nevada County Correctional Facility. This report was completed under the direction of Alma Robinson, CLA Executive Director, with support from former Program Development Coordinator Weston Dombrowski, and Editorial Coordinator Ariel Heinicke.

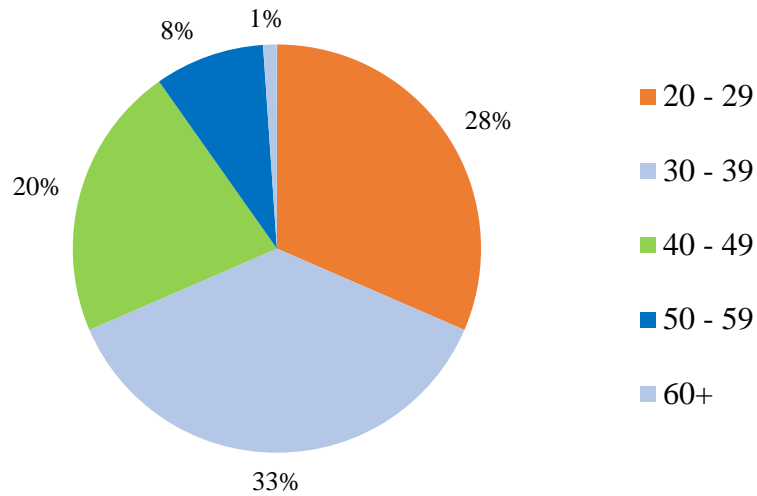
Participant Feedback and Demographics

Beginning in the fall of 2015, participants in the art programs at the eight county jails in Fresno, Los Angeles, Santa Cruz, San Francisco, Sacramento, Nevada, Sutter, and Yuba Counties completed surveys that provided feedback about their experiences so that we could evaluate the overall outcomes and effectiveness of their engagement with art.

Out of the total of 119 men and women who participated in these programs, over one-quarter (28%) of the participants were 20-29 years old, one-third (33%) were 30-39 years of age, 20% were between the ages of 40-49, and 8% were 50-59 years of age (Table 1). The average age of the participants was 36.

Table 1

What is Your Age?



N = 102

Table 2 shows that 37% of the participants had some or no high school, 26% were high school graduates, 30% had completed some college, and 7% were college graduates. Table 3 shows that over one-third (40%) of all participants identified as Hispanic/Latin American, 24% identified as Caucasian, 14% as African American, 10% self-identified as “mixed race”, 7% as Asian American/Pacific Islander, and 4% identified as Native American. Over one-third of the participants (40%) had been incarcerated for less than six months, 35% had been serving between six months to one year, and a quarter (25%) of participants had been serving between one and five years (Table 4).

Table 2

What level of education have you completed?

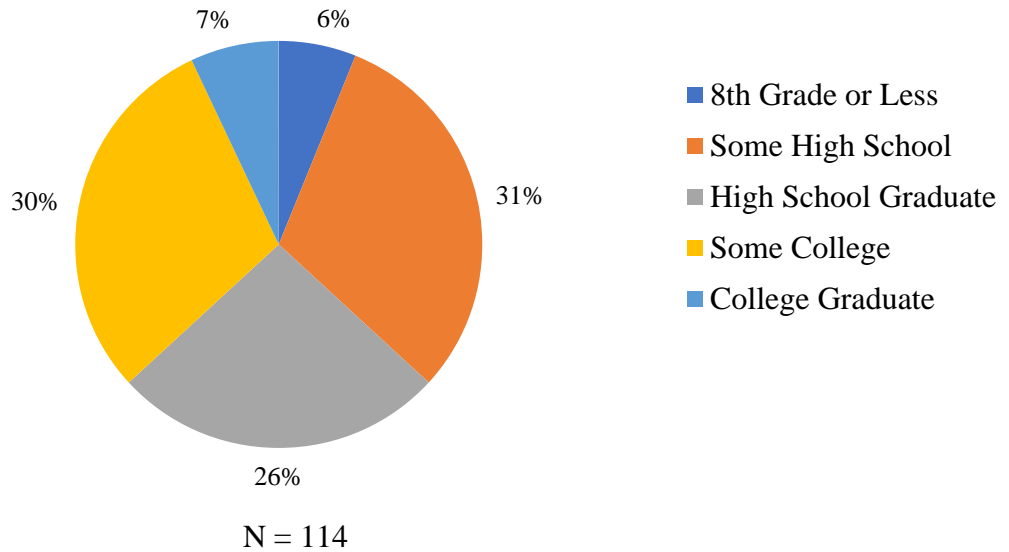


Table 3

You Identify As

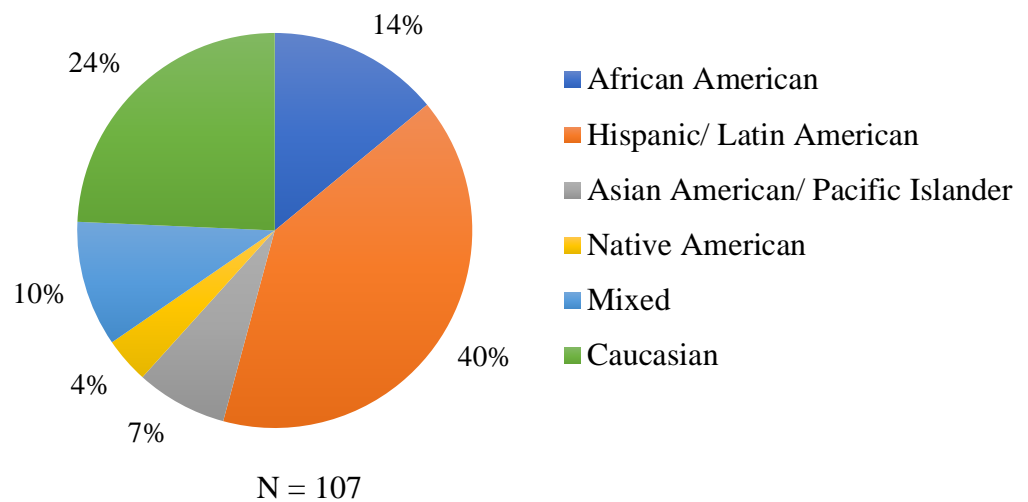
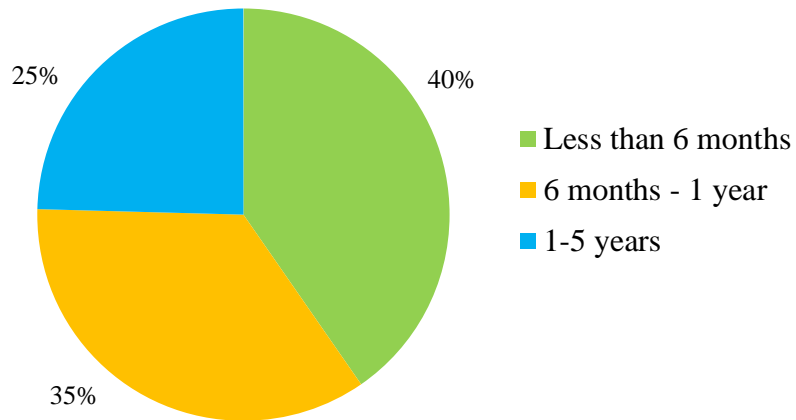


Table 4

How long have you been incarcerated?



N = 114

Nearly every participant agreed that their art instructors treated them with respect (92% strongly agreed, 7% agreed) (Table 5). The majority of participants either strongly agreed (74%) or agreed (22%) that they looked forward to their art classes more than any other activity offered to them in jail (Table 6). Significantly, 97% of participants felt better about themselves as a result of the program (Table 7), while 94% of the participants said that the program provided a safe environment to explore their creativity (Table 8). The majority of participants agreed that the art program enabled them to communicate better with others (60% strongly agreed, 31% agreed) (Table 9).

Table 5

Arts Instructors Show Respect For Each Student

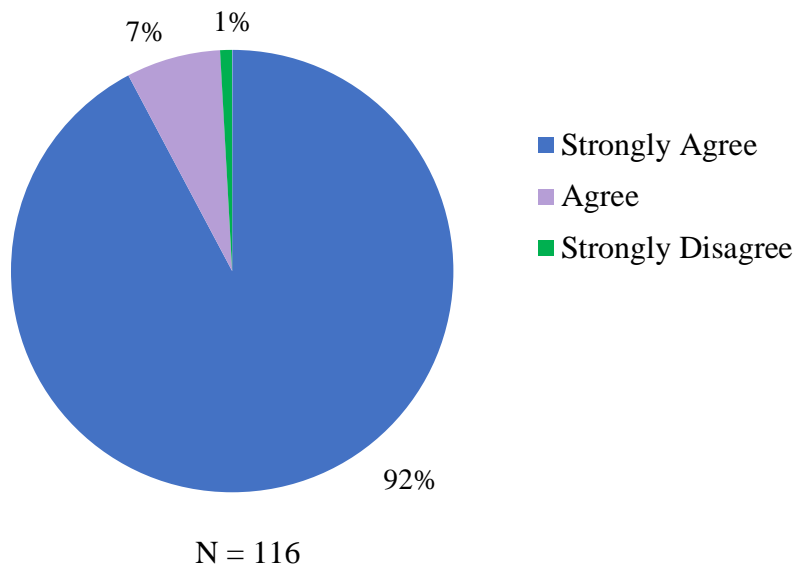


Table 6

I Look Forward To Art Classes More Than Any Other Activity

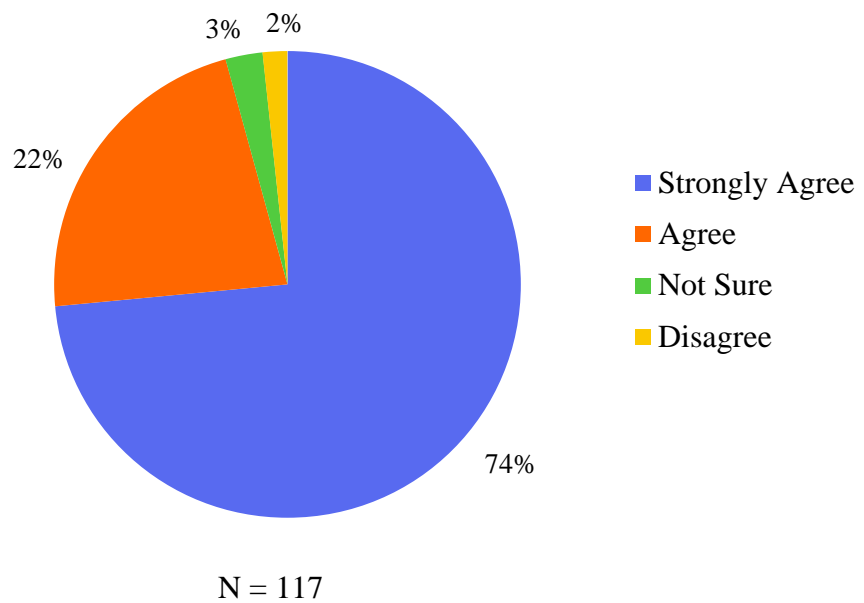
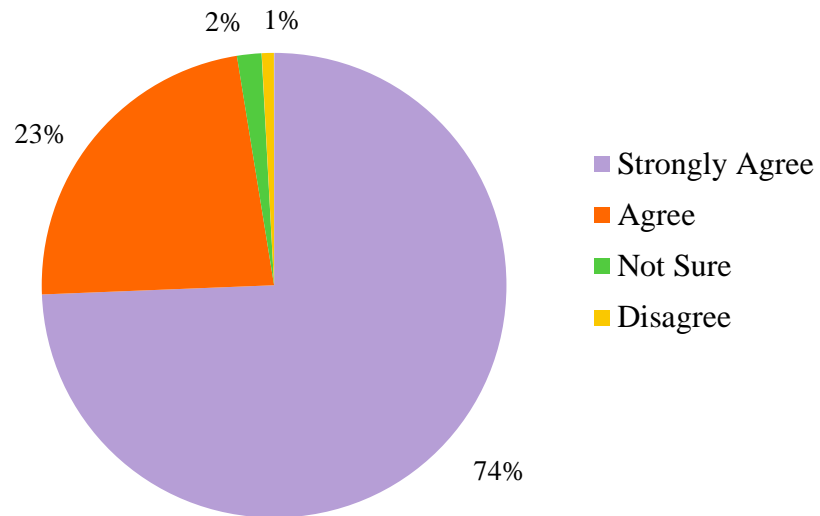


Table 7

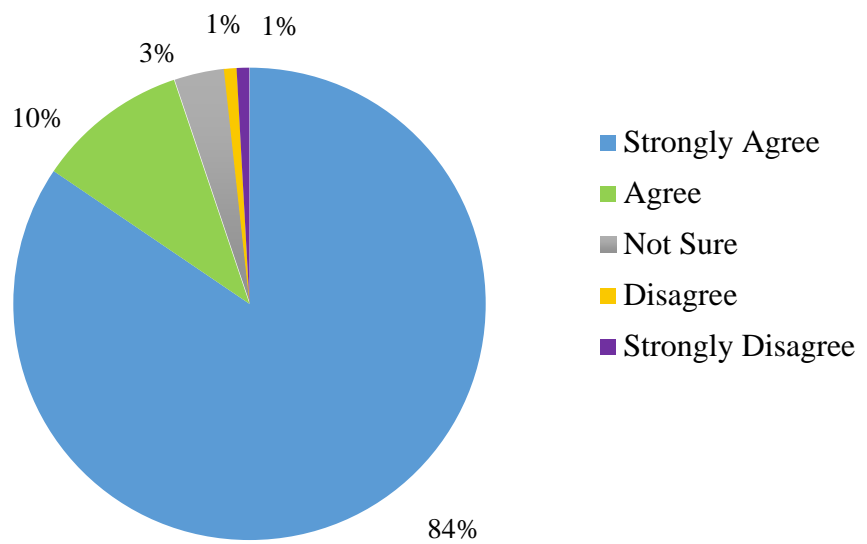
I Feel Better About Myself



N = 117

Table 8

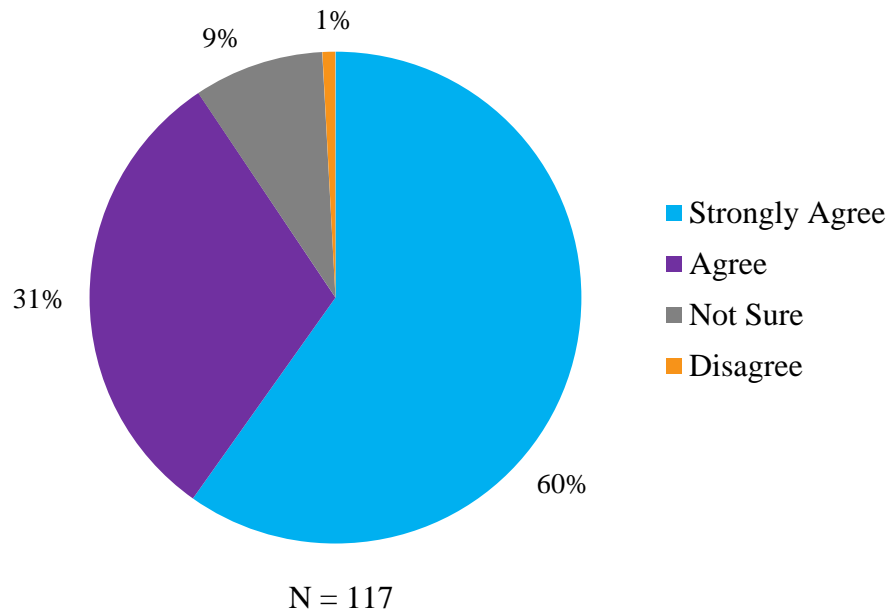
The Arts Program Provides a Safe Environment to Explore My Creativity



N = 116

Table 9

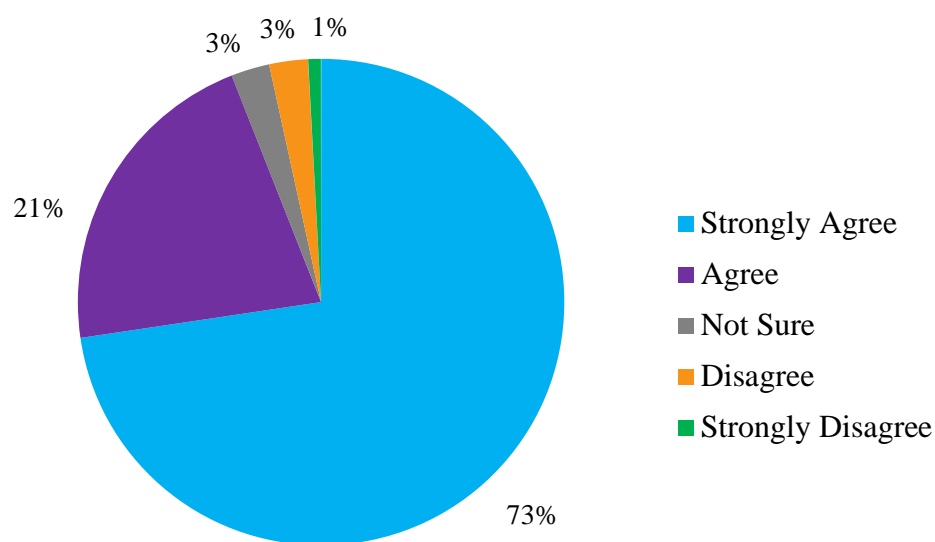
I Am Better Able to Communicate With Others



Ninety-four percent of participants reported that they felt less stress and frustration when working on their art (Table 10). A significant majority of respondents (88%) reported they were better able to express their emotions (Table 11), and equally important, 90% reported less racial tension in their classroom than elsewhere in the facility (Table 12). A large number (82%) found that the participants “interacted differently” inside the art program than elsewhere in the facility (Table 13).

Table 10

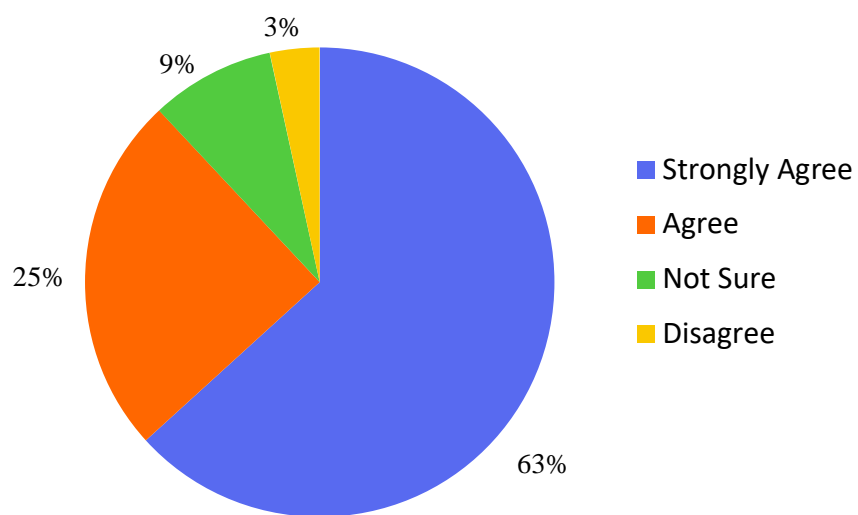
I am Less Stressed and Frustrated When Working on My Art



N = 117

Table 11

I am Better Able to Express My Emotions



N = 117

Table 12

There is Less Racial Tension in the Arts Program Than Elsewhere in the Facility

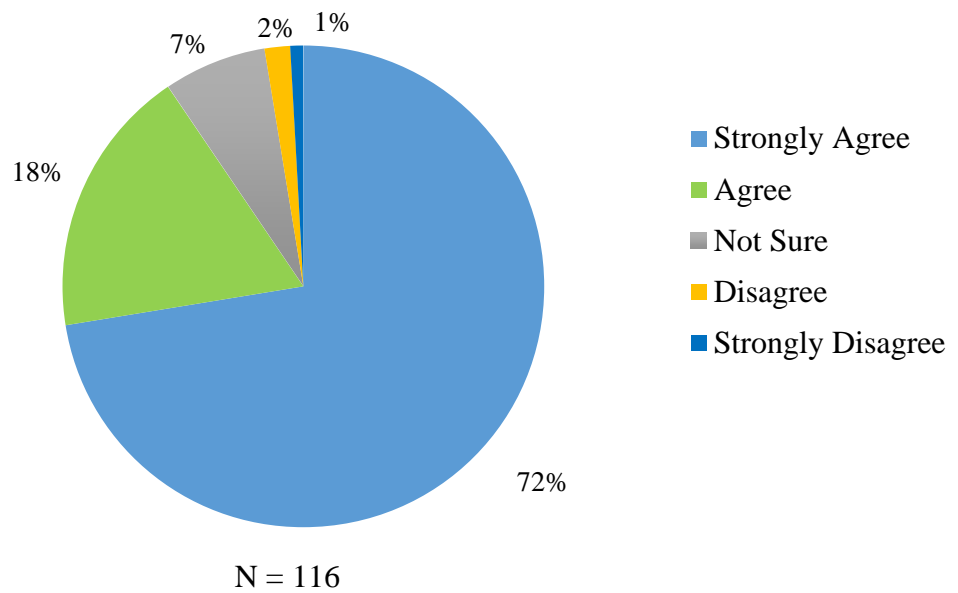
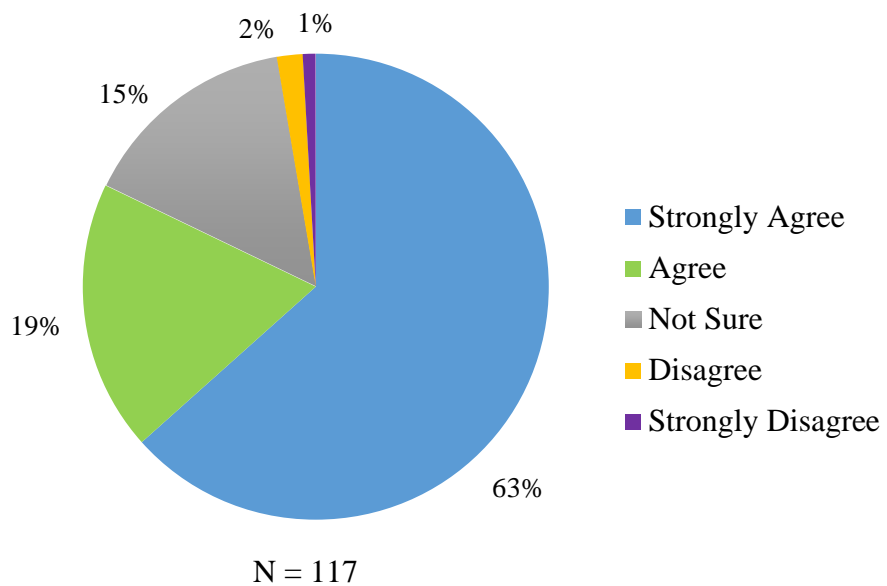


Table 13

Participants Interact Differently Inside the Arts Program Than Elsewhere



The responses to the surveys also demonstrate that these programs help to change the participants' behavior and attitudes toward one another and jail staff, with 90% reporting that they enjoyed better relationships with other residents since their involvement in the art program (Table 14) and 78% reporting that they enjoyed a better relationship with staff (Table 15). Finally, 92% reported that they tried "things in the art program that I never expected" (Table 16). In other words, the program enabled most of the participants to explore their artistic and creative potential, which can in turn, promote intellectual flexibility and enhanced problem-solving skills as well as greater confidence and self-esteem.

Table 14

I Enjoy Better Relationships With Other Inmates Since My
Involvement in the Arts Program

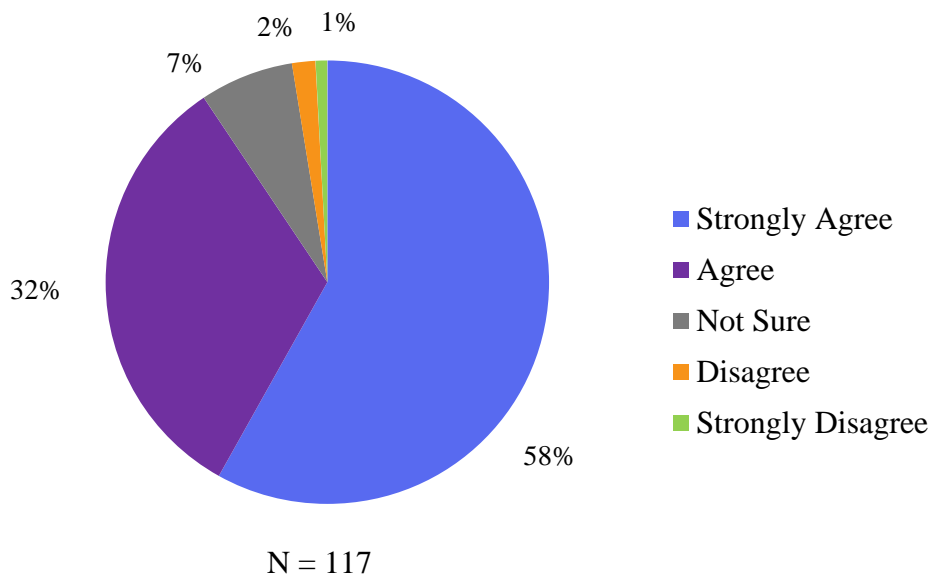
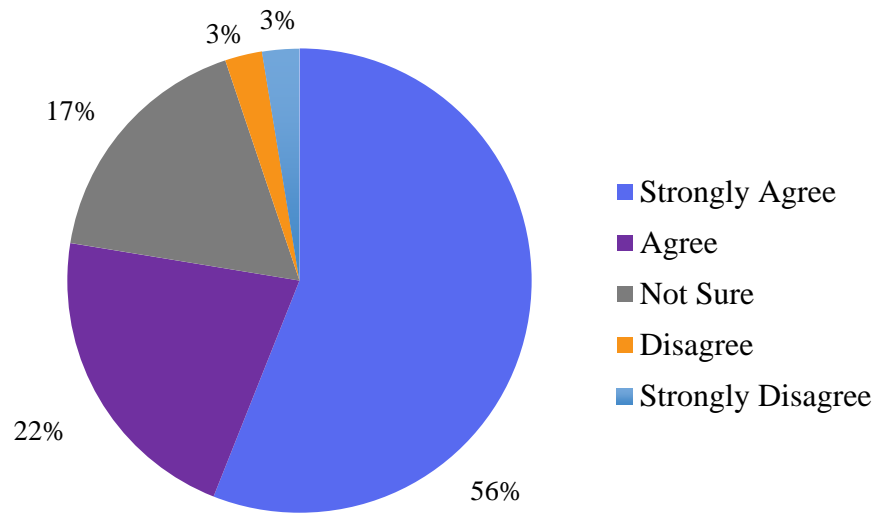


Table 15

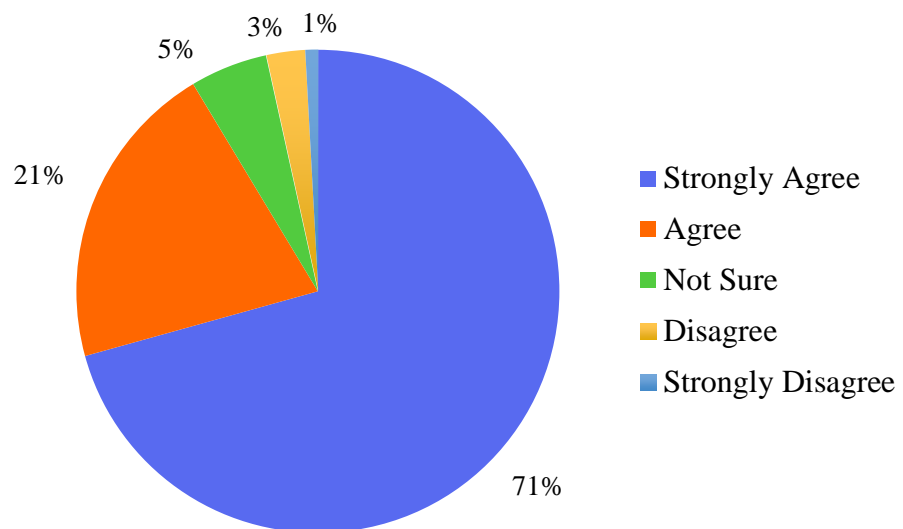
I Enjoy Better Relationships With Staff Since My Involvement in the Arts Program



N = 116

Table 16

I Have Tried Things in the Arts Program That I Never Expected



N = 116

Conclusions

The overwhelming majority of the participants showed through their responses that the art programs they engaged in could be potentially life changing as they learned to feel better about themselves and others. They felt respected by their teachers, and they were able to express their emotions and communicate better with others. In the art classes, they experienced safer, less racially charged environments. Their engagement with making art reduced the tension and frustration often associated with their life experiences, including incarceration.

Asked, "How do you feel when you are in the art space?" one participant responded, "I am free to be myself and not intimidated," while another respondent shared "I feel like I am doing something good for me". When asked, "What changes have you made in your life as a result of the arts program?" one respondent wrote that he was "more positive and confident," one shared that he had "the desire to strive," and another respondent declared "I want to go to school."

Andy Cunningham, one of the teaching artists at the Sacramento County Jail shared these notes about his experience:

"All in all there was a certain sort of calm in the room that was both a space for artistic investigation and internal solace. Many of the students came into the class not knowing each other, hackles up and quiet, but left the class having crossed barriers of culture and society. It was amazing to see what an art class with limited facilities and supplies can generate in both a physical form like drawing and the nonphysical form such as communication and bonds across the prison yard with inmates and deputies."

Lieutenant Robbie Bringolf of the Wayne Brown Correctional Facility in Nevada County shared his thoughts on the program:

“...This project brought different groups of inmates together who might previously have had nothing in common with one another; this class left them as friends. I can only imagine breaking down the social barriers among inmates will serve to reduce instances of violence among involved populations. I am very impressed with this program and hope to be able to find funding to continue with something similar in the near future.”

Art programs like these invite participants to explore and express their creativity, while enjoying feelings of social inclusion, rather than exclusion. These programs, like many other arts programs inside prison walls, take offenders down a path that leads to a new and positive sense of greater humanity.

Outreach Activities and Next Steps

CLA staff presented findings from this study at the Region 7 Training Symposium of the Correctional Education Association in Sacramento in 2017. Using the art classes at the Rio Cosumnes Correctional Center in Sacramento as a case study, the panel also included an art teacher, who described the benefits of the program for the participants, and the Sacramento Metropolitan Art Commission program administrator, who discussed the process of working with the County Board of Supervisors, the Sheriff’s Department and the facility staff. With funding from the national Art for Justice Fund for 2018, CLA staff will share the results of this study at statewide Art for Justice Forums in Michigan, Texas, Alabama, California, Georgia and New York. Presentations at the biennial conference of Shakespeare in Prisons and at the spring meeting of the California Arts Councils are also scheduled for 2018.

Appendix A provides a comprehensive list of all the teaching artists, collaborating organizations and venues involved in this project. Appendix B is a copy of the evaluation surveys that were completed by the students. Appendix C, “In Their Own Words,” is a compilation of subjective comments that were written in response to open ended questions on the survey.

For more information, please contact:

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(415) 775- 7200 x 112

Or

aic@calawyersforthearts.org
<https://www.calawyersforthearts.org/arts-in-corrections.html>

Appendix A

Organizations/Venues

William James Association
Santa Cruz Main Jail
259 Water Street
Santa Cruz, CA
95060

| | |
|-------------------------|-----------------------------------|
| Teaching Artist: | T.S. Anand |
| Type of Arts Program: | Visual Arts – Mixed-media Collage |
| Start Date: | 12/16/15 |
| Total # of classes: | 18 |
| Total # of weeks: | 18 |
| Classes per week: | 1 |
| End date: | 3/30/16 |
| Total # of Respondents: | 9 |

Fresno Arts Council
Fresno County Jail
1225 M St.
Fresno, CA 98721

| | |
|-------------------------|------------------|
| Teaching Artist: | Steve Ono |
| Type of Arts Program: | Beginning Guitar |
| Start Date: | 3/29/16 |
| Total # of classes: | 18 |
| Total # of weeks: | 18 |
| Classes per week: | 1 |
| End date: | 7/26/16 |
| Total # of Respondents: | 7 |

Community Works West
SF County Jail #5 – San Bruno Complex
1 Moreland Dr.
San Bruno, CA 94066

| | |
|-------------------------|------------------|
| Teaching Artist: | Amie Dowling |
| Type of Arts Program: | Theater/Movement |
| Start Date: | 9/11/15 |
| Total # of classes: | 24 |
| Total # of weeks: | 12 |
| Classes per week: | 2 |
| End Date: | 12/4/15 |
| Total # of Respondents: | 12 |

Jail Guitar Doors
MCJ/Twin Towers Correctional Facility
450 Bauchet St.
Los Angeles, CA 90012

| | |
|-------------------------|-------------------|
| Teaching Artist: | Jason Heath |
| Type of Arts Program: | Music/Songwriting |
| Start Date: | 3/30/16 |
| Total # of classes: | 12 |
| Total # of weeks: | 12 |
| Classes per week: | 1 |
| End Date: | 6/1/16 |
| Total # of Respondents: | 31 |

Sacramento Metropolitan Arts Commission
Sacramento County Jail – Rio Cosumnes Correctional Center
12500 Bruceville Road
Elk Grove, CA 95757

| | |
|-------------------------|-------------------------------|
| Teaching Artist: | Andy Cunningham and Kim Scott |
| Type of Arts Program: | Drawing |
| Start Date: | 9/6/16 |
| Total # of classes: | 12 |
| Total # of weeks: | 12 |
| Classes per week: | 1 |
| End Date: | 11/29/16 |
| Total # of Respondents: | 5 |

Nevada County Arts Council
Wayne Brown Nevada County Correctional Facility
925 Maidu Ave.
Nevada City, CA 95959

| | |
|-------------------------|----------------|
| Teaching Artist: | John Deaderick |
| Type of Arts Program: | Theatre |
| Start Date: | 6/19/17 |
| Total # of classes: | 12 |
| Total # of weeks: | 12 |
| Classes per week: | 1 |
| End Date: | 8/18/17 |
| Total # of Respondents: | 15 |

Yuba Sutter Arts Council
Sutter County Jail
1077 Civic Center Blvd.
Yuba City, CA 95993

| | |
|-------------------------|----------------|
| Teaching Artist: | Anthony Emmolo |
| Type of Arts Program: | Drawing |
| Start Date: | 10/23/17 |
| Total # of classes: | 37 |
| Total # of weeks: | 10 |
| Classes per week: | 1 |
| End Date: | 1/18/18 |
| Total # of Respondents: | 19 |

Yuba Sutter Arts Council
Yuba County Jail
215 5th St.
Marysville, CA 95901

| | |
|-------------------------|-----------------|
| Teaching Artist: | Rebecca Wallace |
| Type of Arts Program: | Drawing |
| Start Date: | 10/18/17 |
| Total # of classes: | 10 |
| Total # of weeks: | 10 |
| Classes per week: | 1 |
| End Date: | 12/20/17 |
| Total # of Respondents: | 21 |

Appendix B

Arts in Corrections — Participant Survey

Thank you for participating in this program evaluation. Your feedback is very important to us. Your answers are confidential and will help us improve the program. Please take a few minutes to complete this survey. Thank you.

Please rate your level of agreement or disagreement with the following statements about the Arts Program and its impact on your life.

1 = Strongly Agree 2 = Agree 3 = Not Sure 4 = Disagree 5 = Strongly Disagree

(Please circle the appropriate number)

- | | | | | | |
|--|---|---|---|---|---|
| 1. I feel better about myself..... | 1 | 2 | 3 | 4 | 5 |
| 2. I look forward to art classes more than any other activity... | 1 | 2 | 3 | 4 | 5 |
| 3. Arts instructors show respect for each student..... | 1 | 2 | 3 | 4 | 5 |
| 4. The arts program provides a safe environment for me to explore my creativity..... | 1 | 2 | 3 | 4 | 5 |
| 5. I am better able to communicate with others..... | 1 | 2 | 3 | 4 | 5 |
| 6. I am less stressed and frustrated when working on my art... | 1 | 2 | 3 | 4 | 5 |
| 7. I am better able to express my emotions..... | 1 | 2 | 3 | 4 | 5 |
| 8. I have tried things in the arts program that I never expected... | 1 | 2 | 3 | 4 | 5 |
| 9. People interact differently inside the arts program than elsewhere | 1 | 2 | 3 | 4 | 5 |
| 10. There is less racial tension in the arts program than elsewhere in the facility..... | 1 | 2 | 3 | 4 | 5 |
| 11. I enjoy better relationships with other inmates since my involvement in the arts program..... | 1 | 2 | 3 | 4 | 5 |
| 12. I enjoy better relationships with jail staff since my involvement in the arts program..... | 1 | 2 | 3 | 4 | 5 |
| 13. What is your age? _____ | | | | | |

14. What level of education have you completed?

- | | |
|-------------------------|---------------------|
| a. 8th Grade or less | d. Some College |
| b. Some High School | e. College Graduate |
| c. High School Graduate | |

15. How long have you been incarcerated?

- | | |
|-----------------------|--------------|
| a. Less than 6 months | c. 1-5 years |
| b. 6 months – 1 year | d. 5+ years |

16. You are: (you may circle more than one)

- | | |
|------------------------------------|----------------------------|
| a. African American | d. Caucasian |
| b. Hispanic/Latin American | e. Native American |
| c. Asian American/Pacific Islander | f. Middle Eastern American |

17. How would you describe your interactions with others during class? In what ways are they similar or different to other interactions in the facility?

18. Who or what influenced your decision to participate in the arts program?

19. How do you feel when you are in the art space (e.g. class, art studio)? How is it similar or different from other physical spaces in the facility?

20. What change(s) have you made in your life as a result of the arts program?

21. What, if anything, would you change about the arts program?

Thank you!

Appendix C

In Their Own Words

The following comments were written by arts program participants in response to several open-ended questions on the survey that was administered during the first two phases of the county jail demonstration project from November, 2015 to January, 2018.

How do you feel when you are in the art space? How is it different or similar to other physical spaces in the facility?

*There is a sense of peace in art class
Free to be myself and not intimidated
Happy, relaxed, no tension or judgement
Good, respected and cared for
Feel free and more creative to express ideas
I feel well understood
Makes me feel like I'm not in jail
It's like awesome it's like I'm on cloud nine*

How would you describe your interactions with others during class? In what ways are they similar or different to other interactions in the facility?

*We are not very social, but we have connected through this class
I gave positive input and helped others with their art and encourage them
I interact with inmates I would not normally talk to
Collaboration, compromise, healthy communication
Special unity that isn't found anywhere else in the jail
Everyone is more open because art is a universal language that everyone shares
Get to know them on a more personal level
I feel I understand each person more*

What changes have you made in your life as a result of the arts program?

*Patience and to look at things differently
Treating people with respect
Interested in making art
Try new things
Realistic goals
Learned people skills and interaction
Believing in myself
More kind and God fearing
More positive and confident*

More prone to teamwork and write actively
Learning more advanced practices
Write music in my free time
I've learned to laugh more
I want to go to school
How to handle stress
I try to find more peace amongst those who have the same passion
I'm going to start art and change my attitude problem
I'm more open to work in front of more than 15 people!!
I discovered myself being a creative mother
I've become more outgoing and cheerful

What, if anything, would you change about the arts program?

Snacks/Food (2 respondents)
More classes/hours (28)
Nothing or n/a (57)
Practice time between the week with the guitar and drums
More instruments (3)
Not Sure (7)
More artist ideas, maybe a group project
More activities, this is a chance to learn new talents and give us
motivation for a better life
Nothing at all, just let us keep the guitars
Make the class longer, that way we can do a play
More funding

Appendix D

Sample Memorandum of Understanding

California Lawyers for the Arts (CLA) a nonprofit corporation, and the _____ Arts Council (AC), agree to collaborate to provide arts programming for residents at the _____ County Jail, under the auspices of the CLA Arts in Corrections County Jail Demonstration Project, beginning _____ and extending through _____. The purpose of this collaboration is to recruit high quality teaching artists to teach classes in the _____ County Jail, provide oversight and support to those artists as they develop their programs, and evaluate the project as part of a statewide evaluation of arts programs in county jails.

Roles

CLA will provide evaluation materials, including a survey instrument, previous reports, and project follow up information to be presented to the _____ County Sheriff's Department that demonstrates the results of the project.

AC will provide the following through this collaboration: selection of the artist for the pilot project, pay the artist for services and supplies, and community publicity to gain attention for the artistic expressions of the students (must be coordinated with the Public Information Office of the _____ County Jail). In addition AC will provide a representative to attend relevant meetings at the jail, observe ongoing classes as needed to monitor the program, and, as appropriate, coordinate a closing event to celebrate the achievements of the students.

Fiscal Arrangements

AC will bill CLA for services related to this project at the agreed upon flat rate administrative fee of \$_____. In addition, AC will be responsible for paying the artist working under this agreement \$_____/hour for ten to twelve three-hour sessions (which includes travel, class and preparation time), and supplies of up to \$_____ for the program. CLA will reimburse AC upon receipt of invoices for services and supplies, in addition to the administrative fee. AC can invoice CLA as often as monthly.

Benefits

The benefits of this collaboration will be that the CLA's specialized experience through its Arts in Corrections Initiative will be shared with AC in order to develop AC's capacity to leverage additional resources for community arts programs. Through this project, CLA and AC agree to work together toward the goal of developing the expertise at AC to be able to independently apply for funds for the project in future years.

The growing network of participating organizations will also provide mutual support as they work together to provide information to local elected officials and to statewide professional associations about the benefits of the arts programs.

Alternative Dispute Resolution

In the event of any misunderstandings arising from this agreement, the organizations agree to use mediation services provided by a mutually selected, neutral provider to work out an amicable resolution.

AC Executive Director

CLA Executive Director

Date

Date

TAB M

California Arts Council | Public Meeting | 04/18/2018



Memorandum

California Arts Council

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

Date: April 18th, 2018

To: Council Members

From: Programs Policy Committee, Larry Baza and Jaime Galli

Re: Grant Policy Discussion Items

This memo includes follow-up information about the grant policy agenda items discussed at the January 25th, 2018 Council Meeting.

In-Kind Match: Staff has provided the following data points from the FY15-16 final reports.

In Kind Match Statistics from FY15-16 Final Reports

- 14% of grantees utilized the option to report an in kind contribution as a portion of the match for their CAC grant.
- Of the \$7Million generated as a match to the CAC grants in FY15-16, only 2% or \$174,990 was reported as in kind.

Most common uses of in-kind matching cited:

- Space (rehearsal, performance or gathering space donated to applicant for project)
- In-kind graphic design or printing services

Staff will continue to gather data, and discuss any further actions regarding the in-kind matching policy with the Programs Policy Committee.

Fiscal Sponsorship Requirements:

In Tab N, you will find the CAC's published information regarding Fiscal Sponsorships as well as an Infographic from the National Council of Nonprofits explaining typical fiscal sponsorship arrangements that can also be found here: <https://www.councilofnonprofits.org/tools-resources/fiscal-sponsorship-nonprofits>. The National Council uses the following definition of a Fiscal Sponsor: "A fiscal sponsor is a nonprofit organization that provides fiduciary oversight, financial management, and other administrative services to help build the capacity of charitable projects." *Fiscal Sponsorship: a 360 Degree Perspective, Trust for Conservation Innovation.*

TAB N

California Arts Council | Public Meeting | 04/18/2018



CAC GRANT PROGRAMS

Fiscal Sponsor Information for Applicants

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

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

Fiscal Sponsor Eligibility Requirements:

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

Fiscal Sponsor Responsibilities:

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

Relationship Between the Applicant and the Fiscal Sponsor:

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



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

Sponsoring Multiple Applications:

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

Grant Proposal Requirements:

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

Roles and responsibilities should be negotiated and documented in a written agreement. Every sponsorship is different, but these are the basics:

Fiscal Sponsorship: Who Does What?

Fiscal SPONSOR

Sponsored PROJECT

tax-exempt status

Lends credibility of 501(c)(3) status to project

Has an obligation to disclose to donors that it does not have tax-exempt status

Receives and acknowledges charitable contributions

contributions

Builds and maintains relationships with donors

fees and funds

Retains control and discretion over funds

Pays administrative fee to and receives flow-through funds from sponsor

Requests records and reports to fulfill oversight responsibilities

oversight

Complies with record keeping and reports requested by sponsor

communication

Communicates regularly with project

Communicates regularly with sponsor

As fiscal sponsors, tax-exempt organizations can provide infrastructure and support for a start-up project or new organization, as well as a home for that organization's donations.



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LATEST NEWS

Sacramento developer Ali Youssefi, instrumental in downtown resurgence, dies at age 35

BY RYAN LILLIS AND MARCOS BRETÓN
rlillis@sacbee.com

March 10, 2018 09:16 PM

Updated March 11, 2018 05:21 PM

Ali Youssefi, a dynamic young developer involved in some of Sacramento's most important projects during its current renaissance, died Saturday after a battle with cancer. He was 35.

Youssefi was the driving force behind the Warehouse Artist Lofts on R Street, an affordable housing project where some of the city's newest wave of musicians, painters and poets live. He was partnering with developer Bay Miry on the redevelopment of the 700 block of K Street and with the Sacramento Kings on building apartments in the 800 block of K Street.

Youssefi's family announced his death on Facebook.

“We are broken-hearted to share that our beloved husband, son, brother and friend Ali Youssefi passed away in the early hours this morning, Saturday March 10th,” his wife, Azzie Youssefi, wrote.

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The family said it was arranging a memorial for Youssefi. “I know that Ali had effected so many lives and formed special relationships with many people in this city and across the country,” the post read.

"Ali was a friend whose generosity, vision and determination helped shape Sacramento into the vibrant and inclusive community it is today," said Mayor Darrell Steinberg in a statement. "He was an embodiment of Sacramento values and was unfairly taken too early from this world."

Councilman Steve Hansen, who represents the central city, choked back tears as he spoke about a young man who “was not only the future of our development community, but had the biggest heart.”

“For as young as he was, he made just an undeniable impact on not only the city, but on everyone who knew him,” Hansen said. “He left a sense with you that he was a good soul. So there’s a palpable sense of loss not only because of what he had given us, but because of all the promise that is taken from his family and the community. It’s indescribable what we don’t get from not having him here.”

As Sacramento grapples with a housing crisis and skyrocketing rents, Youssefi was one of the few local developers who focused on high-quality affordable housing - especially in the central city. Artists slept on the sidewalk trying get a spot in Warehouse Artist Lofts. Youssefi and the Capitol

Area Development Authority were partnering on a new six-story affordable housing apartment building at 17th and S streets with 159 units.

“If we embrace the idea of building mixed-income neighborhoods, Sacramento will be an even more diverse and integrated city than it is today,” Youssefi told the Sacramento Bee in October. “That’s pretty exciting for us.”

Youssefi was born in Sacramento and educated at Dartmouth College. His father, Cyrus, immigrated from Iran and launched the family’s development business.

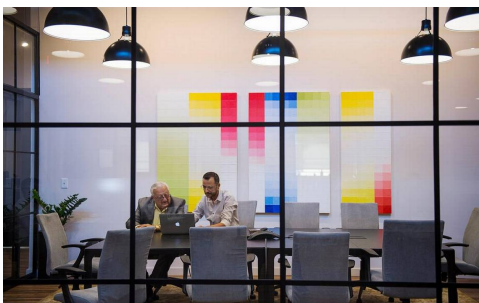
Youssefi was married in June. He was diagnosed with stomach cancer the next month.

Despite a dire diagnosis, Youssefi remained upbeat. He believed that a positive outlook would contribute to ultimately beating cancer. As recently as three weeks ago, Youssefi believed that his next round of chemotherapy - combined with meditation and positive thinking - would result in his deliverance from cancer.

Last fall, in an interview with the Bee, he gave voice to his outlook on life and how he was coping with his diagnosis. “I’m not daunted by (cancer),” Youssefi said. “I’m convinced that I’m going to overcome this. I’m motivated and focused and deliberate in what I’m doing. It’s just another challenge to overcome.”

In a Feb. 13 text, Youssefi remained positive. "I've been dealing with some annoying (intestinal issues). But I guess that comes with the territory. I'm starting a new chemotherapy regimen...that hopefully will help."

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Youssefi represented the next generation of Sacramento leaders. Friends and associates said he had the unique perspective of a child of immigrants who excelled in his studies. He was a standout at Jesuit High School, then ascended to an Ivy League education at Dartmouth.

As a young man he worked in high finance in San Francisco. But he loved Sacramento and he loved his family, opting to return here to make his mark. His father, Cyrus, called Ali "one of the best people I know. I'm lucky to know him."

Father and son worked together as partners, building badly needed workforce housing. Ali Youssefi said he envisioned a Sacramento where people lived near their workplaces and where housing complexes were adjacent to public transportation.

Youssefi also was a well-known partner and part-owner of the Sacramento Kings. He partnered with the team in the development of the 800 block of K Street, which has been a long-time eye sore for the city. Youssefi planned a mixed-use space with apartments and retail.

"His passion to make Sacramento a better place for all forever changed the landscape of the city and we are all better for having known him," said Sacramento Kings Owner and Chairman Vivek Ranadive in a statement. "Ali's generosity, kindness and warm spirit have left an indelible mark and I'm grateful to have called him a partner."

Youssefi's loss was felt deeply by those who knew him.

"Ali is the kind of thoughtful, committed leader the development community should emulate," said Maya Wallace, a Sacramento resident and friend of Youssefi.

"Ali was a rare person. He managed to be magnetic, humble, dedicated, hardworking, kind, smart and make a visionary impact on our community all at once," she added. "We were fortunate to benefit from his affable tenacity and his genuine goodness."

Tre Borden attended Jesuit High School with Youssefi and curated the art that fills the walls, halls and elevators at Warehouse Artist Lofts. He said Youssefi "understood Sacramento was at a pivotal turning point" when he developed the arts project.

"Ali had a very empathetic grasp that (artists) are the people that make culture happen and they're not often the people who are looked after," Borden said. "He was poised to do so much more and that's why this is just a gut punch."

To celebrate Youssefi's life and work, a walking tour of his projects will be held Monday night, starting at WAL at 6 p.m. and proceeding to his 7th Street project.



Ali Youssefi remade downtown as a lead developer on the 700 and 800 blocks of K Street and ran his business during chemotherapy for stomach cancer. He died Saturday, March 10, 2018. Paul Kitagaki Jr. - pkitagaki@sacbee.com

OBITUARIES

Remembering Dana Harrison, influential Bay Area arts leader



By Ann Brody Guy, March 29, 2018, 6:59 p.m.



Dana Harrison. Photo: Courtesy family

Dana Harrison, a leader in the Bay Area arts community, including Burning Man, theater and dance, died peacefully on March 9 at her home in Berkeley, surrounded by family and friends. She was 57 years old. The cause was a rare and quick-moving cancer, said her brother, Michael Harrison of Oakland.

Dana Lynn Harrison was born Nov. 19, 1960 in Bryn Mawr, Pennsylvania. Gifted with a precocious and rigorous intellect, she graduated high school at 16 and Princeton University at 20. She moved to the Bay Area in 1981, where she pursued a corporate career at Bank of America, then Charles Schwab. Her talent for business and finance earned her numerous professional accolades and promotions. Notably, she was lead project manager for the mid-1990s build and launch of e.Schwab, Charles Schwab's highly successful shift into online trading and brokerage services.

But Harrison found corporate life an uneasy match for her creative and free spirit. Her love of art, theater, and dance — and costume-focused experiential communities like the Grateful Dead and Burning Man — pulled her toward more personally meaningful pursuits. A pivotal event — getting struck by a car that ran a red light — spurred a life reckoning. She left the corporate world in 1998, and put her business skills to work for Burning Man.

“Dana joined us at a time when the organization was just gaining its confidence,” said Marian Goodell, CEO of Burning Man Project and one of the event's six co-founders. The organizers quickly recognized their new volunteer's sharp eye for process and her experience in creating money-management systems. Dubbed “Biz Babe” and invited onto senior staff, she created the event's first formal ticketing structure, modeled after the Grateful Dead's process.

Following that success, “We just handed her more — the café, the commissary, ice, decor — she made us buy cash registers and created cash-handling procedures with accountability. She showed us that you lose money if you don’t manage money,” Goodell said. Those systems were foundational — none were ever dismantled, though some, like ticketing, have evolved, Goodell said, adding that Harrison always worked with fairness and common sense in mind. “We all knew she had a big heart, so she was always coming from what was fair and what was right.”

It’s Harrison’s big heart that left the strongest mark on the organization. “She had a great way of delivering information that made people feel comfortable making the changes she recommended,” Goodell said. “Her leadership set an example for the staff for how to manage people and treat team members — she was gentle and kind but firm.” People throughout the organization sought her out to navigate personal and organization challenges, Goodell said. “They trusted her to be generous in her thoughts and her spirit. She came to us as a manager and ended up as a goddess and a spiritual guide.”

In 2008, Harrison formed her own production company to mount “How to Survive the Apocalypse,” a Burning Man-centered rock-opera that brought together her love of Black Rock City’s eccentric, freewheeling creativity with her passion for opera and theater. A limited run in San Francisco and a related production in Los Angeles both sold out, expanding the culture to a broader audience.

Next, Harrison became [managing director](#) of Theater Bay Area, the service organization that supports more than 350 performing arts companies in nine counties. Executive Director Brad Erickson called her four-year tenure “transformational. She revamped and revised our financial structures and processes. She brought a firm hand and leadership role to running our operations — to how the organization, the staff, and the board all worked together,” he said. Harrison flipped the usual script of theater managers who are trained as theater artists and pick up business and finance skills on the fly, Erickson said. “There was just a level of professionalism that she brought from her years at Schwab and in the banking world... it was something we hadn’t had before.”

Harrison’s impact extended beyond operations. “She was fervent that we need to be serving audiences and as well as theater makers,” Erickson said. The new strategic direction, a turn from group’s focus solely on service, resonated with the theater community, he said. “She was tapping into something that the field really wanted. Theater-makers understood that there was this bigger mission.”

As the organization’s community liaison, Harrison spearheaded a volunteer group looking at gender inequities across theater. “They were watching how many female playwrights were being produced, something that local theaters simply hadn’t done before,” Erickson recalls. Within just a few years, even theaters long married to traditional male-dominated canons were producing seasons equally split between male and female playwrights, he said. The group’s gender tracking extended across casting, directing, and design, creating awareness that gave rise to progress.

On personal level, Erickson said he’ll miss the long early-morning and late-night conversations with his friend and colleague. “Having that kind of thought partner was a real joy. Her energy and passion were contagious.”

Harrison’s other notable projects included investing her personal and time and nest-egg to develop the [Noodle Factory](#), a West Oakland live-work-performance space serving low-income dancers and theater artists in the early and mid 2000s. She also donated both money and time to Community Partners International, a nonprofit that addresses

health challenges in conflict-affected regions of Southeast Asia, including spending two months on the Burmese border setting up management and reporting systems for the group’s innovative “Backpack Medics” program.

Most recently, she became associate director, then executive director of the Ridhwan Foundation, a Berkeley-based spiritual education institute that she studied with for several years and held in high regard.

Harrison’s life choices and rich personal relationships, together with her study of Ridhwan’s Diamond Approach teachings, helped bring her great clarity and peace when faced with a sudden terminal diagnosis, said her brother Michael.

“Dana used her business savvy and natural leadership ability to make a huge impact on the Bay Area’s cultural scene, and she shook her booty while doing it,” he said. “She lived an audacious life, right up until the end, when her home hospice turned into a loving, reverent, and often raucous celebration of her life. She was a model for my kids, and for so many others, on how to live and how to die.”

The March 20 San Francisco Board of Supervisors Meeting was adjourned in Harrison’s honor.

In addition to her brother Michael and sister-in-law Amy Smith, and their children Abigail and Eli, Harrison is survived by her sister and brother-in-law Julia Matheson and Tim Slagle and their children Matthew and Adam, of Washington D.C., her mother, Roslyn Harrison, of Westfield, NJ, and her mother’s long-term companion, Irving Hilsenroth. Harrison is also mourned by a circle of longtime friends she proudly called “intentional family,” as well as by scores of close friends, community members, colleagues, mentees, and neighbors.

“Dana’s superpower was making a deep connection with each person who came into her life,” her brother said. “The love, laughter, and friendship she created will reverberate forever.”

A memorial event is currently being planned. Check her [Caring Bridge site](#) for an announcement.

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OBITUARIES

Katherine Westphal, Creator of Unusual Textile Art, Dies at 99

By RICHARD SANDOMIR MARCH 20, 2018

Katherine Westphal, an infectious enthusiastic textile artist whose innovative collagelike designs helped make her a leader of the wearable art movement in the San Francisco Bay Area in the 1960s and '70s, died on March 13 at her home in Berkeley, Calif. She was 99.

Her death was announced by Rhonda Brown and Tom Grotta, her gallery representatives.

Ms. Westphal's love of creating art began during a lonely upbringing and never ebbed.

"I want to become a link in that long line of human activity — the patterning of cloth on any surface available," she was quoted as saying by the writer and designer JoAnn C. Stabb in her book "Fiber Arts Pioneers: Pushing the Pliable Plane" (2015).

Ms. Westphal's canvases — which included quilts, kimonos, dresses and baskets — reflected her life and her world travels, and were distinguished by her pioneering use of heat-dying processes to transfer photocopied images onto fabrics. Her vivid works are in many permanent museum collections, including those of the Smithsonian American Art Museum in Washington and the Museum of Fine Arts in Boston.

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ARTICLES REMAINING

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quilt, “New Treasures From Tutankhamun,” includes repeated photos of camels and one of her with a group on a trip to Egypt. In “Giverny II,” she used the heat transfer technique to print multiple floral images onto handmade paper, then pieced and machine-stitched them into a kimono-shaped garment.

“She loved garment shapes, particularly kimonos, that were good for manipulating two-dimensional imagery,” Lauren Whitley, a senior curator in the department of textile and fashion arts at the Museum of Fine Arts, said in a telephone interview. “She intended them to be worn, but she realized some people just hung them on their walls.”

Ms. Westphal’s vessels include “Tiananmen Square,” a gourd wrapped in dyed images of Chinese protesters there in 1989 and tied in straw.

Ms. Stabb said in an email that Ms. Westphal’s background as a painter and designer of commercial textiles encouraged her to experiment and take risks. And, she added, Ms. Westphal’s “sense of humor also informed much of her work.”

“She was always quietly laughing — almost giggling — as she described whatever she was working on,” Ms. Stabb said.

Ms. Westphal was married to another textile artist, Ed Rossbach, whose specialty was using unusual materials like twigs, rice paper, metal foil and bread bags in his basketry. Mr. Rossbach, a major influence on contemporary fiber arts, died in 2002. No immediate family members survive.

“Their work demonstrated a restlessness and playfulness,” Ezra Shales, a professor of art history at the Massachusetts College of Art and Design, said in a telephone interview. “They could fuse imagery from mass culture and patterns from ancient textiles with élan, without becoming didactic or heavy-handed.”

Ms. Westphal was born on Jan. 2, 1919, in Los Angeles. Her father, Leo, was a manager for a grocery store chain, and her mother, the former Emma Kaker, was a homemaker.

As a child, Katherine spent much of her time “cutting up things and assembling things and drawing and coloring and making doll clothes,” she told an interviewer in

1984 for an oral history at the University of California, Berkeley.

She designed jumpsuits for her dolls and rejected the furniture that came with a dollhouse that her parents had given her, instead crafting furniture from used pieces of wood that she got from an uncle.

“Great messes all over the house and yard,” she recalled in the oral history, describing her artistic activities. “But I was content, I guess.”

While in junior high school, she said, she routinely roller-skated three miles from her home to Hollywood Boulevard and Vine Street. And without many friends or artistic connections to her family, she longed to leave home.

“I wanted to go out into the great, big wonderful world,” she said in “Ties That Bind” (1997), a book of essays about her and Mr. Rossbach’s work by Paul J. Smith and Jan Janeiro. “I don’t think I had a specific goal.”

She received bachelor’s and master’s degrees in painting at Berkeley. During her graduate studies in Mexico, she met the muralist Diego Rivera.

“On my jacket I had an enameled pin that I had made,” she said in “Ties That Bind,” “and Diego Rivera was very fascinated with this little pin. I wouldn’t give it to him because it was my prized possession, the best enameled thing I’ve ever done.”

She taught art at the University of Wyoming for a year and then, starting in 1946, at the University of Washington for four years. She then worked as a freelance textile designer before becoming a professor of design at the University of California, Davis, where she taught from 1966 to 1979.

While at Davis, she discovered a new photocopier, which she filled with coins while experimenting with a new artistic form.

“It was the perfect medium, allowing her to rapidly exploit her magpie-like instincts,” the art website Hyperallergic wrote after her death. “Westphal deployed the copy machine as an instant form generator, combining it with other techniques, from embroidery to heat transfer.”

Ms. Westphal retired from teaching in 1979 but continued her textile work.

At an exhibition in 2001 of little altarlike structures she made of a jumble of materials, she was asked why, in “Kong’s Castle,” she had combined a tiny plastic gorilla on a floor of Chinese script with two gold cockroaches climbing a tower made of a paper-towel tube.

In keeping with the freewheeling approach that characterized her career, she said there had been no plan.

“I just let that happen,” she told The San Francisco Chronicle. “It’s very much an intuitive thing. To a certain extent, it’s a kind of meditation; you go off into a different world, and you just go where it takes you.”

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Katherine Westphal in her studio in Berkeley, Calif., in 1993. A textile artist, her quilts, pillow covers, kimonos, dresses and baskets reflected her life and travels. Credit Tom Grotta/Browngrotta Arts