



Strengthening arts, culture,  
and creative expression as the  
tools to cultivate a better  
California for all.

Gavin Newsom, **Governor**  
Anne Bown-Crawford, **Executive Director**  
1300 I Street, Suite 930, Sacramento, CA 95814  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

## PUBLIC MEETING AGENDA

Tuesday, January 26, 2021  
10:00 AM- 3:00 PM

Public meeting access will be provided online at  
<https://arts.ca.gov/about/council-meetings/>

1. 10:00 am	Call to Order	L. Baza
2. 10:05 am	Acknowledgment of Tribal Land	A. Bown-Crawford
3. 10:10 am	Roll Call and Establishment of a Quorum	L. Barcena
4. 10:15 am	<b>Voting Item:</b> Approval of Minutes from December 2, 2020 Council Meeting ( <b>TAB A</b> )	L. Baza
5. 10:20 am	Chair's Report ( <b>TAB B</b> )	L. Baza
6. 10:25 am	Director's Report ( <b>TAB C</b> )	A. Bown-Crawford
7. 10:35 ma	Public Comment <i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none"> <li>- <i>Written comments will be accepted online prior to and during the Council meeting</i></li> <li>- <i>Live comment will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person.</i></li> </ul> <i>Access and instructions will be provided at <a href="https://arts.ca.gov/about/council-meetings/">https://arts.ca.gov/about/council-meetings/</a></i>	L. Baza
8. 11:05 am	<b>Presentation:</b> Bagley-Keene Training ( <b>TAB D</b> ) <i>Legal Attorneys from the Attorney General's Office will give an overview and answer questions regarding the Bagley-Keene Open Meeting Act.</i>	T. Prim M. Dalju

9. 12:35 pm	<b>Voting Item:</b> Panel Pool Approval ( <b>TAB E</b> ) <i>Council will review and vote on additions to the pool of possible peer review panelists since the last submissions at the December 2, 2020 Council Meeting.</i>	A. Kiburi
<b>12:45 pm</b>	Break	
10. 1:15 pm	<b>Discussion Item:</b> Recommendations and ideas for a Special Resources Committee <i>The Council will discuss the ideas around defining and creating a Special Resources Committee.</i>	L. Baza
11. 1:45 pm	<b>Presentation:</b> California Arts Council History of Partnerships	J. Talamantez D. Sheehy A. Kitchener
12. 2:05 pm	<b>Voting Item:</b> 2021 Council Meeting Calendar ( <b>TAB F</b> ) <i>Council to vote on dates for the 2021 Council Meeting Calendar.</i>	L. Baza
13. 2:35 pm	Adjournment ( <b>TAB G</b> ) <i>Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.</i>	L. Baza

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. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make your request **no later than January 22, 2021 at 5 pm.** Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or [lariza.barcena@arts.ca.gov](mailto:lariza.barcena@arts.ca.gov).
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.

# TAB A

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California Arts Council | Public Meeting | 01/26/2021



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## DRAFT MINUTES OF PUBLIC MEETING

**December 2, 2020**  
**10 a.m. to 2:30 p.m.**

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below.

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Jaime Galli, Vice Chair  
Larry Baza  
Jodie Evans  
Kathleen Gallegos  
Lilia Gonzáles-Chávez  
Stanlee Gatti  
Donn K. Harris  
Alex Israel  
Consuelo Montoya  
Jonathan Moscone

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Caitlin Fitzwater, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst  
Angela Dee Alforque, Director of Programs Services  
Wendy Moran, Graphic Designer  
Qiana Moore, Public Affairs Student Assistant

### **I. Call to Order**

Chair Lindo calls the meeting to order at 10:01 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

### **II. Acknowledgment of Tribal Land**

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

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

At 10:05 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. All eleven Council members are present at the time of roll call; a quorum is established.

### **IV. Voting Item: Approval of Minutes from September 10, 2020 Council Meeting**

At 10:11 a.m., the Chair calls for the motion to approve the [September 10, 2020 minutes](#) with approved changes, of which there are none. Moscone moves; Baza seconds.

No discussion. The motion passes 11-0.

### **V. Chair's Report**

Lindo reads the [Chair's Report](#) in full, reflecting on her term as a Council member and her time as Chair, with this as the final Council meeting in her appointed term.

### **VI. Director's Report**

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the September 10, 2020 Council meeting, including the 2021 grant season, the California Tribal Nations Conference, the CAC's racial equity webinar, Arts in Corrections Training Organizations RFP, the new CAC website, the Creative Uplift series, updates on the Administrators of Color Fellowship, and COVID-19 CAC operations and field resources.

### **VII. Honoring of Council Members**

At 10:44 a.m., Vice Chair Galli gives a presentation in tribute to Chair Lindo and Council member and former Chair Don Harris, in recognition of their service and contributions to the California Arts Council. A slideshow is shared showing photos of Harris during his time on the Council, and a video is shown featuring staff and leaders of the California arts community thanking Chair Lindo for her service.

### **VIII. Public Comment**

Public comment was submitted via an online form which opened on November 20, 10 days prior to the meeting, and closed at in alignment with the meeting's end at 2:30 p.m. Live public comment was also heard during the meeting.

#### **Live public comment:**

- Josephine Talamantez

Hello, my name is Josephine Talamantez, and for close to 30 years I had the privilege of serving the citizens of California, and in particular the artists in our community at the California Arts Council. I am before you today to request to be placed on your next Council agenda to provide you with the historical narrative of partnerships and their position within the agency. It was refreshing to see within your strategic framework that you are valuing the state local partnership program. However, it is crucial to also understand the historical significance and the value of the California Arts Council's thinking in identifying the other partnerships—in particular, the Alliance for California Traditional Arts and the Statewide and Regional Networks, and specifically ethnic-specific partnerships, especially in light of the Governor's directive of being a racially equitable California. As the agency moves forward with its strategic plan, I urge you to give pause to understand the overall purpose as to why the California Arts Council instituted partnerships. I am concerned that important policy and

program changes are being made by the California Arts Council without adequate planning with the existing partners. For example, ACTA, of which I serve on the board, has served as the California Arts Council's designated partner to support statewide folk and traditional arts field as a recipient of the NEA Folk and Traditional Arts Partnership funds for the past 23 years. ACTA was notified recently, five days before the NEA application was to go forward, that they would no longer be a partner. The California Arts Council was and still is a crucial element in the growth of California's local arts infrastructure.

- Julie Baker

Good morning, everyone. I'm Julie Baker, Executive Director of Californians for the Arts, coming from the land of the Nevada City Rancheria Nisenan and Nevada City, California. My pronouns are she/her/hers. We are also a Statewide and Regional Network to the California Arts Council, and thank you for our grant. I wanted to encourage all the CAC grantees who are listening today, as we are the statewide advocacy organization, to contact your state elected officials before the end of the year to let them know how critical the public's funding support is to the survival and sustainability of your programs and the services you're providing to your communities. I also wanted to alert everyone who's listening, too—on Monday, the Governor announced a program, a \$500 million grant program for nonprofits small businesses, and called out cultural institutions. So everyone should clap for that; we're all very excited to see us being called out. And we encourage you to sign up to receive information as it's available, too; we've also tweeted a thank you for recognizing the need for the cultural sector to receive these types of grants at this time. And we would encourage you also to send out thank yous. It's important that they recognize that we see that this is happening and how much we need it. And finally, we have just completed a statewide survey—those results will be available in January and we look forward to sharing that with the field. This will show the impact of what's happened since COVID in our sector and why. And thank you for all the good work that the Council does. Thanks.

- T. Kebo Drew, CFRE

Hello, thank you so much for inviting me to make a public comment. My pronouns are she/hers/glitter femme. I am the managing director of Queer Women of Color Media Arts Project in San Francisco, the land of the raw material money people. I'm also representing Racial Equity in the Arts Working Group in San Francisco, and I wanted to say I am really happy that the California Arts Council now has a racial equity statement. I want to recognize though that more than a statement of practice is needed and racial equity demands transparency, accountability, and also repair of relationships and harms that have been caused. I would hope that the racial equity statement is more than just for grantees and applicants, more than just a statement that the counselors make, but that it's reflected in how the staff work internally with each other, how they work with community and how they are accountable to community. Racial equity has to be more than saying that we're wanting racial equity. It has to be in practice, which means looking at grants programs. And understanding the potential harmful impacts that it can make on communities, as well as addressing harms that have happened in the past. And that piece is really, really crucial. So I look forward to the California Arts Council implementing racial equity throughout the entire organization, not just as something for the counselors and not just as something for applicants, but for the staff as well, because that is absolutely crucial. Thank you again for your time. I appreciate being able to speak. And we're also really, really happy that CAC is moving forward with this. Thank you.

- Anne Huang

Hi, good morning, everyone. My name is Anne Huang, I am the Executive Director of World Arts West; my pronouns are she/her. World Arts West, we 42-year-old regional presenting service organization, and we have the largest DNS network in the United States, with over 450 dance companies 20,000 artists representing over 100 cultures. We're grateful for the support of the CAC Statewide and Regional Network grant. We understand that two council members will be coming out soon, and the Governor will be nominating two new Council members by January. I am here to advocate for the two new Council members to be BIPOC artists, and we're very, very happy to see the CAC is moving forward as far as a racial equity work; we're in total support of that and really grateful to your two Council members' work this year. We really hope that BIPOC artists will be strongly represented in CAC team and future plans.

- Devi Peacock

This is Devi Peacock. I use they and them. I am part of the Peacock Rebellion, based on Chochenyo Ohlone lands in East Oakland. We're one of Council's culturally specific SRNs, and we prioritize BIPOC, Queer and Trans folks. We want to just really affirm the movement forward in the racial equity framework that CAC is doing, and like a previous speakers said, really wanting to see that across staff as well. Given a recent public letter kind of outlining some staff challenges in the organizational culture at CAC, we really want to lift up the brilliance of our Black elders, Donn and Nasha on Council, and hope that the Governor prioritizes Black leadership in the recruitment and retention of Council members and Black and Black Queer and Trans leadership to be more reflective also of the state of California. Thank you so much for all the work that you all are doing and the visionary culture change much needed. Thank you so much.

- Jennifer Laine

Greetings council members and CAC staff. This is Jennifer lane. I've served as executive director of the San Diego County Arts Council for over 10 years we are state and local partner. The board member. It's we recently convened 46 s LP leaders throughout the state of California. Through a new strand of California for the arts programming for affinity groups. I'm in this case it was for local arts agencies on based in California. There were a few noteworthy takeaways from our first meeting that I'd like to share with you. First so LPS are eager willing and able to fulfill our role as true partners to the CAC especially by aligning our work to the CAC vision as outlined in the new strategic framework and the CAC is new statement on racial equity. Secondly, we as a group, acknowledge the need to better communicate our work, our roles and values to the CAC through regular communication and collective advocacy. And finally, we also recognize our ability to strengthen the field as a whole by sharing our unique skills expertise and averse and diversity within and amongst ourselves in the sap community, thereby uplifting on all of our all of us and all of our organizations and communities. Moving forward, we plan to gather more data and local and regional stories to present to you to provide a fuller picture of the immense value. That s LPS bring to our unique arts and culture communities and to the CAC thank you 20 seconds remain.

- Edmund Velasco

Hello, this is Edmund Velasco, he/him. I am the Vice President of Local 7 of the American Federation of Musicians in Orange County. I'm also the Vice President of the AFM California Conference. We want to make sure that we aren't the only organization that actually represents professional musicians. We want to be able to work with presenters and the California Arts Council to ensure the survival and the longevity of musicians, some of them work with symphonies, theme parks, who, after December 31 will not get any sort of relief. Symphony musicians were working

with their nonprofit organization to make sure they can still get at least a portion of their wages, but we need to ensure that the performers actually survive this pandemic. We would love to partner with the California Arts Council—we partner with the Californians for the Arts and California Arts Advocates. And last year actually participated in the grant process for the California Arts Council, and right now, we have a lot of musicians that in California that are really, really hurting and have no means of support. After December 31, their unemployment runs out, including the Pandemic Unemployment Assistance for independent contractors. So please, if you get a chance, we would love to work with you. Thank you.

- Kris Desby

Hi, my name is Kris Desby. I have a chamber group, oboe and strange classical music. It's called Strobe, and as a Edmund was just saying, all of us play professionally and we're going to be out of luck on December 31. And so that said, I have been looking at grants, as I always have, for my group to participate in in the community so that when this pandemic is over, and we can perform again we can hit the ground running. So I'm very grateful to the California Arts Council and to other arts organizations for continuing during this time. Thanks very much.

- Yulia Maluta

Hi, everybody. My name is Yulia Maluta; I am with Transform Through Arts Theater, and I just want to thank you so much; it was the first time we received a grant after five years of just a labor of love. I'm just so grateful to be able to present artists, have some performing artists of Santa Barbara, and give them opportunity to work, present their work, or performing work and also to collaborate with them. It's been such an enriching experience to actually work with people of color and really to promote their voice and their expression. So I just want to thank you so much for your support for the first time ever; I was just so grateful to receive that support. So thank you.

- Teresa Anderson-Dvoracek

Hello, I represent and am the Executive Director of Oakwood Brass Outreach Project, and we are grateful for the education grant that we received last year. To both present concerts, which we hope to do in May, but we have been able to continue coaching students in the Pasadena Unified School District in both middle and high school. And to listen to these virtual lessons is just so rewarding as we connect with these students from home, both middle and high school through the music teachers and the performing arts. What you have allowed us to continue to do for the musicians—who also this is their one source of employment for right now—it's just great. So thank you so much and we look forward to applying for grants next year to continue this great work. Thank you.

- Melorra Green

Greetings, everyone. I am Melorra Green; my she/her/they and I am located in San Francisco, one of the co-directors of the African American Art and Culture Complex. As everyone else stated, I could not allow public comments in without just thanking the California Arts Council for supporting our organization and receiving, you know, one of the first grants to be able to support ongoing programs that elevate the beauty of seniors. So it's through your Artists in Communities grant that we've been able to do that. And even for the grants that we have not received, the learning process, being able to engage with other community partners has been just a true elevating process for us. And then I could not let this day go by without acknowledging Madam Chair, Nashormeh Lindo. Just want to thank you for your work, thank you for your leadership, thank you for leading with integrity. Thank you for saying the things that have been tough to say and for being at the charge of equity being at the table. And I just want to say on behalf of the arts community, the powerful black women who look



to you, we thank you so much, we love you and we wish you all the best in whatever you choose to take on, and we'll be right here to continue to lift you up. Thank you.

- Lucero Arellano

Hello, I got to hear some of the comments and I just wanted to offer a little bit based on my experience at the California Arts Council, where I served the arts field for over 30 years and had the opportunity to be part of the multicultural arts development program at the Arts Council, where our goal was to bring equity and strengthen our arts organizations. So in terms of the equity statement, I think it's fine to have an equity statement as long as it is accompanied by action. It is important to have equity reflected in and on the board and the artists that the organization represents and supports. So I encourage you to take that into consideration as you continue evolving in this very important work. Thank you.

### **Written public comment submissions:**

- Ana Carrillo (She/Her/Hers), Ventura County

Good morning, I hope everyone is healthy and safe. I am a past and current artist grantee under the Arts and Accessibility Grant. I just have simple statement. I have a history of seizures ... (maybe my eyes need to get used to your new website but it was unexpected) but please keep in mind individuals with disabilities when developing the website (currently in beta form) as it is the current color layout are jarring for some people with disabilities such as myself. My eyes closed and my head snapped back when I first got on your site today. I had to "sit back" and rest before I continued. Thank you.

- Millicent Borges Accardi (She/Her/Hers), Los Angeles County

California used to have an Arts Council Individual Artist grant program. Why don't we still have one? Many other states do. Like, New York, Illinois, Maryland, Wyoming, New Jersey, North Carolina. Why does such a great Arts state like California fail to have an Individual Artist Grant program in place?

- Jenny Balisle (She/Her/Hers), Arts and Culture Commission of Contra Costa County, Contra Costa County

CAC Grantee Organization: State-Local Partner, Veterans in the Arts

My name is Jenny Balisle and I'm the new Arts and Culture Commission of Contra Costa County Managing Director! I wanted to introduce myself and say we're thankful for the CAC's continued support. Our County consists of over 1.1 million residents representing an incredible depth of diversity!

Being new to the position since late August, I would like to please talk to a CAC representative about the portal, current grants, final reports, requirements, and deadlines. Since September, I've been trying to arraign a time.

On October 27th, I was notified our VIA Final Report was due in late June with an August extension. As a result, we lost 10% of the grant. Our email didn't receive extension notices and my full email access wasn't granted till mid-September. Can we please submit a Final Report and arraign a CAC meeting to go over current grants before year's end? It would take an hour. I want to identify deadlines and requirements for proper completion.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCMAP, San Francisco County  
CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action, Organizational Development, Professional Development

It is crucial that CAC's Racial Equity framework inform practice at all levels of the organization: from grant-making to how staff work within the agency and with community to how Councilors interact with each other and staff and community. Racial Equity also demands ethical and transparent behavior and decision-making. For example, more than 50% of grant panel applicants are white, without an explicit understanding of racial equity their grant-making will adhere to and benefit the status quo where Black, Native American, people of color organizations and artists receive less funding and large white-led organizations (>\$1 million) receive the bulk of funding. Racial equity demands a greater level of competence and intention. Otherwise the statement that CAC released, and now demands of applicants, is meaningless.

Racial equity needs to be a consideration in making decisions that impact funding of small and large organizations. While it's true that most Black, Native American/Indian, people of color (BIPOC)-led organizations tend to be smaller, it is important that each organization is understood in relation to its size and lifecycle. Otherwise, size is an arbitrary distinction that favors the status quo and negatively impacts BIPOC organizations that most, It has taken 20 years for my own organizational budget to reach \$500,000 due to ongoing and deliberate undercapitalization. Without applying a racial equity practice we are forced to remain at the same budget size, unable to grow in proportion to our relevance, artistic innovation, or impact on our art form and community. With a racial equity practice, our organization can be recognized as the first and largest such organization, serving LBTQ+ BIPOC, in the world, with a budget to match demand.

- Jennifer Laine (She/Her/Hers), San Benito County Arts Council, San Benito County  
CAC Grantee Organization: SLP, JUMP StArts, AIS, AIT, EXP

Greetings, this is Jennifer Laine, Executive Director of the San Benito County Arts Council, a State and Local Partner (SLP). As a board member with Californians for the Arts, we recently convened 46 SLP leaders through a new strand of CFTA programming for "affinity groups." There were a few noteworthy takeaways from our first meeting: first, SLPs are eager, willing and able to fulfill our role as partners to the CAC, especially by aligning our work to the CAC's vision as outlined in the new Strategic Framework; secondly, we acknowledge the need to better communicate our work, roles and value to the CAC through regular communication and collective advocacy; finally, we can strengthen the field as a whole by sharing our skills, expertise and diversity within and among the SLP community. Moving forward, we plan to gather more data and local/regional stories to present to you a fuller picture of the immense value that SLPs bring to our unique arts and culture communities and to the CAC.

- Hoi-Fei Mok (They/Them/Theirs), Alameda County

With the two council members terming out, it is vital to replace them with two black, indigenous, or artists of color. Given the underrepresentation of BIPOC artists in decision making and funding bodies, having two council members who can advocate on behalf of community is essential to the survival and thriving of BIPOC artists around CA.

- B.J. Jordan (She/Her/Hers), Sierra County Arts Council, Sierra County  
CAC Grantee Organization: SLP. AIS. EXP

Sierra County Arts Council would like to thank the California Arts Council for support during this crisis. We are an arts council in a scenic rural county with a population of 3,000. All of our events

have been cancelled. Events have been our major source of earned income and have contributed matching funds for grants. The Yuba Gallery is currently our only source of earned income and we have never made a profit, but it provides a vital community resource. Our county has experienced an incredible increase in regional travel populations that we also serve. We continue to provide support for artists, arts programs, and arts education and have built our technical capacity, without additional support, during this difficult time. We hope The California Arts Council will help to find solutions particularly for matching support and technological support so that we may continue with our mission to bring together community and art.

- Indi McCCasey (They/Them/Theirs), Arts Education Alliance of the Bay Area, San Francisco County

CAC Grantee Organization: Statewide and Regional Networks

I understand that two Council Members' terms are ending soon. On behalf of the Arts Education Alliance of the Bay Area, we want to express our appreciation for their service and support of the arts throughout our state. We would also like to share our interest in ensuring that incoming members represent Black, Indigenous, or People of Color creative communities. Additionally we would like to see future representation from practicing teaching artists and rural communities to enhance the perspectives of the council. Thank you to all council members for your work to support creative California communities.

- Phillip Moller (He/Him/His), Tehama Arts Council, Tehama County

Hello, thank you for allowing public comment. The Tehama County Arts Council has been wondering when the distribution of funds go out for the CARES grant you awarded.

- Jena Schwartz (She/Her/Hers), SOMArts Cultural Center, San Francisco County

CAC Grantee Organization: Artists in Community

I wish to express my fervent desire that the Governor appoints BIPOC Council members to take the places of those members who are terming off of the board. The accessibility of funding for artists and communities of color is still a deep and troubling issue, and having first-hand perspectives about the barriers to funding will be crucial to continue the work of advancing racial equity.

I also want to convey the disappointment I share with a number of colleagues that we received no response to a letter submitted to CAC staff in September, making recommendations for adjustments to grant application requirements. I fully understand that some suggestions aren't possible to implement in a short time period. I hope the Individual Artists Fellowship requirements reflect our input, specifically including an LOI phase so that artists can share their proposed projects without the considerable burden of a full CAC application, and can substantiate their work on request from the panel. Thank you.

- Sara Daleiden (She/Her/Hers, They/Them/Theirs), Artist and Facilitator, Los Angeles County

I want to express my gratitude for all the CAC funding investments during our pandemic and racial justice movement, with both relief funding and existing funding at the State. I encourage you to keep looking for ways to support artists who are often independent creative small businesses directly with relief support, in balance to what is offered to non-profits directly. This could come through looking at interdepartmental collaboration at the State around economic development and place-based investment. This also could come through embedded artists as strategists and communicators within government bodies, in various departments.

I also encourage CAC to invest in regional network-building including media capacity-building for for profits and non-profits during this time. We can build out muscles together for production, story sharing and advocacy during this time! Thank you.

- Anne Huang (She/Her/Hers), World Arts West, San Francisco County

CAC Grantee Organization: CAC SRN

I am Anne Huang, Executive Director of World Arts West - <https://www.worldartswest.org/>

My pronouns are she/her. We are a 42-year old regional presenting service organization, serving the largest world dance network in the United States, serving over 450 dance companies, 20,000 artists, representing over 100 cultures. We are grateful for the support of the CAC Statewide and Regional Network Grant, which has been crucial in enabling us to support cultural artists navigating COVID-uncertainties.

I understand that two Council members will be ending their terms soon, and the Governor will be nominating two new council members by January. I am here to advocate for the nomination of BIPOC artists to serve on the Council. I applaud California Arts Council's work on racial equity, and the contribution of Council members Lindo and Harris.

- Josephine Talamantez (She/Her/Hers), Past CAC Staff member, San Diego County

Thank you for providing me the platform to address the Council. My name is Josephine S.

Talamantez and for close to 30 years I had the privilege of serving the citizens of California and in particular the Artists and Arts Community of the State in many different capacities (AIC, OSP, SLPP, MCAD, & all Special Initiatives) with the last five years serving as Chief of Programs, Special Initiatives and Legislative Liaison and for the past 15 years serving as the Historic Preservation Officer of the CAC.

I am before you today to request to be placed on your next Council Agenda to provide you with a historical narrative of Partnerships and their position within the agency. It was refreshing to see within your Strategic Framework that you are valuing the State/Local Partnership Program, however it is crucial to also understand the historical significance and value of the CAC's thinking in identifying the other Partnerships, in particular the Alliance for California Traditional Arts (ACTA), the Statewide Regional Networks, and specifically the ethnic specific Partnerships—especially in light of the Governor's directive of being a racially and equitable California.

As the agency moves forward with its strategic planning process, I urge you give pause to understand the overall purpose as to why the CAC instituted partnerships. I am concerned that important policy and program changes are being made by the CAC without adequate planning with existing partners. For example, the Alliance for California Traditional Arts, of which I serve on the board, has served as the CAC's designated partner to support the statewide folk and traditional arts field as the recipient for the NEA folk & traditional arts partnership funds for the past 23 years. ACTA was notified the week before the NEA deadline in September that the CAC would not be designating ACTA as its partner for this grant and instead would be bringing the program and funding in-house. I'd like to request the opportunity to share the history of this and other historical partnerships.

The CAC was and still is a crucial element in the growth of the California's local arts infrastructures like ACTA, the SRNs, SLPs, and more. There is not enough time in this 2-minute public testimony to provide you the historical value and significance of Partnerships so you can make more informed decisions when reviewing the concept of Partnerships and Revenues as a potential specific category within the aspirations listed in the CAC's Strategic Framework. Thank you for your time and attention to this request.

- Sarah Rafael Garcia (She/Her/Hers), LibroMobile Arts Cooperative, Orange County  
CAC Grantee Organization: Cultural Pathways

As a former Arts Program Specialist who has been harmed by internal conflicts, I feel the CAC hasn't been transparent or accountable for inequitable grant processes. I have addressed specific issues and CAC leaders have not responded to my concerns regarding inequitable practices & lack of support for BIPOC staff internally (<https://www.culturalweekly.com/why-i-resigned-from-the-california-arts-council-in-the-middle-of-a-pandemic>). As a grantee, we have yet to receive funding even though we submitted final paperwork in June & our documents were approved in August 2020. These are all issues that call for a deeper look in grant processes & recognize the work Arts Program Specialists do within CAC to actually address the Racial Equity issues that go unaddressed by leadership. I proposed for the fellowships when leadership wanted to have an administrating org, and I initially proposed for Cultural Pathways to be preserved but leadership removed it from my proposal to council back in Sept.

- Joel Garcia (He/Him/His), Meztli Projects, Los Angeles County  
CAC Grantee Organization: Innovations + Intersections

I wanted to point out that I have seen organizations here in LA County seek consultants to draft the equity statements to fulfill grant requirements and I think it is disgusting that this would be what some arts organizations are doing. I've served on grant review panels here at the county and for the Arts Council, and I see the same redundant language around equity that means nothing. Although it is great that the CAC has begun this journey around equity by only requiring a written equity statement, this creates empty statements by primarily white-led organizations devoid of action and any class analysis. These statements need to be in conjunction with very specific actionable steps or work plans.

Additionally, I urge the CAC to implement these efforts around equity, diversity, and inclusion at the Staff and Leadership level because it is sad and infuriating to see the recent departures of staff of color from CAC due to what seems like a hostile and toxic work environment.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCMAP, San Francisco County  
CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action, Organizational Development, Professional Development

This article points to appalling issues within CAC. While it might be easier to pinpoint particular staff, it actually reveals more about the entire system as Anne mentioned in her remarks this morning. A system which starts with her and is rife with lack of accountability and transparency. The grant "mistakenly" given to an artist who didn't rank high enough to receive it negatively impacts BIPOC artists and arts organizations, which are already severely undercapitalized. Not taking the opportunity to fix this mistake and repair the harms that it caused point to a lack of leadership. What will CAC do to fix this? How will it be honest about the system-wide issues that allowed this mistake to happen? <https://www.culturalweekly.com/why-i-resigned-from-the-california-arts-council-in-the-middle-of-a-pandemic>.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCMAP, San Francisco County  
CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action, Organizational Development, Professional Development

We fully support the request by Josie Talamantez to present the history of CAC at the next council meeting. As a staff leader at CAC she was the epitome of accountability and transparency, pushing

for equity in CAC and in the arts as a practice. Lucero Arellano is another CAC staff leader who is example of equity in action. These leaders show that leadership isn't simply concentrated by staff title or role as a Council member, but in the ways that Arts Specialists represent the public and the state of California. It is clear that CAC has internal issues that result from how its system functions, and the white-dominant style of top down leadership, concentration of power, and taking credit for others leadership. As mentioned, racial equity is a practice that demands ethical, accountable behavior, and equity in its systems. If it is this clear from the outside of CAC, then it is important that the organization is accountable to the people of California in solving these issues.

- Poppy Peach-Nichols (She/Her/Hers), West Coast Songwriters Association, San Mateo County  
CAC Grantee Organization: Local Impact, Statewide and Regional Networks

My name is Poppy Peach-Nichols and I am the Managing Director of the West Coast Songwriters Association. After attending today's meeting, I was so impressed by your entire team. As a first time attendee, I was uncomfortable "raising" my hand but wanted to make sure I conveyed my gratitude on behalf of our organization for the support the CAC which enabled us to navigate these rough waters. We've continued to support the songwriting community throughout the state of California, helping our members to continue their growth despite the obstacles present for musicians. We've been able to begin a youth program, giving young songwriters a platform to find their voice and step into their art with the support of seasoned teachers and mentors. We hope to continue to receive the support of the CAC as we move into an intense year of potential growth, diversifying our organization in all capacities. Thank you again and I look forward to raising my hand in future meetings.

- Kin Folkz (He/Him/His, She/Her/Hers, They/Them/Theirs), The East Bay Queer Healing Arts Center + Spectrum Queer Media, Alameda County

We are a small Oakland-based grassroots Black Trans + Queer led organization formed over 10 years ago (w/SocialGood as our new fiscal sponsor) form. 1 - What is a traditional arts org? Are we considered one? 2 - Also with the NEA shift will that harm or increase grant accessibility for small grassroots orgs like us? 3 - As an arts center director - does being on the CAC Board nullify the ability for one to apply for CAC funds? Thank you for your time + service to our communities.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCMAP, San Francisco County  
CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action, Organizational Development, Professional Development

It is important to look at the history of CAC panelists. In the past, the stipend was much larger than \$100, closer to \$500. That has led to the severe lack of diversity on the panels. Diversity is the lowest bar, racial equity demands more than diverse identities, it requires an understanding of the field and the differences between diversity & inclusion, which is the language of the appeasement vs equity and justice. This focus solely on representation rather than equity will continue to result in inequitable funding. Numerical representation of the state of California is NOT equity. Equity is a practice that address harms and seeks to repair those harms. Who hasn't been represented? What are the barriers to participation? These are the questions that need to be asked in order to ensure that the panel process is equitable.

- Rachael Smith (She/Her/Hers), San Francisco County

I would like to encourage that the nominees are community members who are representative of and connected to BIPOC communities. This is crucial in order to be truly representative of the arts in CA, and to promote equity.

- Hope Mohr (She/Her/Hers), HMD/The Bridge Project, San Francisco County

I wish to express my fervent desire that the Governor appoint BIPOC Council members to take the places of those members terming off of the board. Accessibility of funding for artists and communities of color remains a deep and troubling issue. Having first-hand perspectives about barriers to funding is crucial to advancing racial equity in funding.

With colleagues in the Bay Area, HMD recently submitted a letter to CAC staff in September making recommendations for adjustments to grant application requirements to make the funding process more equitable, such as reducing application burdens, barriers to application and eligibility. We never heard anything back even after following up with a second request for a conversation. This has been deeply frustrating.

We'd like to see more responsiveness between CAC and the community it serves.

- Noah Frigault (He/Him/His), San Francisco Human Rights Commission, San Francisco County

The San Francisco Human Rights Commission hosts the Racial Equity in the Arts Working Group (REAWG). This is our mission statement: the Racial Equity in the Arts Working Group exists to amplify Black, Native American/Indigenous, people of color (BIPOC) community voice, lifting up expertise from BIPOC in smaller arts organizations that are already doing the work; create and support existing anti-racism work; secure and expand funding for BIPOC-led and run arts organizations; and move policies to advance racial equity, liberation, and empowerment in the arts in San Francisco.

In keeping with this mission, the REAWG strongly recommends that the CAC incorporate racial equity into its search and recruitment of two new CAC Board members. Specifically, lived experience with low-income communities of color should be prioritized. Black, Native American, or Latinx folks should be prioritized. Trans folks or people with disabilities should be prioritized.

Thank you.

- Rhiannon MacFadyen (She/Her/Hers, They/Them/Theirs), Emerging Arts Professionals San Francisco Bay Area, San Francisco County

CAC Grantee Organization: Statewide and Regional Networks

Thank you for continuing to support the Arts in California! As new members are being brought in, I'd like to strongly request that the new members who are selected be representative of CA's racial diversity, and specifically be of and connected to our Black and Indigenous communities. As two POC members term off, keeping and growing representation of BIPOC people is of the utmost importance right now and ongoing into the future. Thank you.

- Jod Landini (He/Him/His), SAFEhouse Arts, San Francisco County

CAC Grantee Organization: Local Impact

We encourage Governor Newsom to appoint BIPOC community members to the California Arts Council to replace the two members that are vacating their positions.

- Maeven McGovern (She/Her/Hers), Marin County

Hello! I am writing to express my support for bringing individuals with a strong history of creating opportunities for BIPOC artists and a focus on access onto the CAC. The wealth stratification throughout California, not to mention the heavy impact of California's powerful and thriving prison industrial complex, creates a particular sense of urgency around ensuring that the individuals setting priorities at the state level have a commitment to equity and a sense of what the lived experience is for marginalized Californians. Ensuring the CAC reflects this urgency in its council membership can only reinforce the value of the CAC to Californians.

## **IX. Committee Updates**

At 11:34 a.m., Chair Lindo moves to the next agenda item concerning committee updates.

### *a) Equity Committee*

González-Chávez provides an overview of the [Equity Committee memo](#) regarding the Cultural Pathways grant program.

### *b) Programs Policy Committee*

Evans provides an overview of the [Policy Committee memo](#) on behalf of the committee members, regarding policy discussion, grant funding restrictions, and revisions to fiscal sponsorship policy.

### *c) Legislative Committee*

Moscone provides an overview of the [Legislative Committee memo](#) regarding recent meetings with legislators, the upcoming state budget, and updates on various bills and measures impacting the state's arts and culture field.

At 11:53 a.m., the Council takes a short break. Lindo calls the Council back to order at 12:00 p.m.

### *d) Governance Committee*

Gallegos provides an overview of the work of the Governance Committee members, reviewing the Council bylaws and Bagley-Keene.

## **X. Presentation: Strategic Framework Committee**

At 12:05 p.m., Galli and Israel give a presentation around the Strategic Framework Committee's Council-specific aspirations and Decision Support Tool, and talks about the committee's recommendation to develop a new committee to cover partnerships and revenue, areas of the Strategic Framework that do not fall under the purview of any existing Council committee.

## **XI. Discussion Item: Council's Direction**

Council continues their discussion from the September meeting regarding priorities and focus for the future.

Galli asks that the Governance Committee regularly provide opportunities for Council's continued education regarding the bylaws and the Bagley-Keene Open Meeting Act.

Chair Lindo gives a refresher of the [suggestions and conversation topics from the September meeting](#).



González-Chávez asks about the policy regarding fiscal sponsorship, and the current applicant requirement that an organization be a designated 501(c)(3) nonprofit or be fiscally sponsored. She asks for more information from the Policy Committee and staff in the future around this decision and whether or not it is a legal rule or requirement.

Moscone expresses interest in Galli's previous suggestion of finding alternative sources of funding beyond traditional public and private partnerships but wanted to make sure it is noted that the Legislature has a responsibility to support the arts.

Harris expresses support for building the capacity of State-Local Partners, including increased funding, as well as more direct and active fieldwork on the part of both Council members and staff.

Montoya suggests evaluation of Council's aspirations in terms of which are more urgent as part of the Strategic Framework Committees work.

González-Chávez asks about the termination of the partnership Alliance for California Traditional Arts (ACTA) with the CAC, and what role the agency played in that decision.

Bown-Crawford explains that the change was a result of the National Endowment for the Arts changing their previous funding model. Kiburi adds that instead of the NEA directly funding organizations providing traditional arts, they are calling on the state arts agencies themselves to determine how to use federally designated funds fulfill the obligation for traditional arts in their state.

The amount of funding and other details are yet unknown and will be coming from the NEA. ACTA remains a Statewide and Regional Network of the CAC.

Gallegos mentions Statewide & Regional Networks grantees as being a source of local efforts in the field in addition to State-Local Partners. She also requests an updated definition of budget and organization size from the staff and asks the Policy Committee to discuss updates to budget size and structure guidelines.

Baza proposes setting up a new committee regarding partnerships, affirming the suggestion of the Strategic Framework committee.

Montoya suggests that while Council is still conducting virtual meetings that they still continue the practice of centralizes different regions of the state to shine a spotlight on their arts and cultural work. Moscone shares a similar sentiment.

Gatti echoes support for a new committee to talk about partnerships and other revenue opportunities.

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

## **XII. Voting Item: 2021 Chair and Vice-Chair Elections**

At 1:22 p.m., Lindo calls the meeting back to order.

Vice Chair Galli introduces Council member Gallegos to go over the process for electing a new Chair and Vice Chair of the Council. The vote is conducted by roll call, according to the mandates of the Bagley-Keene Open Meeting Act, which takes precedence over Council bylaws. They state that the same people have been nominated for both the Chair and Vice Chair roles. A list of nominees is

displayed on the screen, they include: Larry Baza, Lilia Chavez, Kathy Gallegos, Jaime Galli, Jonathan Moscone, and Chelo Montoya

Moscone makes the motion to open the vote for Chair; Gonzáles-Chávez seconds. The list of Chair nominees is presented to Council. Members chose to remove their names from consideration, leaving Larry Baza as the sole candidate. The motion passes 10-0-1, Baza, abstaining, electing Baza as the new Chair.

Harris makes the motion to open the vote for Chair; Gallegos seconds. The list of Vice Chair nominees is presented to Council. Members chose to remove their names from consideration, leaving Lilia Gonzáles-Chávez as the sole candidate. The motion passes 10-0-1, Gonzáles-Chávez abstaining, electing Gonzáles-Chávez as the new Vice Chair.

### **XIII. Voting Item: Panel Pool Approval**

At 1:37 p.m., Lindo calls for the motion to approve the individuals listed in Tab H and add them to the pool of prospective peer review panelists. Evans moves, Moscone seconds. Director of Program Services Angela Dee Alforque gives a brief [overview of the panel pool memo](#). Council discusses the demographic survey results and the staff's continued efforts to diversify the panel pool, with Montoya calling for more outreach before the next group of applicants in January. Baza mentions involving State-Local Partners to help with recruitment.

At 1:53 p.m., Lauren Pizer Mains, on behalf of Senator Ben Allen's office, joins the meeting to thank and congratulate Chair Lindo and Council member Don Harris for their service to the Council and present them with certificates of recognition and appreciation.

At 2:20 p.m., the Chair calls for the vote. The motion passes 11-0.

### **XIV. Voting Item: 2021 Council Meeting Calendar**

At 2:26 p.m., Chair Lindo calls for the motion to conduct the 2021 council meeting calendar dates according to the timeline [displayed on Tab I](#). Galli moves; Gonzáles-Chávez seconds. Meetings are proposed to be scheduled in 2021 in the months of January, May, June, August, September, October, and December.

The motion passes 10-0.

### **XV. Adjournment**

Lindo closes the meeting by acknowledging the [lives of artists and cultural workers recently lost](#):

- Stanley Crouch
- Steve Carter
- Ann Getty
- Sandra Hutchinson
- Toots Hubert
- Diana Riggs
- Ronald Bell
- Galyn Gorgeous
- Ruth Bader Ginsburg

- Helen Reddy
- Kenzō Takada
- Johnny Nash
- Conchata Ferrell
- Rhonda Fleming
- Anthony Chisom
- Doreen Montalvo
- Father Bill Moore
- Viola Smith
- Jerry Jeff Walker
- Marge Champion
- Trini Lopez
- Nadi Qamar
- Sean Connery
- Rance Allen
- Diane di Prima
- Baron Wolman
- Billy Joe Shaver
- Cecilia Chiang
- Alex Trebec
- Christiane Eda-Pierre
- Ida Haendel
- Soumitra Chatterjee
- Doug Superman
- King Von
- Elsa Raven
- Anne Porter
- Miguel Algarín
- Noe Montoya
- Maximo Hernandez
- Frank Godina?
- Rosemary Rasul

At 2:44 p.m., the Chair adjourns the meeting.

# TAB B

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California Arts Council | Public Meeting | 01/26/2021

This document will  
be provided at the  
Council Meeting

# TAB C

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California Arts Council | Public Meeting | 01/26/2021



Strengthening arts, culture,  
and creative expression as the  
tools to cultivate a better  
California for all.

Gavin Newsom, **Governor**  
Anne Bown-Crawford, **Executive Director**  
1300 I Street, Suite 930, Sacramento, CA 95814  
(916) 322-6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

## Director's Report from Anne Bown-Crawford January 26, 2021

As I begin writing this report, I am struck by the fact that our world is, in this moment, filled with deeply impactful words, poetry, song, and speeches of hope, justice, and reconciliation. These words, including those from our youth, speak to meeting the challenges that are swirling all around us, with clear eyes and determination.

At the same time, we at the California Arts Council know full well that we face hard work to live up to the aspirations and hope that have allowed us a bit of space to breathe more freely. We acknowledge that we are all still in the midst of so many crises—a deadly virus, vast inequities, systemic racism, economic disparities, violence and hate. We recognize that while the persistence and fervor with which we tackled the pandemic nearly one year ago still remain, weariness has also set in, and rightfully so. We acknowledge that there are stresses we are all experiencing that are unique, and stresses that we share—personally, with our families, and in community. We commit to strive to meet those challenges together, with grace, empathy and careful listening—and the willingness to do the hard work together.

Below are some highlights of recent agency activities since the Council last met in December:

**Governor's Proposed Budget:** On January 8, 2021, Governor Gavin Newsom submitted his 2021-22 State Budget proposal to the Legislature. The full budget proposal is available online at <http://www.ebudget.ca.gov/>. Below are key items pertaining to the California Arts Council.

### **CAC Local Assistance Budget for Fiscal Year 2021-22**

The Governor's proposed budget maintains \$26 million annual local assistance funding for the Council's grants. This is the first step in the 2021-22 state budget process. The budget is developed by the Legislature from now until the Governor's signature in June, taking effect July 1, 2021.

### **California Creative Corps Pilot Program**

The budget includes an additional \$15 million one-time General Fund allocation to the California Arts Council (\$5 million in 2020-21 and \$10 million in 2021-22), to support a statewide pilot workforce program intended to “fuel positivity, regain public trust, and inspire safe and healthy behavior across California’s diverse populations through a media, outreach, and engagement campaign.” As stated in the budget proposal, this program will require a dollar-for-dollar match to receive funding. It is expected that details for this pilot will be forthcoming, including a timeline and clarity on the Council’s role in program development and fund administration. As proposed in the state budget, this funding is in the CAC’s “local assistance” budget line, meaning the funds would fall under the Council’s grantmaking purview. ***A special Council meeting may need to be called for this item.***

### **Small Business Relief Grants for Small Cultural Institutions**

On January 5, Governor Newsom proposed an immediate action request to the legislature to approve \$575 million more for California's small businesses. The \$575 million Early Action Budget proposal includes \$25 million grants to small cultural institutions, such as museums and art galleries, that have been constrained by the pandemic in their ability to educate the community and remain financially viable. These grants will be administered through the Governor's Office of Business and Economic Development (GO-Biz).

### **2020 Grant Season Recap – COVID-19 Year in Grants (ATTACHMENT)**

Nearly all contracts for last year's grant season have been completed and our grantees are actively working to support communities with the help of state arts funding. As directed by the Council, flexibility has been offered to grantees in order to keep grant funds in local communities. Attached to this report is a recap of our 2020 grant season, describing the process and procedures, field impact, and agency updates that marked this unprecedented year. Reflected in the recap is the tremendous amount of work that has been demonstrated by this agency and Council, and the field. I am deeply grateful for all that has been accomplished.

### **2021 Grant Season**

All of our 2021 grant opportunities are currently accepting applications, with deadlines beginning in February. As determined by the Council, six grant programs are offered this year in the priority areas of general operating support, individual support, and project support. Learn more on our website: <https://arts.ca.gov/grants/grant-programs/>. On December 15, 2020, members of our programs team led a webinar providing an overview of this year's grants, with 1,000 attendees from across the state. A video recording of the webinar can be viewed here, with audio available in English and Spanish: <https://arts.ca.gov/grants/resources/>.

### **CAC Administrators of Color Fellowship**

The School of Arts & Culture at the Mexican Heritage Plaza (SOAC), an administering organization of the California Arts Council, [recently announced](#) the inaugural [cohort of Fellows and Host Organizations](#) for the California Arts Council Administrators of Color Fellowship program. SOAC, with support from the California Arts Council, managed the marketing and outreach of the call for Fellows and Host Organizations applications, facilitated the peer-review panel process, and developed programming. Individual arts administrators and cultural organizations will participate in a nine-month professional development fellowship committed to expanding equity in the arts and community engagement beginning this month.

### **Bagley-Keene Training**

At this meeting, the Council will participate in a training regarding the Bagley-Keene Open Meeting Act. The training will be provided by staff from the California Department of Justice that have been supporting CAC staff through consultations and guidance. It is important for Council to understand this law as a means of self-governing public meetings.

In advance of the training, Council may wish to review the [Handy Guide To Bagley-Keene Open Meeting Act](#), included in your Council book. This document summarizes California law governing all "state" boards and commissions. It generally requires these bodies to publicly notice their meetings, prepare agendas, accept public testimony and conduct their meetings in



public unless specifically authorized to meet in closed session. This pamphlet was written with the individual board member in mind, and is intended to be an easy "how-to" guide to the law.

### **State-Local Partners Town Hall**

On Friday, January 8, leadership staff of the CAC hosted a State-Local Partner Town Hall with more than 45 counties participating. This is part of an ongoing series of staff technical assistance and community building for the State-Local Partnership program, which supports county arts agencies in 54 of 58 California counties. State-Local Partners are currently in the second year of their current two-year grant funding. The Town Hall meeting emphasized the role of the SLPs as more than just grantees of the CAC, but partners that are integral to the CAC's service in all corners of the state.

### **Poetry Out Loud**

The California Poetry Out Loud State Finals will take place virtually on March 11, 2021. We are grateful for our State-Local Partners and the local coordinators who are supporting students and teachers in this modified format. The 2021 National Semifinals will take place on Sunday, May 2nd and the 2021 National Finals will take place on Thursday, May 27th. The National events will be video submission-based competitions and will be streamed on [www.arts.gov](http://www.arts.gov). Updates on the California State Finals will be posted at [www.capoetryoutloud.org](http://www.capoetryoutloud.org).

### **Evaluation Update**

Our overarching external programs evaluation project continues. The consulting team from Scansion and WolfBrown has been working with a Task Force made up of CAC Council members and staff to finalize the full evaluation plan and to set next steps in motion. As you may recall, Track 1 of the work occurred this past summer and pivoted from the initial plan in order to gain data from the field regarding imminent needs in the arts community due to the impacts of the COVID-19 pandemic on our sector.

Track 2 is the Field Scan of "Equity in Arts Funding" in California. The evaluation team has worked with staff to identify and acquire key data sets that will help to paint a picture of arts infrastructure in California, where funding comes from, and where it ends up. Deeper community-based, qualitative engagements will complement and expand upon their findings in the quantitative research.

Track 3, the Business Process Assessment, is also getting underway. The evaluation team will be conducting a series of stakeholder interviews with both staff and community members in the coming months in order to assess the specific inputs and work steps of the grantmaking programs at CAC, how the programs intersect with each other in the larger grant making portfolio, and how communications and decision-making flow within the organization. Efficiency, effectiveness, and equity in funding are the three guiding principles they will assess in CAC's business systems, with a special emphasis on racial equity.

Finally, Track 4, the Portfolio Review and Agency-Level Theory of Change, will be kicking off with a series of Task Force work sessions focused on various agency funding priorities and what role the CAC can most effectively play in each of those areas.

An update to Council will be agendaized for a future meeting.

## **New State Buildings - Public Art Panel**

The work of the public art panel for two new state office buildings in Sacramento continues. Since the last update, the six artists commissioned through the open call have been joined by two additional artists that were selected by a direct commission process. All 8 of these artists are in production of their final artworks.

The project will be launching one final artwork opportunity for the CNRA building, an [open call for digital media artists](#) to create artworks for the 34 foot tall screen in the lobby of the CNRA building. This will be launched during the first quarter of 2021 and will be open to artists working in all forms of digital art, with a potential to commission up to 15 artists.

The project's consultants continue to review the data sets from our initial open calls, with an emphasis on understanding the impact of the outreach as it translated to applications and commissions being awarded to those historically underrepresented in public art commissions. They are also engaged in tracking how the artworks cross various media, and meet the objectives of representation, equity, and diversity set forth by the panel.

## **COVID-19 Field Resources**

The CAC has created a [COVID-19 resource page](#) that includes other Federal, State, and private aid available to organizations and individuals. This is an information hub that we continually update with emergency funding opportunities, emergency preparedness best practices, and webinars featuring arts leaders and artists from the national arts community as we become aware of them. The COVID-19 emergency has highlighted the power of collaboration within the arts ecosystem at every level, this list showcases that network.



## Memorandum

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

**Date:** January 26, 2021

**To:** Council Members

**From:** Anne Bown-Crawford, Executive Director

**Re:** 2020 Grant Season Recap - COVID-19 Year in Grants

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### **Background**

When the first COVID-19 stay-at-home order was issued by Governor Newsom on March 19, 2020, the California Arts Council was in the middle of its biggest grant season in the agency's 45-year history. The Council held its first virtual meeting on April 1, 2020. The devastating impact to the arts sector was immediately apparent, leading the agency and Council to prioritize continuity of services while pivoting as needed to support the field. This document provides context on some of the conditions surrounding the 2020 grant season and the remarkable agility demonstrated in handling a large volume of work by CAC staff, Council, and the field. We are grateful for everyone's dedication and commitment in supporting so many positive outcomes for our field during this challenging time.

### **Context for a Record-Setting Year**

- **Application #s** - Applications for the 2020 grant season closed in November 2019. A total of 2,204 applications were submitted, versus 1,725 the prior year, an overall increase of 28 percent. In fall 2019, staff traveled across the state to offer 13 in-person workshops, as well as expanded outreach via mailings and online marketing.
- **Council Meeting Schedule** - The 2020 grant season concluded with the Council voting on grant awards at two public meetings that straddled the beginning of the pandemic: February 5 and April 1.
- **Grant Investment Totals** - A total of \$29,951,200 via 1,534 grants was awarded to nonprofit organizations and units of government throughout the state. The investment marked a more than a \$5 million increase over the previous fiscal year, and the largest in CAC history.

- **Pilot Programs** - At the start of the pandemic, two significant new opportunities were in process outside of the regular grant cycle.
  - The [Innovations + Intersections](#) pilot grant program was developed to support large-scale projects at the intersection of wellness and technology and the arts. The grant program opened on February 4, 2020. On April 1, 2020, the Council determined that the program should proceed as scheduled, particularly given the unforeseen relevance of a focus on wellness and technology.
  - The [Individual Artist Fellowships](#) pilot program had been initiated by Council and guidelines were scheduled to be approved in spring 2020. On May 8, 2020, the Council determined that the program should be postponed and that the \$1 million allocated funds should be redirected to support rapid relief grants for individual artists. (The initially envisioned program is now open as part of the 2021 grant season.)

### **Measuring the Immediate Impact of COVID-19 on the Arts Sector**

- [CAC Early Impact Survey](#) - On March 12, 2020, the CAC developed and issued a public survey to gather early data on the impacts of the COVID-19 public health emergency on the arts field. Three thousand forty-nine submissions were received prior to the closing of the survey on March 26, 2020. Data showed that 85 percent of individual artists had work canceled. The CAC survey was one of the first data sets statewide and nationally to provide context on the impact of COVID-19. Other surveys shortly followed.
- [National Data](#) - Also in early March, the arts sector was immediately identified by the U.S. Bureau of Economic Analysis among the top five industries experiencing the most direct and immediate economic threats due to the pandemic.

### **Pivoting and Adapting Our Process and Procedures**

- **Guidance for Grantees** - An immediate survey was issued to grantees and grant awardees in March 2020 to record concerns and implications related to grant funding. In response, a [guidance document](#) was distributed, reflecting the Council's desire to keep grant funding in communities and to support organizations and artists disproportionately impacted by COVID-19. Staff fielded a large number of technical assistance inquiries in order to support this process.
- **Remote Panels** - In mid-March 2020, staff was in the midst of processing submitted applications and administering peer-review panels in person in Sacramento. Each week, multiple panel meetings were held using an established review process. Beginning March 17, 2020, panels were moved to a remote process for the first time. All panels remained on schedule. Staff worked

extensively to develop new processes and ways of administering a complex review process in a remote environment, in support of panelists and applicants.

- **Contract Processes** - When the Council met on April 1, 2020, they requested that, in order to support the urgent needs of the field, staff should prioritize getting grant funds out as quickly as possible, including expediting paperwork and administrative work. Staff considered and assessed various ideas to expedite the grant contract process regarding final payments for existing grantees and grant payments for new grantees that had just been awarded. Ultimately, most administrative processes remained the same. However, a significant process change was implemented to eliminate paper mail and hard copy signatures, given the conditions of the pandemic. Digital contracts and e-signatures were implemented for the first time in the agency's history, representing a significant effort by the staff.
- **New COVID Relief Re-Granting Programs** - The Council held an emergency meeting virtually on May 8, 2020, to conduct urgent business surrounding federal Coronavirus Aid, Relief, and Economic Security Act (CARES Act) funding and other means of financial support for arts organizations and artists. Two programs resulted, both of which required the development of new procedures and significant staff administration and promotion.
  - **Distributing CARES Funding to Counties** - Council members voted unanimously to distribute the \$710,400 of State Arts Agency CARES Act funding awarded by the National Endowment for the Arts to the 54 Arts Council's State-Local Partner grantees on an opt-in basis. Grant guidelines, an opt-in process, Decision Support Tool template, and contracting procedures were developed and administered by staff to support re-granting programs that funded arts organizations serving communities of color most disproportionately impacted by COVID-19.
  - **First-Time Rapid Relief for Individual Artists** - The Council also voted to establish a rapid relief grant for funding individual artists who represent socially vulnerable communities most highly impacted by the pandemic, addressing racial inequities. The vote called for the CAC to redirect \$1 million in funds previously approved for a pilot individual artists fellowship grant in order to provide more immediate emergency support. The CAC identified an administering organization to re-grant the funds. This was a new process for the CAC and the first time the Council offered rapid grants to artists in this manner.

### **Implications for Agency & Council**

- **Workplace Impact** - Like many workplaces, the CAC was deeply impacted by COVID-19. In March, staff quickly transitioned to teleworking 99 percent of the

time, disrupting in-person work relationships and reinforcing workplace silos. Several new staff, including managers, were onboarded in the new remote environment. All California state agency staff, including CAC staff, also experienced an approximate 10 percent salary reduction due to the pandemic. Thankfully, the CAC already had in place an existing telework policy and the necessary laptop equipment, though many other IT considerations were required to be implemented and adopted by staff.

- **Strategic Framework** - After a yearlong public process, a new [Strategic Framework](#) and a Decision Support Tool, rooted in racial equity, was adopted in February 2020, one month before the pandemic disrupted its implementation.
- **Remote Council Meetings** - The Council moved to remote video conference meetings for the first time in its history. New technology, public comment processes, and operating procedures were established in record time to support this process. Council members adapted to conducting their business through a virtual environment with a different structure and moderation.
- **Racial Equity Implementation** - The CAC has participated in the Government Alliance on Racial Equity (GARE) since 2018, along with 16 other California state agencies and departments. In that time, the agency has worked diligently to place [racial equity](#) at the center of our work as an ongoing learning journey. In August 2020, the CAC welcomed a full-time Race and Equity Manager to our staff. Under their incredible leadership, the CAC is working to operationalize our racial equity plan, support a human-centered work environment, and shift our organizational culture. This requires deep intention and engagement and a deliberate change in ways of working to support the agency as it becomes truly representative and of/by/for the state of California.
- **Processing Grant Applications** - The realities of the pandemic on the workload of both CAC staff and our grantees have illuminated future process improvements to best support everyone involved. The processing of applications, including screening for eligibility, is a manual procedure administered by staff, recognizing that procedural errors may occur in the application process. For our new 2021 grant cycle, several adjustments have been made to reduce the complexity of processing applications, including reducing the number of documents required at the time of application. Consideration for more process improvements will continue, intending to support ease of application submission and processing.

# TAB D

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California Arts Council | Public Meeting | 01/26/2021



A Handy Guide  
to  
The Bagley-Keene Open Meeting Act 2004

*California Attorney General's Office*



## **INTRODUCTION**

The Bagley-Keene Open Meeting Act (“the Act” or “the Bagley-Keene Act”), set forth in Government Code sections 11120-11132<sup>1</sup>, covers all state boards and commissions. Generally, it requires these bodies to publicly notice their meetings, prepare agendas, accept public testimony and conduct their meetings in public unless specifically authorized by the Act to meet in closed session. Following is a brief summary of the Act’s major provisions. Although we believe that this summary is a helpful road map, it is no substitute for consulting the actual language of the Act and the court cases and administrative opinions that interpret it.

If you wish to obtain additional copies of this pamphlet, they may be ordered or downloaded via the Attorney General’s Home Page, located on the World Wide Web at <http://caag.state.ca.us>. You may also write to the Attorney General’s Office, Public Inquiry Unit, P.O. Box 944255, Sacramento, CA 94244-2550 or call us at (800) 952-5225 (for callers within California), or (916) 322-3360 (for callers outside of California); the TTY/TDD telephone numbers are (800) 952-5548 (for callers within California), or (916) 324-5564 (for callers outside of California).

## **PURPOSE OF THE ACT**

Operating under the requirements of the Act can sometimes be frustrating for both board members and staff. This results from the lack of efficiency built into the Act and the unnatural communication patterns brought about by compliance with its rules.

If efficiency were the top priority, the Legislature would create a department and then permit the department head to make decisions. However, when the Legislature creates a multimember board, it makes a different value judgment. Rather than striving strictly for efficiency, it concludes that there is a higher value to having a group of individuals with a variety of experiences, backgrounds and viewpoints come together to develop a consensus. Consensus is developed through debate, deliberation and give and take. This process can sometimes take a long time and is very different in character than the individual-decision-maker model.

Although some individual decision-makers follow a consensus-building model in the way that they make decisions, they’re not required to do so. When the Legislature creates a multimember body, it is mandating that the government go through this consensus building process.

When the Legislature enacted the Bagley-Keene Act, it imposed still another value judgment on the governmental process. In effect, the Legislature said that when a body sits down to develop its consensus, there needs to be a seat at the table reserved for the public. (§ 11120.) By reserving this place for the public, the Legislature has provided the public with the ability to monitor and participate in the decision-making process. If the body were permitted to meet in secret, the public’s role in the decision-making process would be negated. Therefore, absent a specific reason to keep

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<sup>1</sup>All statutory references are to the Government Code.

the public out of the meeting, the public should be allowed to monitor and participate in the decision-making process.

If one accepts the philosophy behind the creation of a multimember body and the reservation of a seat at the table for the public, many of the particular rules that exist in the Bagley-Keene Act become much easier to accept and understand. Simply put, some efficiency is sacrificed for the benefits of greater public participation in government.

### **BODIES COVERED BY THE ACT: General Rule**

The general rule for determining whether a body is covered by the Act involves a two part test (§ 11121(a)):

First, the Act covers multimember bodies. A multimember body is two or more people. Examples of multimember bodies are: state boards, commissions, committees, panels, and councils. Second, the body must be created by statute or required by law to conduct official meetings. If a body is created by statute, it is covered by the Act regardless of whether it is decision-making or advisory.

#### ■ **Advisory Bodies**

The Act governs two types of advisory bodies: (1) those advisory bodies created by the Legislature and (2) those advisory bodies having three or more members that are created by formal action of another body. (§11121(c).) If an advisory body created by formal action of another body has only two members, it is not covered by the Bagley-Keene Act. Accordingly, that body can do its business without worrying about the notice and open meeting requirements of the Act. However, if it consists of three people, then it would qualify as an advisory committee subject to the requirements of the Act.

When a body authorizes or directs an individual to create a new body, that body is deemed to have been created by formal action of the parent body even if the individual makes all decisions regarding composition of the committee. The same result would apply where the individual states an intention to create an advisory body but seeks approval or ratification of that decision by the body.

Finally, the body will probably be deemed to have acted by formal action whenever the chair of the body, acting in his or her official capacity, creates an advisory committee. Ultimately, unless the advisory committee is created by staff or an individual board member, independent of the body's authorization or desires, it probably should be viewed as having been created by formal action of the body.

■ **Delegated Body**

The critical issue for this type of body is whether the committee exercises some power that has been delegated to it by another body. If the body has been delegated the power to act, it is a delegated committee. (§ 11121(b).) A classic example is the executive committee that is given authority to act on behalf of the entire body between meetings. Such executive committees are delegated committees and are covered by the requirements of the Act.

There is no specific size requirement for the delegated body. However, to be a body, it still must be comprised of multiple members. Thus, a single individual is not a delegated body.

■ **Commissions Created by the Governor**

The Act specifically covers commissions created by executive order. (§ 11121(a).) That leaves open two potential issues for resolution with respect to this type of body. First, what's an executive order as opposed to other exercises of power by the Governor? Second, when is a body a "commission" within the meaning of this provision? There is neither case law nor an Attorney General opinion addressing either of these issues in this context.

■ **Body Determined by Membership**

The next kind of body is determined by who serves on it. Under this provision, a body becomes a state body when a member of a state body, in his or her official capacity, serves as a representative on another body, either public or private, which is funded in whole or in part by the representative's state body. (§ 11121(d).) It does not come up often, but the Act should be consulted whenever a member of one body sits as a representative on another body.

In summary, the foregoing are the general types of bodies that are defined as state bodies under the Bagley-Keene Act. As will be discussed below, these bodies are subject to the notice and open meeting requirements of the Act.

**MEMBERS-TO-BE**

The open meeting provisions of the Act basically apply to new members at the time of their election or appointment, even if they have not yet started to serve. (§ 11121.95.) The purpose of this provision is to prevent newly appointed members from meeting secretly among themselves or with holdover members of a body in sufficient numbers so as to constitute a quorum. The Act also requires bodies to provide their new members with a copy of the Act. (§ 11121.9.) We recommend that this Handy Guide be used to satisfy that requirement.

## **WHAT IS A MEETING?**

The issue of what constitutes a meeting is one of the more troublesome and controversial issues under the Act. A meeting occurs when a quorum of a body convenes, either serially or all together, in one place, to address issues under the body's jurisdiction. (§ 11122.5.) Obviously, a meeting would include a gathering where members were debating issues or voting on them. But a meeting also includes situations in which the body is merely receiving information. To the extent that a body receives information under circumstances where the public is deprived of the opportunity to monitor the information provided, and either agree with it or challenge it, the open-meeting process is deficient.

Typically, issues concerning the definition of a meeting arise in the context of informal gatherings such as study sessions or pre-meeting get-togethers. The study session historically arises from the body's desire to study a subject prior to its placement on the body's agenda. However, if a quorum is involved, the study session should be treated as a meeting under the Act. With respect to pre-meeting briefings, this office opined that staff briefings of the city council a half hour before the noticed city council meeting to discuss the items that would appear on the council's meeting agenda were themselves meetings subject to open meeting laws.<sup>2</sup> To the extent that a briefing is desirable, this office recommends that the executive officer prepare a briefing paper which would then be available to the members of the body, as well as, to the public.

### ■ **Serial Meetings**

The Act expressly prohibits the use of direct communication, personal intermediaries, or technological devices that are employed by a majority of the members of the state body to develop a collective concurrence as to action to be taken on an item by the members of the state body outside of an open meeting. (§ 11122.5(b).) Typically, a serial meeting is a series of communications, each of which involves less than a quorum of the legislative body, but which taken as a whole involves a majority of the body's members. For example, a chain of communications involving contact from member A to member B who then communicates with member C would constitute a serial meeting in the case of a five-person body. Similarly, when a person acts as the hub of a wheel (member A) and communicates individually with the various spokes (members B and C), a serial meeting has occurred. In addition, a serial meeting occurs when intermediaries for board members have a meeting to discuss issues. For example, when a representative of member A meets with representatives of members B and C to discuss an agenda item, the members have conducted a serial meeting through their representatives acting as intermediaries.

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<sup>2</sup>42 Ops.Cal.Atty.Gen. 61 (1963); see also 32 Ops.Cal.Atty.Gen. 240 (1958).

In the *Stockton Newspapers* case, the court concluded that a series of individual telephone calls between the agency attorney and the members of the body constituted a meeting.<sup>3</sup> In that case, the attorney individually polled the members of the body for their approval on a real estate transaction. The court concluded that even though the meeting was conducted in a serial fashion, it nevertheless was a meeting for the purposes of the Act.

An executive officer may receive spontaneous input from board members on the agenda or on any other topic. But problems arise if there are systematic communications through which a quorum of the body acquires information or engages in debate, discussion, lobbying, or any other aspect of the deliberative process, either among themselves or between board members and the staff.

Although there are no cases directly on point, if an executive officer receives the same question on substantive matters addressed in an upcoming agenda from a quorum of the body, this office recommends that a memorandum addressing these issues be provided to the body and the public so they will receive the same information.

This office has opined that under the Brown Act (the counterpart to the Bagley-Keene Act which is applicable to local government bodies) that a majority of the board members of a local public agency may not e-mail each other to discuss current topics related to the body's jurisdiction even if the e-mails are also sent to the secretary and chairperson of the agency, posted on the agency's Internet website, and made available in printed form at the next public meeting of the board.<sup>4</sup>

The prohibition applies only to communications employed by a quorum to develop a collective concurrence concerning action to be taken by the body. Conversations that advance or clarify a member's understanding of an issue, or facilitate an agreement or compromise among members, or advance the ultimate resolution of an issue, are all examples of communications that contribute to the development of a concurrence as to action to be taken by the body. Accordingly, with respect to items that have been placed on an agenda or that are likely to be placed upon an agenda, members of state bodies should avoid serial communications of a substantive nature that involve a quorum of the body.

In conclusion, serial meeting issues will arise most commonly in connection with rotating staff briefings, telephone calls or e-mail communications among a quorum of board members. In these situations, part of the deliberative process by which information is received and processed, mulled over and discussed, is occurring without participation of the public.

Just remember, serial-meeting provisions basically mean that what the body can not do as a group it can not do through serial communications by a quorum of its members.

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<sup>3</sup>*Stockton Newspapers, Inc. v. Redevelopment Agency* (1985) 171 Cal.App.3d 95, 105. See also, 65 Ops.Cal.Atty.Gen. 63, 66 (1982); 63 Ops.Cal.Atty.Gen. 820, 828-829 (1980).

<sup>4</sup> Cal.Atty.Gen., Indexed Letter, No. IL 00-906 (February 20, 2001).

### ■ Contacts by the Public

One of the more difficult areas has to do with the rights of the public to contact individual members. For example, a communication from a member of the public to discuss an issue does not violate the Act. (§ 11122.5(c)(1).) The difficulty arises when the individual contacts a quorum of the body.

So long as the body does not solicit or orchestrate such contacts, they would not constitute a violation of the Bagley-Keene Act. Whether its good policy for a body to allow these individual contacts to occur is a different issue.

### ■ Social Gatherings

The Act exempts purely social situations from its coverage. (§ 11122.5(c)(5).) However, this construction is based on the premise that matters under the body's jurisdiction will not be discussed or considered at the social occasion. It may be useful to remind board members to avoid "shop talk" at the social event. Typically, this is difficult because service on the body is their common bond.

### ■ Conferences and Retreats

Conferences are exempt from the Act's coverage so long as they are open to the public and involve subject matter of general interest to persons or bodies in a given field. (§ 11122.5(c)(2).) While in attendance at a conference, members of a body should avoid private discussions with other members of their body about subjects that may be on an upcoming agenda. However, if the retreat or conference is designed to focus on the laws or issues of a particular body it would not be exempt under the Act.

### ■ Teleconference Meetings

The Act provides for audio or audio and visual teleconference meetings for the benefit of the public and the body. (§ 11123.) When a teleconference meeting is held, each site from which a member of the body participates must be accessible to the public. [Hence, a member cannot participate from his or her car, using a car phone or from his or her home, unless the home is open to the public for the duration of the meeting.] All proceedings must be audible and votes must be taken by rollcall. All other provisions of the Act also apply to teleconference meetings. For these reasons, we recommend that a properly equipped and accessible public building be utilized for teleconference meetings. This section does not prevent the body from providing additional locations from which the public may observe the proceedings or address the state body by electronic means.

## **NOTICE AND AGENDA REQUIREMENTS**

The notice and agenda provisions require bodies to send the notice of its meetings to persons who have requested it. (§ 11125(a).) In addition, at least ten days prior to the meeting, bodies must

prepare an agenda of all items to be discussed or acted upon at the meeting. (§ 11125(b).) In practice, this usually translates to boards and commissions sending out the notice and agenda to all persons on their mailing lists. The notice needs to state the time and the place of the meeting and give the name, phone number and address of a contact person who can answer questions about the meeting and the agenda. (§ 11125(a).) The agenda needs to contain a brief description of each item to be transacted or discussed at the meeting, which as a general rule need not exceed 20 words in length. (§ 11125(b).)

The agenda items should be drafted to provide interested lay persons with enough information to allow them to decide whether to attend the meeting or to participate in that particular agenda item. Bodies should not label topics as “discussion” or “action” items unless they intend to be bound by such descriptions. Bodies should not schedule items for consideration at particular times, unless they assure that the items will not be considered prior to the appointed time.

The notice and agenda requirements apply to both open and closed meetings. There is a tendency to think that agendas need not be prepared for closed session items because the public cannot attend. But the public’s ability to monitor closed sessions directly depends upon the agenda requirement which tells the public what is going to be discussed.

### **REGULAR MEETINGS**

The Act, itself, does not directly define the term “regular meeting.” Nevertheless, there are several references in the Act concerning regular meetings. By inference and interpretation, the regular meeting is a meeting of the body conducted under normal or ordinary circumstances. A regular meeting requires a 10-day notice. This simply means that at least 10 days prior to the meeting, notice of the meeting must be given along with an agenda that sufficiently describes the items of business to be transacted or discussed. (§§ 11125(a), 11125(b).) The notice for a meeting must also be posted on the Internet, and the web site address must be included on the written agenda. In addition, upon request by any person with a disability, the notice must be made available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the applicable federal rules and regulations. The notice must contain information regarding the manner in which and the deadline by which a request for any disability-related modification or accommodation, including auxiliary aids or services, may be made by a person requiring these aids or services in order to participate in the meeting.

In two special situations, items may be added to the agenda within the 10-day notice period, provided that they are added and notice is given no later than 48 hours prior to the meeting. (§ 11125.) The first such situation is where the body concludes that the topic it wishes to add would qualify for an emergency meeting as defined in the Act. (§ 11125.3(a)(1).) The second situation is where there is a need for immediate action and the need for action came to the attention of the body after the agenda was mailed in accordance with the 10-day notice requirement. (§ 11125.3(a)(2).) This second situation requires a two-thirds vote or a unanimous vote if two-thirds of the members are not present.

Changes made to the agenda under this section must be delivered to the members of the body and to national wires services at least 48 hours before the meeting and must be posted on the Internet as soon as practicable.

### **SPECIAL MEETINGS**

A few years ago, special meetings were added to the Act to provide relief to agencies that, due to the occurrence of unforeseen events, had a need to meet on short notice and were hamstrung by the Act's 10-day notice requirement. (§ 11125.4.) The special meeting requires that notice be provided at least 48 hours before the meeting to the members of the body and all national wire services, along with posting on the Internet.

The purposes for which a body can call a special meeting are quite limited. Examples include pending litigation, legislation, licencing matters and certain personnel actions. At the commencement of the special meeting, the body is required to make a finding that the 10-day notice requirement would impose a substantial hardship on the body or that immediate action is required to protect the public interest and must provide a factual basis for the finding. The finding must be adopted by two-thirds vote and must contain articulable facts that support it. If all of these requirements are not followed, then the body can not convene the special meeting and the meeting must be adjourned.

### **EMERGENCY MEETINGS**

The Act provides for emergency meetings in rare instances when there exists a crippling disaster or a work stoppage that would severely impair public health and safety. (§ 11125.5.) An emergency meeting requires a one-hour notice to the media and must be held in open session. The Act also sets forth a variety of other technical procedural requirements that must be satisfied.

### **PUBLIC PARTICIPATION**

Since one of the purposes of the Act is to protect and serve the interests of the general public to monitor and participate in meetings of state bodies, bodies covered by the Act are prohibited from imposing any conditions on attendance at a meeting. (§ 11124.) For example, while the Act does not prohibit use of a sign-in sheet, notice must be clearly given that signing-in is voluntary and not a pre-requisite to either attending the meeting or speaking at the meeting. On the other hand, security measures that require identification in order to gain admittance to a government building are permitted so long as security personnel do not share the information with the body.

In addition, members of the public are entitled to record and to broadcast (audio and/or video) the meetings, unless to do so would constitute a persistent disruption. (§ 11124.1.)



To ensure public participation, the Legislature expressly afforded an opportunity to the public to speak or otherwise participate at meetings, either before or during the consideration of each agenda item. (§11125.7.) The Legislature also provided that at any meeting the body can elect to consider comments from the public on any matter under the body's jurisdiction. And while the body cannot act on any matter not included on the agenda, it can schedule issues raised by the public for consideration at future meetings. Public comment protected by the Act includes criticism of the programs, policies and officials of the state body.

### **ACCESS TO RECORDS**

Under the Act, the public is entitled to have access to the records of the body. (§ 11125.1.) In general, a record includes any form of writing. When materials are provided to a majority of the body either before or during the meeting, they must also be made available to the public without delay, unless the confidentiality of such materials is otherwise protected. Any records provided to the public, must be available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the applicable federal rules and regulations, upon request by a person with a disability.

Notwithstanding the foregoing, the Act makes Government Code section 6254, the most comprehensive exemption under the California Public Records Act, applicable to records provided to the body. That is, if the record that is being provided to the board members is a record that is otherwise exempt from disclosure under section 6254 of the Government Code, then the record need not be disclosed to members of the public. (§ 11125.1(a).) However, the public interest balancing test, set forth in Government Code section 6255, is expressly made inapplicable to records provided to members of the body.

If an agency has received a request for records, the Public Records Act allows the agency to charge for their duplication. (§ 11125.1(c).) Please be aware that the Public Records Act limits the amount that can be charged to the direct cost of duplication. This has been interpreted to mean a pro-rata share of the equipment cost and probably a pro-rata share of the employee cost in order to make the copies. It does not include anything other than the mere reproduction of the records. (See, § 6253.9 for special rules concerning computer records.) Accordingly, an agency may not recover for the costs of retrieving or redacting a record.

### **ACCESSABILITY OF MEETING LOCATIONS**

The Act requires that the place and manner of the meeting be nondiscriminatory. (§ 11131.) As such, the body cannot discriminate on the basis of race, religion, national origin, etc. The meeting site must also be accessible to the disabled. Furthermore, the agency may not charge a fee for attendance at a meeting governed by the Act.

## **CLOSED SESSIONS**

Although, as a general rule, all items placed on an agenda must be addressed in open session, the Legislature has allowed closed sessions in very limited circumstances, which will be discussed in detail below. Closed sessions may be held legally only if the body complies with certain procedural requirements. (§ 11126.3)

As part of the required general procedures, the closed session must be listed on the meeting agenda and properly noticed. (§ 11125(b).) Prior to convening into closed session, the body must publically announce those issues that will be considered in closed session. (§ 11126.3.) This can be done by a reference to the item as properly listed on the agenda. In addition, the agenda should cite the statutory authority or provision of the Act which authorizes the particular closed session. (§11125(b).) After the closed session has been completed, the body is required to reconvene in public. (§ 11126.3(f).) However, the body is required to make a report only where the body makes a decision to hire or fire an individual. (§ 11125.2.) Bodies under the Bagley-Keene Act are required to keep minutes of their closed sessions. (§ 11126.1.) Under the Act, these minutes are confidential, and are disclosable only to the board itself or to a reviewing court.

Courts have narrowly construed the Act's closed-session exceptions. For example, voting by secret ballot at an open-meeting is considered to be an improper closed session. Furthermore, closed sessions may be improperly convened if they are attended by persons other than those directly involved in the closed session as part of their official duties.

### ■ **Personnel Exception**

The personnel exception generally applies only to employees. (§ 11126(a) and (b).) However, a body's appointment pursuant to subdivision (e) of Section 4 of Article VII of the California Constitution (usually the body's executive director) has been designated an employee for purposes of the personnel exception. On the other hand, under the Act, members of the body are not to be considered employees, and there exists no personnel exception or other closed session vehicle for board members to deal with issues that may arise between them. Board elections, team building exercises, and efforts to address personality problems that may arise between members of the board, cannot be handled in closed session.

Only certain categories of subject matter may be considered at a closed session authorized under the personnel exception. (§ 11126(a)(1).) The purpose of the personnel exception is to protect the privacy of the employee, and to allow the board members to speak candidly. It can be used to consider appointments, employment, evaluation of performance, discipline or dismissal, as well as to hear charges or complaints about an employee's actions. Although the personnel exception is appropriate for discussion of an employee's competence or qualifications for appointment or employment, we do not think that discussion of employee compensation may be conducted in closed

session in light of an appellate court decision interpreting a similar exception in the Brown Act, (the counterpart to the Bagley-Keene Act which is applicable to local government bodies).<sup>5</sup>

The Act requires compliance with specific procedures when the body addresses a complaint leveled against an employee by a third person or initiates a disciplinary action against an employee. Under either circumstance, the Act requires 24-hour written notice to the employee. (§ 11126(a)(2).) Failure to provide such notice voids any action taken in closed session.

Upon receiving notice, the employee has the right to insist that the matter be heard in public session. (§ 11126(a)(2).) However, the opposite is not true. Under the Act, an employee has no right to have the matter heard in closed session. If the body decides to hold an open session, the Bagley-Keene Act does not provide any other option for the employee. Considerations, such as the employee's right to privacy, are not addressed under the Bagley-Keene Act.

If an employee asserts his or her right to have the personnel matter addressed in open session, the body must present the issues and information/evidence concerning the employee's performance or conduct in the open session. However, the body is still entitled to conduct its deliberations in closed session. (§ 11126(a)(4).)

■ **Pending Litigation Exception**

The purpose of the pending litigation exception is to permit the agency to confer with its attorney in circumstances where, if that conversation were to occur in open session, it would prejudice the position of the agency in the litigation. (§ 11126(e)(1).) The term "litigation" refers to an adjudicatory proceeding that is held in either a judicial or an administrative forum. (§11126(e)(2)(c)(iii).) For purposes of the Act, litigation is "pending" in three basic situations. (§11126(e)(2).) First, where the agency is a party to existing litigation. Secondly, where under existing facts and circumstances, the agency has substantial exposure to litigation. And thirdly, where the body is meeting for the purpose of determining whether to initiate litigation. All of these situations constitute pending litigation under the exception.

For purposes of the Bagley-Keene Act, the pending litigation exception constitutes the exclusive expression of the attorney-client privilege. (§ 11126(e)(2).) In general, this means that independent statutes and case law that deal with attorney-client privilege issues do not apply to interpretations of the pending litigation provision of the Bagley-Keene Act. Accordingly, the specific language of the Act must be consulted to determine what is authorized for discussion in closed session.

Because the purpose of the closed session exception is to confer with legal counsel, the attorney must be present during the entire closed session devoted to the pending litigation. The Act's pending litigation exception covers both the receipt of advice from counsel and the making of

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<sup>5</sup>*San Diego Union v. City Council* (1983) 146 Cal.App.3d 947.

litigation decisions (e.g., whether to file an action, and if so, what approach should be taken, whether settlement should be considered, and if so, what the settlement terms should be.

What happens in a situation where a body desires legal advice from counsel, but the Act's pending litigation exception does not apply? In such a case, legal counsel can either (1) provide the legal advice orally and discuss it in open session; or (2) deliver a one-way legal advice memorandum to the board members. The memorandum would constitute a record containing an attorney-client privileged communication and would be protected from disclosure under section 6254(k) of the Public Records Act. (11125.1(a).) However, when the board members receive that memorandum, they may discuss it only in open session, unless there is a specific exception that applies which allows them to consider it in closed session.<sup>6</sup>

■ **Deliberations Exception**

The purpose of the deliberations exception is to permit a body to deliberate on decisions in a proceeding under the Administrative Procedures Act, or under similar provisions of law, in closed session. (§ 11126(c)(3).)

■ **Real Property Exception**

Under the Act, the real-property exception provides that the body can, in closed session, advise its negotiator in situations involving real estate transactions and in negotiations regarding price and terms of payment. (§ 11126(c)(7).) However, before meeting in closed session, the body must identify the specific parcel in question and the party with whom it is negotiating. Again, the Act requires that the body properly notice its intent to hold a closed session and to cite the applicable authority enabling it to do so.

■ **Security Exception**

A state body may, upon a two-thirds vote of those present, conduct a closed session to consider matters posing a potential threat of criminal or terrorist activity against the personnel, property, buildings, facilities, or equipment, including electronic data, owned, leased, or controlled by the state body, where disclosure of these considerations could adversely affect their safety or security. (11126(c)(18).) After such a closed session, the state body must reconvene in open session prior to adjournment and report that a closed session was held along with a description of the general nature of the matters considered, and whether any action was taken in closed session.

Whenever a state body utilizes this closed session exception, it must also provide specific written notice to the Legislative Analyst who must retain this information for at least four years. (11126(c)(18)(D).) This closed session exception will sunset in 2006. (11126(h).)

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<sup>6</sup>*Roberts v. City of Palmdale* (1993) 5 Cal.4th 363, 381.

## **REMEDIES FOR VIOLATIONS**

The Act provides for remedies and penalties in situations where violations have allegedly occurred. Depending on the particular circumstances, the decision of the body may be overturned (§ 11130.3), violations may be stopped or prevented (§ 11130), costs and fees may be awarded (§11130.5), and in certain situations, there may be criminal misdemeanor penalties imposed as well. (§ 11130.7.)

Within 90 days of a decision or action of the body, any interested person may file suit alleging a violation of the Act and seeking to overturn the decision or action. Among other things, such suit may allege an unauthorized closed session or an improperly noticed meeting. Although the body is permitted to cure and correct a violation so as to avoid having its decision overturned, this can be much like trying to put toothpaste back in the tube. If possible, the body should try to return to a point prior to when the violation occurred and then proceed properly. For example, if the violation involves improper notice, we recommend that the body invalidate its decision, provide proper notice, and start the process over. To the extent that information has been received, statements made, or discussions have taken place, we recommend that the body include all of this on the record to ensure that everyone is aware of these events and has had an opportunity to respond.

In certain situations where a body has violated the Act, the decision can not be set aside or overturned; namely, where the action taken concerns the issuance of bonds, the entering into contracts where there has been detrimental reliance, the collection of taxes, and, in situations where there has been substantial compliance with the requirements of the Act. (11130.3(b).)

Another remedy in dealing with a violation of the Act involves filing a lawsuit to stop or prevent future violations of the Act. (§ 11130.) In general, these legal actions are filed as injunctions, writs of mandates, or suits for declaratory relief. The Legislature has also authorized the Attorney General, the District Attorney or any other interested person to use these remedies to seek judicial redress for past violations of the Act.

A prevailing plaintiff may recover the costs of suit and attorney's fees from the body (not individual members). (§ 11130.5.) On the other hand, if the body prevails, it may recover attorney's fees and costs only if the plaintiff's suit was clearly frivolous and totally without merit.

The Act provides for misdemeanor penalties against individual members of the body if the member attends a meeting in violation of the Act with the intent to deprive the public of information to which he or she knows, or has reason to know, the public is entitled to receive. (§ 11130.7.)

**THE BAGLEY-KEENE OPEN MEETING ACT**

**Government Code Sections 11120-11132**  
**(January 2004)**

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# THE BAGLEY-KEENE OPEN MEETING ACT

## Government Code Sections 11120-11132

### § 11120. Policy statement; requirement for open meetings

11120. It is the public policy of this state that public agencies exist to aid in the conduct of the people's business and the proceedings of public agencies be conducted openly so that the public may remain informed.

In enacting this article the Legislature finds and declares that it is the intent of the law that actions of state agencies be taken openly and that their deliberation be conducted openly.

The people of this state do not yield their sovereignty to the agencies which serve them. The people, in delegating authority, do not give their public servants the right to decide what is good for the people to know and what is not good for them to know. The people insist on remaining informed so that they may retain control over the instruments they have created.

This article shall be known and may be cited as the Bagley-Keene Open Meeting Act.

### § 11121. State body

11121. As used in this article, "state body" means each of the following:

(a) Every state board, or commission, or similar multimember body of the state that is created by statute or required by law to conduct official meetings and every commission created by executive order.

(b) A board, commission, committee, or similar multimember body that exercises any authority of a state body delegated to it by that state body.

(c) An advisory board, advisory commission, advisory committee, advisory subcommittee, or similar multimember advisory body of a state body, if created by formal action of the state body or of any member of the state body, and if the advisory body so created consists of three or more persons.

(d) A board, commission, committee, or similar multimember body on which a member of a body that is a state body pursuant to this section serves in his or her official capacity as a representative of that state body and that is supported, in whole or in part, by funds provided by the state body, whether the multimember body is organized and operated by the state body or by a private corporation.



**§ 11121.1. State body; exceptions**

11121.1. As used in this article, “state body” does not include any of the following:

(a) State agencies provided for in Article VI of the California Constitution.

(b) Districts or other local agencies whose meetings are required to be open to the public pursuant to the Ralph M. Brown Act (Chapter 9 (commencing with Section 54950) of Part 1 of Division 2 of Title 5).

(c) State agencies provided for in Article IV of the California Constitution whose meetings are required to be open to the public pursuant to the Grunsky-Burton Open Meeting Act (Article 2.2 (commencing with Section 9027) of Chapter 1.5 of Part 1 of Division 2 of Title 2).

(d) State agencies when they are conducting proceedings pursuant to Section 3596.

(e) State agencies provided for in Section 109260 of the Health and Safety Code, except as provided in Section 109390 of the Health and Safety Code.

(f) State agencies provided for in Section 11770.5 of the Insurance Code.

(g) The Credit Union Advisory Committee established pursuant to Section 14380 of the Financial Code.

**§ 11121.9. Requirement to provide law to members**

11121.9. Each state body shall provide a copy of this article to each member of the state body upon his or her appointment to membership or assumption of office.

**§ 11121.95. Application to persons who have not assumed office**

11121.95. Any person appointed or elected to serve as a member of a state body who has not yet assumed the duties of office shall conform his or her conduct to the requirements of this article and shall be treated for purposes of this article as if he or she has already assumed office.

**§ 11122. Action taken; defined**

11122. As used in this article “action taken” means a collective decision made by the members of a state body, a collective commitment or promise by the members of the state body to make a positive or negative decision or an actual vote by the members of a state body when sitting as a body or entity upon a motion, proposal, resolution, order or similar action.

## **§ 11122.5. Meeting defined; exceptions**

11122.5. (a) As used in this article, “meeting” includes any congregation of a majority of the members of a state body at the same time and place to hear, discuss, or deliberate upon any item that is within the subject matter jurisdiction of the state body to which it pertains.

(b) Except as authorized pursuant to Section 11123, any use of direct communication, personal intermediaries, or technological devices that is employed by a majority of the members of the state body to develop a collective concurrence as to action to be taken on an item by the members of the state body is prohibited.

(c) The prohibitions of this article do not apply to any of the following:

(1) Individual contacts or conversations between a member of a state body and any other person.

(2) The attendance of a majority of the members of a state body at a conference or similar gathering open to the public that involves a discussion of issues of general interest to the public or to public agencies of the type represented by the state body, provided that a majority of the members do not discuss among themselves, other than as part of the scheduled program, business of a specified nature that is within the subject matter jurisdiction of the state body. This paragraph is not intended to allow members of the public free admission to a conference or similar gathering at which the organizers have required other participants or registrants to pay fees or charges as a condition of attendance.

(3) The attendance of a majority of the members of a state body at an open and publicized meeting organized to address a topic of state concern by a person or organization other than the state body, provided that a majority of the members do not discuss among themselves, other than as part of the scheduled program, business of a specific nature that is within the subject matter jurisdiction of the state body.

(4) The attendance of a majority of the members of a state body at an open and noticed meeting of another state body or of a legislative body of a local agency as defined by Section 54951, provided that a majority of the members do not discuss among themselves, other than as part of the scheduled meeting, business of a specific nature that is within the subject matter jurisdiction of the other state body.

(5) The attendance of a majority of the members of a state body at a purely social or ceremonial occasion, provided that a majority of the members do not discuss among themselves business of a specific nature that is within the subject matter jurisdiction of the state body.

(6) The attendance of a majority of the members of a state body at an open and noticed meeting of a standing committee of that body, provided that the members of the state body who are not members of the standing committee attend only as observers.

**§ 11123. Requirement for open meetings; teleconference meetings**

11123. (a) All meetings of a state body shall be open and public and all persons shall be permitted to attend any meeting of a state body except as otherwise provided in this article.

(b) (1) This article does not prohibit a state body from holding an open or closed meeting by teleconference for the benefit of the public and state body. The meeting or proceeding held by teleconference shall otherwise comply with all applicable requirements or laws relating to a specific type of meeting or proceeding, including the following:

(A) The teleconferencing meeting shall comply with all requirements of this article applicable to other meetings.

(B) The portion of the teleconferenced meeting that is required to be open to the public shall be audible to the public at the location specified in the notice of the meeting.

(C) If the state body elects to conduct a meeting or proceeding by teleconference, it shall post agendas at all teleconference locations and conduct teleconference meetings in a manner that protects the rights of any party or member of the public appearing before the state body. Each teleconference location shall be identified in the notice and agenda of the meeting or proceeding, and each teleconference location shall be accessible to the public. The agenda shall provide an opportunity for members of the public to address the state body directly pursuant to Section 11125.7 at each teleconference location.

(D) All votes taken during a teleconferenced meeting shall be by rollcall.

(E) The portion of the teleconferenced meeting that is closed to the public may not include the consideration of any agenda item being heard pursuant to Section 11125.5.

(F) At least one member of the state body shall be physically present at the location specified in the notice of the meeting.

(2) For the purposes of this subdivision, “teleconference” means a meeting of a state body, the members of which are at different locations, connected by electronic means, through either audio or both audio and video. This section does not prohibit a state body from providing members of the public with additional locations in which the public may observe or address the state body by electronic means, through either audio or both audio and video.

### **§ 11123.1. Compliance with the ADA**

11123.1. All meetings of a state body that are open and public shall meet the protections and prohibitions contained in Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof.

### **§ 11124. No conditions for attending meetings**

11124. No person shall be required, as a condition to attendance at a meeting of a state body, to register his or her name, to provide other information, to complete a questionnaire, or otherwise to fulfill any condition precedent to his or her attendance. If an attendance list, register, questionnaire, or other similar document is posted at or near the entrance to the room where the meeting is to be held, or is circulated to persons present during the meeting, it shall state clearly that the signing, registering, or completion of the document is voluntary, and that all persons may attend the meeting regardless of whether a person signs, registers, or completes the document.

#### **§ 11124.1. Right to record meetings**

11124.1. (a) Any person attending an open and public meeting of the state body shall have the right to record the proceedings with an audio or video tape recorder or a still or motion picture camera in the absence of a reasonable finding by the state body that the recording cannot continue without noise, illumination, or obstruction of view that constitutes, or would constitute, a persistent disruption of the proceedings.

(b) Any tape or film record of an open and public meeting made for whatever purpose by or at the direction of the state body shall be subject to inspection pursuant to the California Public Records Act (Chapter 3.5 (commencing with Section 6250) of Division 7 of Title 1), but may be erased or destroyed 30 days after the taping or recording. Any inspection of an audio or video tape recording shall be provided without charge on an audio or video tape player made available by the state body.

(c) No state body shall prohibit or otherwise restrict the broadcast of its open and public meetings in the absence of a reasonable finding that the broadcast cannot be accomplished without noise, illumination, or obstruction of view that would constitute a persistent disruption of the proceedings.

### **§ 11125. Required notice**

11125. (a) The state body shall provide notice of its meeting to any person who requests that notice in writing. Notice shall be given and also made available on the Internet at least 10 days in advance of the meeting, and shall include the name, address, and telephone number of any person who can provide further information prior to the meeting, but need not include a list of witnesses expected to appear at the meeting. The written notice shall additionally include the address of the Internet site where notices required by this article are made available.

(b) The notice of a meeting of a body that is a state body shall include a specific agenda for the meeting, containing a brief description of the items of business to be transacted or discussed in either open or closed session. A brief general description of an item generally need not exceed 20 words. A description of an item to be transacted or discussed in closed session shall include a citation of the specific statutory authority under which a closed session is being held. No item shall be added to the agenda subsequent to the provision of this notice, unless otherwise permitted by this article.

(c) Notice of a meeting of a state body that complies with this section shall also constitute notice of a meeting of an advisory body of that state body, provided that the business to be discussed by the advisory body is covered by the notice of the meeting of the state body, provided that the specific time and place of the advisory body's meeting is announced during the open and public state body's meeting, and provided that the advisory body's meeting is conducted within a reasonable time of, and nearby, the meeting of the state body.

(d) A person may request, and shall be provided, notice pursuant to subdivision (a) for all meetings of a state body or for a specific meeting or meetings. In addition, at the state body's discretion, a person may request, and may be provided, notice of only those meetings of a state body at which a particular subject or subjects specified in the request will be discussed.

(e) A request for notice of more than one meeting of a state body shall be subject to the provisions of Section 14911.

(f) The notice shall be made available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof, upon request by any person with a disability. The notice shall include information regarding how, to whom, and by when a request for any disability-related modification or accommodation, including auxiliary aids or services may be made by a person with a disability who requires these aids or services in order to participate in the public meeting.

#### **§ 11125.1. Agenda; writings provided to body; public records**

11125.1. (a) Notwithstanding Section 6255 or any other provisions of law, agendas of public meetings and other writings, when distributed to all, or a majority of all, of the members of a state body by any person in connection with a matter subject to discussion or consideration at a public meeting of the body, are disclosable public records under the California Public Records Act (Chapter 3.5 (commencing with Section 6250) of Division 7 of Title 1), and shall be made available upon request without delay. However, this section shall not include any writing exempt from public disclosure under Section 6253.5, 6254, or 6254.7 of this code, or Section 489.1 or 583 of the Public Utilities Code.

(b) Writings that are public records under subdivision (a) and that are distributed to members of the state body prior to or during a meeting, pertaining to any item to be considered during the

meeting, shall be made available for public inspection at the meeting if prepared by the state body or a member of the state body, or after the meeting if prepared by some other person. These writings shall be made available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof, upon request by a person with a disability.

(c) In the case of the Franchise Tax Board, prior to that state body taking final action on any item, writings pertaining to that item that are public records under subdivision (a) that are distributed to members of the state body by board staff or individual members prior to or during a meeting shall be:

(1) Made available for public inspection at that meeting.

(2) Distributed to all persons who request notice in writing pursuant to subdivision (a) of Section 11125.

(3) Made available on the Internet.

(d) Prior to the State Board of Equalization taking final action on any item that does not involve a named tax or fee payer, writings pertaining to that item that are public records under subdivision (a) that are prepared and distributed by board staff or individual members to members of the state body prior to or during a meeting shall be:

(1) Made available for public inspection at that meeting.

(2) Distributed to all persons who request or have requested copies of these writings.

(3) Made available on the Internet.

(e) Nothing in this section shall be construed to prevent a state body from charging a fee or deposit for a copy of a public record pursuant to Section 6253, except that no surcharge shall be imposed on persons with disabilities in violation of Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof. The writings described in subdivision (b) are subject to the requirements of the California Public Records Act (Chapter 3.5 (commencing with Section 6250) of Division 7 of Title 1), and shall not be construed to limit or delay the public's right to inspect any record required to be disclosed by that act, or to limit the public's right to inspect any record covered by that act. This section shall not be construed to be applicable to any writings solely because they are properly discussed in a closed session of a state body. Nothing in this article shall be construed to require a state body to place any paid advertisement or any other paid notice in any publication.

(f) "Writing" for purposes of this section means "writing" as defined under Section 6252.

### **§ 11125.2. Announcement of personnel action**

11125.2. Any state body shall report publicly at a subsequent public meeting any action taken, and any rollcall vote thereon, to appoint, employ, or dismiss a public employee arising out of any closed session of the state body.

### **§ 11125.3. Exception to agenda requirements**

11125.3. (a) Notwithstanding Section 11125, a state body may take action on items of business not appearing on the posted agenda under any of the conditions stated below:

(1) Upon a determination by a majority vote of the state body that an emergency situation exists, as defined in Section 11125.5.

(2) Upon a determination by a two-thirds vote of the state body, or, if less than two-thirds of the members are present, a unanimous vote of those members present, that there exists a need to take immediate action and that the need for action came to the attention of the state body subsequent to the agenda being posted as specified in Section 11125.

(b) Notice of the additional item to be considered shall be provided to each member of the state body and to all parties that have requested notice of its meetings as soon as is practicable after a determination of the need to consider the item is made, but shall be delivered in a manner that allows it to be received by the members and by newspapers of general circulation and radio or television stations at least 48 hours before the time of the meeting specified in the notice. Notice shall be made available to newspapers of general circulation and radio or television stations by providing that notice to all national press wire services. Notice shall also be made available on the Internet as soon as is practicable after the decision to consider additional items at a meeting has been made.

### **§ 11125.4. Special meetings**

11125.4. (a) A special meeting may be called at any time by the presiding officer of the state body or by a majority of the members of the state body. A special meeting may only be called for one of the following purposes where compliance with the 10-day notice provisions of Section 11125 would impose a substantial hardship on the state body or where immediate action is required to protect the public interest:

(1) To consider “pending litigation” as that term is defined in subdivision (e) of Section 11126.

(2) To consider proposed legislation.

(3) To consider issuance of a legal opinion.

(4) To consider disciplinary action involving a state officer or employee.

(5) To consider the purchase, sale, exchange, or lease of real property.

(6) To consider license examinations and applications.

(7) To consider an action on a loan or grant provided pursuant to Division 31 (commencing with Section 50000) of the Health and Safety Code.

(b) When a special meeting is called pursuant to one of the purposes specified in subdivision (a), the state body shall provide notice of the special meeting to each member of the state body and to all parties that have requested notice of its meetings as soon as is practicable after the decision to call a special meeting has been made, but shall be delivered in a manner that allows it to be received by the members and by newspapers of general circulation and radio or television stations at least 48 hours before the time of the special meeting specified in the notice. Notice shall be made available to newspapers of general circulation and radio or television stations by providing that notice to all national press wire services. Notice shall also be made available on the Internet within the time periods required by this section. The notice shall specify the time and place of the special meeting and the business to be transacted. The written notice shall additionally specify the address of the Internet site where notices required by this article are made available. No other business shall be considered at a special meeting by the state body. The written notice may be dispensed with as to any member who at or prior to the time the meeting convenes files with the clerk or secretary of the state body a written waiver of notice. The waiver may be given by telegram, facsimile transmission, or similar means. The written notice may also be dispensed with as to any member who is actually present at the meeting at the time it convenes. Notice shall be required pursuant to this section regardless of whether any action is taken at the special meeting.

(c) At the commencement of any special meeting, the state body must make a finding in open session that the delay necessitated by providing notice 10 days prior to a meeting as required by Section 11125 would cause a substantial hardship on the body or that immediate action is required to protect the public interest. The finding shall set forth the specific facts that constitute the hardship to the body or the impending harm to the public interest. The finding shall be adopted by a two-thirds vote of the body, or, if less than two-thirds of the members are present, a unanimous vote of those members present. The finding shall be made available on the Internet. Failure to adopt the finding terminates the meeting.

#### **§ 11125.5. Emergency meetings**

11125.5. (a) In the case of an emergency situation involving matters upon which prompt action is necessary due to the disruption or threatened disruption of public facilities, a state body may hold an emergency meeting without complying with the 10-day notice requirement of Section 11125 or the 48-hour notice requirement of Section 11125.4.



(b) For purposes of this section, “emergency situation” means any of the following, as determined by a majority of the members of the state body during a meeting prior to the emergency meeting, or at the beginning of the emergency meeting:

(1) Work stoppage or other activity that severely impairs public health or safety, or both.

(2) Crippling disaster that severely impairs public health or safety, or both.

(c) However, newspapers of general circulation and radio or television stations that have requested notice of meetings pursuant to Section 11125 shall be notified by the presiding officer of the state body, or a designee thereof, one hour prior to the emergency meeting by telephone. Notice shall also be made available on the Internet as soon as is practicable after the decision to call the emergency meeting has been made. If telephone services are not functioning, the notice requirements of this section shall be deemed waived, and the presiding officer of the state body, or a designee thereof, shall notify those newspapers, radio stations, or television stations of the fact of the holding of the emergency meeting, the purpose of the meeting, and any action taken at the meeting as soon after the meeting as possible.

(d) The minutes of a meeting called pursuant to this section, a list of persons who the presiding officer of the state body, or a designee thereof, notified or attempted to notify, a copy of the rollcall vote, and any action taken at the meeting shall be posted for a minimum of 10 days in a public place, and also made available on the Internet for a minimum of 10 days, as soon after the meeting as possible.

#### **§ 11125.6. Emergency meetings; Fish and Game Commission**

11125.6. (a) An emergency meeting may be called at any time by the president of the Fish and Game Commission or by a majority of the members of the commission to consider an appeal of a closure of or restriction in a fishery adopted pursuant to Section 7710 of the Fish and Game Code. In the case of an emergency situation involving matters upon which prompt action is necessary due to the disruption or threatened disruption of an established fishery, the commission may hold an emergency meeting without complying with the 10-day notice requirement of Section 11125 or the 48-hour notice requirement of Section 11125.4 if the delay necessitated by providing the 10-day notice of a public meeting required by Section 11125 or the 48-hour notice required by Section 11125.4 would significantly adversely impact the economic benefits of a fishery to the participants in the fishery and to the people of the state or significantly adversely impact the sustainability of a fishery managed by the state.

(b) At the commencement of an emergency meeting called pursuant to this section, the commission shall make a finding in open session that the delay necessitated by providing notice 10 days prior to a meeting as required by Section 11125 or 48 hours prior to a meeting as required by Section 11125.4 would significantly adversely impact the economic benefits of a fishery to the participants in the fishery and to the people of the state or significantly adversely impact the sustainability of a fishery managed by the state. The finding shall set forth the specific facts that

constitute the impact to the economic benefits of the fishery or the sustainability of the fishery. The finding shall be adopted by a vote of at least four members of the commission, or, if less than four of the members are present, a unanimous vote of those members present. Failure to adopt the finding shall terminate the meeting.

(c) Newspapers of general circulation and radio or television stations that have requested notice of meetings pursuant to Section 11125 shall be notified by the presiding officer of the commission, or a designee thereof, one hour prior to the emergency meeting by telephone.

(d) The minutes of an emergency meeting called pursuant to this section, a list of persons who the president of the commission, or a designee thereof, notified or attempted to notify, a copy of the rollcall vote, and any action taken at the meeting shall be posted for a minimum of 10 days in a public place as soon after the meeting as possible.

### **§ 11125.7 Opportunity for public to speak at meeting**

11125.7. (a) Except as otherwise provided in this section, the state body shall provide an opportunity for members of the public to directly address the state body on each agenda item before or during the state body's discussion or consideration of the item. This section is not applicable if the agenda item has already been considered by a committee composed exclusively of members of the state body at a public meeting where interested members of the public were afforded the opportunity to address the committee on the item, before or during the committee's consideration of the item, unless the item has been substantially changed since the committee heard the item, as determined by the state body. Every notice for a special meeting at which action is proposed to be taken on an item shall provide an opportunity for members of the public to directly address the state body concerning that item prior to action on the item. In addition, the notice requirement of Section 11125 shall not preclude the acceptance of testimony at meetings, other than emergency meetings, from members of the public, provided, however, that no action is taken by the state body at the same meeting on matters brought before the body by members of the public.

(b) The state body may adopt reasonable regulations to ensure that the intent of subdivision (a) is carried out, including, but not limited to, regulations limiting the total amount of time allocated for public comment on particular issues and for each individual speaker.

(c) The state body shall not prohibit public criticism of the policies, programs, or services of the state body, or of the acts or omissions of the state body. Nothing in this subdivision shall confer any privilege or protection for expression beyond that otherwise provided by law.

(d) This section is not applicable to closed sessions held pursuant to Section 11126.

(e) This section is not applicable to decisions regarding proceedings held pursuant to Chapter 5 (commencing with Section 11500), relating to administrative adjudication, or to the conduct of those proceedings.

(f) This section is not applicable to hearings conducted by the State Board of Control pursuant to Sections 13963 and 13963.1.

(g) This section is not applicable to agenda items that involve decisions of the Public Utilities Commission regarding adjudicatory hearings held pursuant to Chapter 9 (commencing with Section 1701) of Part 1 of Division 1 of the Public Utilities Code. For all other agenda items, the commission shall provide members of the public, other than those who have already participated in the proceedings underlying the agenda item, an opportunity to directly address the commission before or during the commission's consideration of the item.

**§ 11125.8. Closed session; Board of Control; crime victims**

11125.8. (a) Notwithstanding Section 11131.5, in any hearing that the State Board of Control conducts pursuant to Section 13963.1 and that the applicant or applicant's representative does not request be open to the public, no notice, agenda, announcement, or report required under this article need identify the applicant.

(b) In any hearing that the board conducts pursuant to Section 13963.1 and that the applicant or applicant's representative does not request be open to the public, the board shall disclose that the hearing is being held pursuant to Section 13963.1. That disclosure shall be deemed to satisfy the requirements of subdivision (a) of Section 11126.3.

**§ 11125.9. Regional water quality control boards; additional notice requirements**

11125.9. Regional water quality control boards shall comply with the notification guidelines in Section 11125 and, in addition, shall do both of the following:

(a) Notify, in writing, all clerks of the city councils and county boards of supervisors within the regional board's jurisdiction of any and all board hearings at least 10 days prior to the hearing. Notification shall include an agenda for the meeting with contents as described in subdivision (b) of Section 11125 as well as the name, address, and telephone number of any person who can provide further information prior to the meeting, but need not include a list of witnesses expected to appear at the meeting. Each clerk, upon receipt of the notification of a board hearing, shall distribute the notice to all members of the respective city council or board of supervisors within the regional board's jurisdiction.

(b) Notify, in writing, all newspapers with a circulation rate of at least 10,000 within the regional board's jurisdiction of any and all board hearings, at least 10 days prior to the hearing. Notification shall include an agenda for the meeting with contents as described in subdivision (b) of Section 11125 as well as the name, address, and telephone number of any person who can provide further information prior to the meeting, but need not include a list of witnesses expected to appear at the meeting.

## **§ 11126. Closed sessions**

11126. (a)(1) Nothing in this article shall be construed to prevent a state body from holding closed sessions during a regular or special meeting to consider the appointment, employment, evaluation of performance, or dismissal of a public employee or to hear complaints or charges brought against that employee by another person or employee unless the employee requests a public hearing.

(2) As a condition to holding a closed session on the complaints or charges to consider disciplinary action or to consider dismissal, the employee shall be given written notice of his or her right to have a public hearing, rather than a closed session, and that notice shall be delivered to the employee personally or by mail at least 24 hours before the time for holding a regular or special meeting. If notice is not given, any disciplinary or other action taken against any employee at the closed session shall be null and void.

(3) The state body also may exclude from any public or closed session, during the examination of a witness, any or all other witnesses in the matter being investigated by the state body.

(4) Following the public hearing or closed session, the body may deliberate on the decision to be reached in a closed session.

(b) For the purposes of this section, “employee” does not include any person who is elected to, or appointed to a public office by, any state body. However, officers of the California State University who receive compensation for their services, other than per diem and ordinary and necessary expenses, shall, when engaged in that capacity, be considered employees. Furthermore, for purposes of this section, the term employee includes a person exempt from civil service pursuant to subdivision (e) of Section 4 of Article VII of the California Constitution.

(c) Nothing in this article shall be construed to do any of the following:

(1) Prevent state bodies that administer the licensing of persons engaging in businesses or professions from holding closed sessions to prepare, approve, grade, or administer examinations.

(2) Prevent an advisory body of a state body that administers the licensing of persons engaged in businesses or professions from conducting a closed session to discuss matters that the advisory body has found would constitute an unwarranted invasion of the privacy of an individual licensee or applicant if discussed in an open meeting, provided the advisory body does not include a quorum of the members of the state body it advises. Those matters may include review of an applicant’s qualifications for licensure and an inquiry specifically related to the state body’s enforcement program concerning an individual licensee or applicant where the inquiry occurs prior to the filing of a civil, criminal, or administrative disciplinary action against the licensee or applicant by the state body.

(3) Prohibit a state body from holding a closed session to deliberate on a decision to be reached in a proceeding required to be conducted pursuant to Chapter 5 (commencing with Section 11500) or similar provisions of law.

(4) Grant a right to enter any correctional institution or the grounds of a correctional institution where that right is not otherwise granted by law, nor shall anything in this article be construed to prevent a state body from holding a closed session when considering and acting upon the determination of a term, parole, or release of any individual or other disposition of an individual case, or if public disclosure of the subjects under discussion or consideration is expressly prohibited by statute.

(5) Prevent any closed session to consider the conferring of honorary degrees, or gifts, donations, and bequests that the donor or proposed donor has requested in writing to be kept confidential.

(6) Prevent the Alcoholic Beverage Control Appeals Board from holding a closed session for the purpose of holding a deliberative conference as provided in Section 11125.

(7) (A) Prevent a state body from holding closed sessions with its negotiator prior to the purchase, sale, exchange, or lease of real property by or for the state body to give instructions to its negotiator regarding the price and terms of payment for the purchase, sale, exchange, or lease.

(B) However, prior to the closed session, the state body shall hold an open and public session in which it identifies the real property or real properties that the negotiations may concern and the person or persons with whom its negotiator may negotiate.

(C) For purposes of this paragraph, the negotiator may be a member of the state body.

(D) For purposes of this paragraph, “lease” includes renewal or renegotiation of a lease.

(E) Nothing in this paragraph shall preclude a state body from holding a closed session for discussions regarding eminent domain proceedings pursuant to subdivision (e).

(8) Prevent the California Postsecondary Education Commission from holding closed sessions to consider matters pertaining to the appointment or termination of the Director of the California Postsecondary Education Commission.

(9) Prevent the Council for Private Postsecondary and Vocational Education from holding closed sessions to consider matters pertaining to the appointment or termination of the Executive Director of the Council for Private Postsecondary and Vocational Education.

(10) Prevent the Franchise Tax Board from holding closed sessions for the purpose of discussion of confidential tax returns or information the public disclosure of which is prohibited by

law, or from considering matters pertaining to the appointment or removal of the Executive Officer of the Franchise Tax Board.

(11) Require the Franchise Tax Board to notice or disclose any confidential tax information considered in closed sessions, or documents executed in connection therewith, the public disclosure of which is prohibited pursuant to Article 2 (commencing with Section 19542) of Chapter 7 of Part 10.2 of the Revenue and Taxation Code.

(12) Prevent the Board of Corrections from holding closed sessions when considering reports of crime conditions under Section 6027 of the Penal Code.

(13) Prevent the State Air Resources Board from holding closed sessions when considering the proprietary specifications and performance data of manufacturers.

(14) Prevent the State Board of Education or the Superintendent of Public Instruction, or any committee advising the board or the superintendent, from holding closed sessions on those portions of its review of assessment instruments pursuant to Chapter 5 (commencing with Section 60600) of, or pursuant to Chapter 8 (commencing with Section 60850) of, Part 33 of the Education Code during which actual test content is reviewed and discussed. The purpose of this provision is to maintain the confidentiality of the assessments under review.

(15) Prevent the California Integrated Waste Management Board or its auxiliary committees from holding closed sessions for the purpose of discussing confidential tax returns, discussing trade secrets or confidential or proprietary information in its possession, or discussing other data, the public disclosure of which is prohibited by law.

(16) Prevent a state body that invests retirement, pension, or endowment funds from holding closed sessions when considering investment decisions. For purposes of consideration of shareholder voting on corporate stocks held by the state body, closed sessions for the purposes of voting may be held only with respect to election of corporate directors, election of independent auditors, and other financial issues that could have a material effect on the net income of the corporation. For the purpose of real property investment decisions that may be considered in a closed session pursuant to this paragraph, a state body shall also be exempt from the provisions of paragraph (7) relating to the identification of real properties prior to the closed session.

(17) Prevent a state body, or boards, commissions, administrative officers, or other representatives that may properly be designated by law or by a state body, from holding closed sessions with its representatives in discharging its responsibilities under Chapter 10 (commencing with Section 3500), Chapter 10.3 (commencing with Section 3512), Chapter 10.5 (commencing with Section 3525), or Chapter 10.7 (commencing of Section 3540) of Division 4 of Title 1 as the sessions relate to salaries, salary schedules, or compensation paid in the form of fringe benefits. For the purposes enumerated in the preceding sentence, a state body may also meet with a state conciliator who has intervened in the proceedings.

(18) (A) Prevent a state body from holding closed sessions to consider matters posing a threat or potential threat of criminal or terrorist activity against the personnel, property, buildings, facilities, or equipment, including electronic data, owned, leased, or controlled by the state body, where disclosure of these considerations could compromise or impede the safety or security of the personnel, property, buildings, facilities, or equipment, including electronic data, owned, leased, or controlled by the state body.

(B) Notwithstanding any other provision of law, a state body, at any regular or special meeting, may meet in a closed session pursuant to subparagraph (A) upon a two-thirds vote of the members present at the meeting.

(C) After meeting in closed session pursuant to subparagraph (A), the state body shall reconvene in open session prior to adjournment and report that a closed session was held pursuant to subparagraph (A), the general nature of the matters considered, and whether any action was taken in closed session.

(D) After meeting in closed session pursuant to subparagraph (A), the state body shall submit to the Legislative Analyst written notification stating that it held this closed session, the general reason or reasons for the closed session, the general nature of the matters considered, and whether any action was taken in closed session. The Legislative Analyst shall retain for no less than four years any written notification received from a state body pursuant to this subparagraph.

(d)(1) Notwithstanding any other provision of law, any meeting of the Public Utilities Commission at which the rates of entities under the commission's jurisdiction are changed shall be open and public.

(2) Nothing in this article shall be construed to prevent the Public Utilities Commission from holding closed sessions to deliberate on the institution of proceedings, or disciplinary actions against any person or entity under the jurisdiction of the commission.

(e) (1) Nothing in this article shall be construed to prevent a state body, based on the advice of its legal counsel, from holding a closed session to confer with, or receive advice from, its legal counsel regarding pending litigation when discussion in open session concerning those matters would prejudice the position of the state body in the litigation.

(2) For purposes of this article, all expressions of the lawyer-client privilege other than those provided in this subdivision are hereby abrogated. This subdivision is the exclusive expression of the lawyer-client privilege for purposes of conducting closed session meetings pursuant to this article. For purposes of this subdivision, litigation shall be considered pending when any of the following circumstances exist:

(A) An adjudicatory proceeding before a court, an administrative body exercising its adjudicatory authority, a hearing officer, or an arbitrator, to which the state body is a party, has been initiated formally.

(B)(i) A point has been reached where, in the opinion of the state body on the advice of its legal counsel, based on existing facts and circumstances, there is a significant exposure to litigation against the state body.

(ii) Based on existing facts and circumstances, the state body is meeting only to decide whether a closed session is authorized pursuant to clause (i).

(C) (i) Based on existing facts and circumstances, the state body has decided to initiate or is deciding whether to initiate litigation.

(ii) The legal counsel of the state body shall prepare and submit to it a memorandum stating the specific reasons and legal authority for the closed session. If the closed session is pursuant to paragraph (1), the memorandum shall include the title of the litigation. If the closed session is pursuant to subparagraph (A) or (B), the memorandum shall include the existing facts and circumstances on which it is based. The legal counsel shall submit the memorandum to the state body prior to the closed session, if feasible, and in any case no later than one week after the closed session. The memorandum shall be exempt from disclosure pursuant to Section 6254.25.

(iii) For purposes of this subdivision, "litigation" includes any adjudicatory proceeding, including eminent domain, before a court, administrative body exercising its adjudicatory authority, hearing officer, or arbitrator.

(iv) Disclosure of a memorandum required under this subdivision shall not be deemed as a waiver of the lawyer-client privilege, as provided for under Article 3 (commencing with Section 950) of Chapter 4 of Division 8 of the Evidence Code.

(f) In addition to subdivisions (a), (b), and (c), nothing in this article shall be construed to do any of the following:

(1) Prevent a state body operating under a joint powers agreement for insurance pooling from holding a closed session to discuss a claim for the payment of tort liability or public liability losses incurred by the state body or any member agency under the joint powers agreement.

(2) Prevent the examining committee established by the State Board of Forestry and Fire Protection, pursuant to Section 763 of the Public Resources Code, from conducting a closed session to consider disciplinary action against an individual professional forester prior to the filing of an accusation against the forester pursuant to Section 11503.

(3) Prevent an administrative committee established by the California Board of Accountancy pursuant to Section 5020 of the Business and Professions Code from conducting a closed session to consider disciplinary action against an individual accountant prior to the filing of an accusation against the accountant pursuant to Section 11503. Nothing in this article shall be construed to prevent an examining committee established by the California Board of Accountancy pursuant to



Section 5023 of the Business and Professions Code from conducting a closed hearing to interview an individual applicant or accountant regarding the applicant's qualifications.

(4) Prevent a state body, as defined in subdivision (b) of Section 11121, from conducting a closed session to consider any matter that properly could be considered in closed session by the state body whose authority it exercises.

(5) Prevent a state body, as defined in subdivision (d) of Section 11121, from conducting a closed session to consider any matter that properly could be considered in a closed session by the body defined as a state body pursuant to subdivision (a) or (b) of Section 11121.

(6) Prevent a state body, as defined in subdivision (c) of Section 11121, from conducting a closed session to consider any matter that properly could be considered in a closed session by the state body it advises.

(7) Prevent the State Board of Equalization from holding closed sessions for either of the following:

(A) When considering matters pertaining to the appointment or removal of the Executive Secretary of the State Board of Equalization.

(B) For the purpose of hearing confidential taxpayer appeals or data, the public disclosure of which is prohibited by law.

(8) Require the State Board of Equalization to disclose any action taken in closed session or documents executed in connection with that action, the public disclosure of which is prohibited by law pursuant to Sections 15619 and 15641 of this code and Sections 833, 7056, 8255, 9255, 11655, 30455, 32455, 38705, 38706, 43651, 45982, 46751, 50159, 55381, and 60609 of the Revenue and Taxation Code.

(9) Prevent the California Earthquake Prediction Evaluation Council, or other body appointed to advise the Director of the Office of Emergency Services or the Governor concerning matters relating to volcanic or earthquake predictions, from holding closed sessions when considering the evaluation of possible predictions.

(g) This article does not prevent either of the following:

(1) The Teachers' Retirement Board or the Board of Administration of the Public Employees' Retirement System from holding closed sessions when considering matters pertaining to the recruitment, appointment, employment, or removal of the chief executive officer or when considering matters pertaining to the recruitment or removal of the Chief Investment Officer of the State Teachers' Retirement System or the Public Employees' Retirement System.

(2) The Commission on Teacher Credentialing from holding closed sessions when considering matters relating to the recruitment, appointment, or removal of its executive director.

(h) This section shall remain in effect only until January 1, 2006, and as of that date is repealed, unless a later enacted statute, which is enacted before January 1, 2006, deletes or extends that date.

### **§ 11126.1. Minutes; availability**

11126.1. The state body shall designate a clerk or other officer or employee of the state body, who shall then attend each closed session of the state body and keep and enter in a minute book a record of topics discussed and decisions made at the meeting. The minute book made pursuant to this section is not a public record subject to inspection pursuant to the California Public Records Act (Chapter 3.5 (commencing with Section 6250) of Division 7 of Title 1), and shall be kept confidential. The minute book shall be available to members of the state body or, if a violation of this chapter is alleged to have occurred at a closed session, to a court of general jurisdiction. Such minute book may, but need not, consist of a recording of the closed session.

### **§ 11126.3. Required notice for closed sessions**

11126.3. (a) Prior to holding any closed session, the state body shall disclose, in an open meeting, the general nature of the item or items to be discussed in the closed session. The disclosure may take the form of a reference to the item or items as they are listed by number or letter on the agenda. If the session is closed pursuant to paragraph (2) of subdivision (d) of Section 11126, the state body shall state the title of, or otherwise specifically identify, the proceeding or disciplinary action contemplated. However, should the body determine that to do so would jeopardize the body's ability to effectuate service of process upon one or more unserved parties if the proceeding or disciplinary action is commenced or that to do so would fail to protect the private economic and business reputation of the person or entity if the proceeding or disciplinary action is not commenced, then the state body shall notice that there will be a closed session and describe in general terms the purpose of that session. If the session is closed pursuant to subparagraph (A) of paragraph (2) of subdivision (e) of Section 11126, the state body shall state the title of, or otherwise specifically identify, the litigation to be discussed unless the body states that to do so would jeopardize the body's ability to effectuate service of process upon one or more unserved parties, or that to do so would jeopardize its ability to conclude existing settlement negotiations to its advantage.

(b) In the closed session, the state body may consider only those matters covered in its disclosure.

(c) The disclosure shall be made as part of the notice provided for the meeting pursuant to Section 11125 or pursuant to subdivision (a) of Section 92032 of the Education Code and of any order or notice required by Section 11129.

(d) If, after the agenda has been published in compliance with this article, any pending litigation (under subdivision (e) of Section 11126) matters arise, the postponement of which will prevent the state body from complying with any statutory, court-ordered, or other legally imposed deadline, the state body may proceed to discuss those matters in closed session and shall publicly announce in the meeting the title of, or otherwise specifically identify, the litigation to be discussed, unless the body states that to do so would jeopardize the body's ability to effectuate service of process upon one or more unserved parties, or that to do so would jeopardize its ability to conclude existing settlement negotiations to its advantage. Such an announcement shall be deemed to comply fully with the requirements of this section.

(e) Nothing in this section shall require or authorize a disclosure of names or other information that would constitute an invasion of privacy or otherwise unnecessarily divulge the particular facts concerning the closed session or the disclosure of which is prohibited by state or federal law.

(f) After any closed session, the state body shall reconvene into open session prior to adjournment and shall make any reports, provide any documentation, and make any other disclosures required by Section 11125.2 of action taken in the closed session.

(g) The announcements required to be made in open session pursuant to this section may be made at the location announced in the agenda for the closed session, as long as the public is allowed to be present at that location for the purpose of hearing the announcement.

#### **§ 11126.5. Removal of disruptive persons**

11126.5. In the event that any meeting is willfully interrupted by a group or groups of persons so as to render the orderly conduct of such meeting unfeasible and order cannot be restored by the removal of individuals who are willfully interrupting the meeting the state body conducting the meeting may order the meeting room cleared and continue in session. Nothing in this section shall prohibit the state body from establishing a procedure for readmitting an individual or individuals not responsible for willfully disturbing the orderly conduct of the meeting. Notwithstanding any other provision of law, only matters appearing on the agenda may be considered in such a session. Representatives of the press or other news media, except those participating in the disturbance, shall be allowed to attend any session held pursuant to this section.

#### **§ 11126.7. Charging fees prohibited**

11126.7. No fees may be charged by a state body for providing a notice required by Section 11125 or for carrying out any provision of this article, except as specifically authorized pursuant to this article.

**§ 11127. State bodies covered**

11127. Each provision of this article shall apply to every state body unless the body is specifically excepted from that provision by law or is covered by any other conflicting provision of law.

**§ 11128. Time restrictions for holding closed sessions**

11128. Each closed session of a state body shall be held only during a regular or special meeting of the body.

**§ 11128.5. Adjournment**

11128.5. The state body may adjourn any regular, adjourned regular, special, or adjourned special meeting to a time and place specified in the order of adjournment. Less than a quorum may so adjourn from time to time. If all members are absent from any regular or adjourned regular meeting, the clerk or secretary of the state body may declare the meeting adjourned to a stated time and place and he or she shall cause a written notice of the adjournment to be given in the same manner as provided in Section 11125.4 for special meetings, unless that notice is waived as provided for special meetings. A copy of the order or notice of adjournment shall be conspicuously posted on or near the door of the place where the regular, adjourned regular, special, or adjourned special meeting was held within 24 hours after the time of the adjournment. When a regular or adjourned regular meeting is adjourned as provided in this section, the resulting adjourned regular meeting is a regular meeting for all purposes. When an order of adjournment of any meeting fails to state the hour at which the adjourned meeting is to be held, it shall be held at the hour specified for regular meetings by law or regulation.

**§ 11129. Continuation of meeting; notice requirement**

11129. Any hearing being held, or noticed or ordered to be held by a state body at any meeting may by order or notice of continuance be continued or recontinued to any subsequent meeting of the state body in the same manner and to the same extent set forth in Section 11128.5 for the adjournment of meetings. A copy of the order or notice of continuance shall be conspicuously posted on or near the door of the place where the hearing was held within 24 hours after the time of the continuance; provided, that if the hearing is continued to a time less than 24 hours after the time specified in the order or notice of hearing, a copy of the order or notice of continuance of hearing shall be posted immediately following the meeting at which the order or declaration of continuance was adopted or made.

**§ 11130. Legal remedies to stop or prohibit violations of act**

11130. (a) The Attorney General, the district attorney, or any interested person may commence an action by mandamus, injunction, or declaratory relief for the purpose of stopping or preventing violations or threatened violations of this article or to determine the applicability of this

article to past actions or threatened future action by members of the state body or to determine whether any rule or action by the state body to penalize or otherwise discourage the expression of one or more of its members is valid or invalid under the laws of this state or of the United States, or to compel the state body to tape record its closed sessions as hereinafter provided.

(b) The court in its discretion may, upon a judgment of a violation of Section 11126, order the state body to tape record its closed sessions and preserve the tape recordings for the period and under the terms of security and confidentiality the court deems appropriate.

(c) (1) Each recording so kept shall be immediately labeled with the date of the closed session recorded and the title of the clerk or other officer who shall be custodian of the recording.

(2) The tapes shall be subject to the following discovery procedures:

(A) In any case in which discovery or disclosure of the tape is sought by the Attorney General, the district attorney, or the plaintiff in a civil action pursuant to this section or Section 11130.3 alleging that a violation of this article has occurred in a closed session that has been recorded pursuant to this section, the party seeking discovery or disclosure shall file a written notice of motion with the appropriate court with notice to the governmental agency that has custody and control of the tape recording. The notice shall be given pursuant to subdivision (b) of Section 1005 of the Code of Civil Procedure.

(B) The notice shall include, in addition to the items required by Section 1010 of the Code of Civil Procedure, all of the following:

(i) Identification of the proceeding in which discovery or disclosure is sought, the party seeking discovery or disclosure, the date and time of the meeting recorded, and the governmental agency that has custody and control of the recording.

(ii) An affidavit that contains specific facts indicating that a violation of the act occurred in the closed session.

(3) If the court, following a review of the motion, finds that there is good cause to believe that a violation has occurred, the court may review, in camera, the recording of that portion of the closed session alleged to have violated the act.

(4) If, following the in-camera review, the court concludes that disclosure of a portion of the recording would be likely to materially assist in the resolution of the litigation alleging violation of this article, the court shall, in its discretion, make a certified transcript of the portion of the recording a public exhibit in the proceeding.

(5) Nothing in this section shall permit discovery of communications that are protected by the attorney-client privilege.

### **§ 11130.3. Cause of action to void action**

11130.3. (a) Any interested person may commence an action by mandamus, injunction, or declaratory relief for the purpose of obtaining a judicial determination that an action taken by a state body in violation of Section 11123 or 11125 is null and void under this section. Any action seeking such a judicial determination shall be commenced within 90 days from the date the action was taken. Nothing in this section shall be construed to prevent a state body from curing or correcting an action challenged pursuant to this section.

(b) An action shall not be determined to be null and void if any of the following conditions exist:

(1) The action taken was in connection with the sale or issuance of notes, bonds, or other evidences of indebtedness or any contract, instrument, or agreement related thereto.

(2) The action taken gave rise to a contractual obligation upon which a party has, in good faith, detrimentally relied.

(3) The action taken was in substantial compliance with Sections 11123 and 11125.

(4) The action taken was in connection with the collection of any tax.

### **§ 11130.5. Court costs; attorney's fees**

11130.5. A court may award court costs and reasonable attorney's fees to the plaintiff in an action brought pursuant to Section 11130 or 11130.3 where it is found that a state body has violated the provisions of this article. The costs and fees shall be paid by the state body and shall not become a personal liability of any public officer or employee thereof. A court may award court costs and reasonable attorney's fees to a defendant in any action brought pursuant to Section 11130 or 11130.3 where the defendant has prevailed in a final determination of the action and the court finds that the action was clearly frivolous and totally lacking in merit.

### **§ 11130.7. Violation; misdemeanor**

11130.7. Each member of a state body who attends a meeting of that body in violation of any provision of this article, and where the member intends to deprive the public of information to which the member knows or has reason to know the public is entitled under this article, is guilty of a misdemeanor.

### **§ 11131. Prohibited meeting facilities; discrimination**

11131. No state agency shall conduct any meeting, conference, or other function in any facility that prohibits the admittance of any person, or persons, on the basis of race, religious creed, color, national origin, ancestry, or sex, or that is inaccessible to disabled persons, or where members of the public may not be present without making a payment or purchase. As used in this section,

“state agency” means and includes every state body, office, officer, department, division, bureau, board, council, commission, or other state agency.

**§ 11131.5. Required notice; exemption for name of victim**

11131.5. No notice, agenda, announcement, or report required under this article need identify any victim or alleged victim of crime, tortious sexual conduct, or child abuse unless the identity of the person has been publicly disclosed.

**§ 11132. Closed sessions; express authorization required**

11132. Except as expressly authorized by this article, no closed session may be held by any state body.

# TAB E

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California Arts Council | Public Meeting | 01/26/2021





## Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814  
T: (916) 322-6555 | F: (916) 322-6575  
[www.arts.ca.gov](http://www.arts.ca.gov)

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**Date:** January 26, 2021

**To:** Council Members

**From:** Ayanna L. Kiburi, Deputy Director

**Re:** Prospective Peer Review Panelists – Panel Pool Voting Item

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**Council may make a motion to add the individuals listed in the attached documents to the pool of prospective peer review panelists.**

Panelists play a critical role in the grant application process as field representatives. They work both independently and virtually alongside staff Programs Specialists and other panelists to evaluate grant applications, ensuring an equitable, honest, and thorough review and ranking process.

**The attached document lists individuals who applied between November 16, 2020 and January 7, 2021 to serve as peer review panelists for CAC grants.** Upon Council approval, these will be added to the existing pool of approved panelists. 738 completed applications were received during this collection period. Added to the 286 applications received at the November collection period, this totals more than 1,000 panelist applications for the 2021 grant season.

Based on the Council's recommendation in 2018, panelist applications are accepted on a rolling basis. Once approved, panelists are included in the eligible panel pool for up to three consecutive years.

Prospective panelists are selected based on the needs of a particular grant panel and contacted by Programs staff to discuss panel participation and commitment. Expectations will be established with program staff and through a panelist agreement. The diversity of selected panel groups will include intersectional backgrounds – gender, age, race, ethnicity, religion, socio-economic status, and disability, reflecting California's overall demographics and geographic distribution representing the various regions of California, including both urban and rural areas.

Members of the public interested in serving as panelists can apply on our website at <https://arts.ca.gov/grants/grant-panels/>. Panelist applications submitted after January 7, 2021 will be considered for the 2022 grant season.

# 2021 GRANT REVIEW PANELS

## Panel Applicants

January 7, 2021 Deadline



This list contains potential panelists to be added to the pool for peer review panels. Approved panelists may be called upon to serve for up to three years.

Click a letter below to view biographies from applicants with corresponding last name.

<a href="#">A</a>	<a href="#">2</a>
<a href="#">B</a>	<a href="#">12</a>
<a href="#">C</a>	<a href="#">27</a>
<a href="#">D</a>	<a href="#">45</a>
<a href="#">E</a>	<a href="#">56</a>
<a href="#">F</a>	<a href="#">61</a>
<a href="#">G</a>	<a href="#">73</a>
<a href="#">H</a>	<a href="#">86</a>
<a href="#">J</a>	<a href="#">100</a>
<a href="#">K</a>	<a href="#">106</a>
<a href="#">L</a>	<a href="#">116</a>
<a href="#">M</a>	<a href="#">129</a>
<a href="#">N</a>	<a href="#">156</a>
<a href="#">O</a>	<a href="#">159</a>
<a href="#">P</a>	<a href="#">163</a>
<a href="#">Q-R</a>	<a href="#">174</a>
<a href="#">S</a>	<a href="#">187</a>
<a href="#">T</a>	<a href="#">212</a>
<a href="#">U</a>	<a href="#">221</a>
<a href="#">V</a>	<a href="#">222</a>
<a href="#">W</a>	<a href="#">228</a>
<a href="#">X-Y</a>	<a href="#">236</a>
<a href="#">Z</a>	<a href="#">237</a>
<a href="#">Panelist Response Data</a>	<a href="#">241</a>

**Aaron, Elizabeth; Elizabeth Aaron Consulting; Oakland, Alameda**

I'm a writer and actor whose work has had a hand in uplifting under-represented communities.

With an MFA in creative writing from Mills College and a certificate in acting from Waterfront Playhouse & Conservatory, I've been part of projects focused on discrimination, specifically around race, religion, sex, disabilities, and economic inequality. These include a solo show I wrote and performed, a short play I wrote that 3Girls Theater accepted into their Hindsight is 2020 festival, the debut reading of a play about Black Lives Matter, and interning for filmmaker and homeless advocate Claire Burch.

Professionally, I was nationally recognized for my work coordinating the Northern California Peace Corps Association's speakers program. I found opportunities in schools and community organizations for returned volunteers to tell stories about living in other countries to increase cultural awareness and tolerance. I also volunteered for 7 years with a Family Support Services program supporting children of incarcerated parents.

In addition, my strengths include showing up in integrity, analyzing information, and being a great team player. I'd love to assist in the process of offering grants to artists whose voices need to be heard.

**Abouseif, Maher; Own; Antioch, Contra Costa**

Ph.D. in City Design (UK), Urban Designer (MSc) and Transportation Planner (MSc) from England, BSc. in Architecture (Cairo University) Consultant Planner in the Middle East Broker Cal License #02029405, Artist (Painting Expressionist).

Planning Experience in GIA (General Improvement Areas) in Southampton, UK, and Bahrain. Visiting Consultant to Singapore, Consultant Architect designing Coptic Churches resembling traditional Character, Designed Archangel Michael Coptic Orthodox Church, 4405 W Edinger Ave, Santa Ana CA 926704, and many other Coptic Orthodox Churches in Egypt and CA.

As an Artist, Architect, and Urban Designer would be qualified to upgrade traditional communities and control their developments and upgrading. Traditional areas have a set of visual qualities. They have an artistic character to maintain and improve through adding features, landmarks, and colors that would add to the character enriching the traditional architectural forms in harmony consistently maintaining the visual structure with more expressive artistic treatment.

**Abshire, D.L.; South Coast Chorale; Long Beach, Los Angeles**

D's lifetime of engagement in and volunteer/financial support for the performing arts began at a young age; from primary school and throughout secondary school and university, active participation in the arts included band, jazz band, orchestra, and theatre.

As an adult, some twenty-plus years of work and volunteer experience in the musical and performing arts has included administrative support, board and committee service, and

working as a liaison between organizational leadership and development committees in various capacities frequently related to special projects/fundraisers.

As a current singing member and Board Member for the South Coast Chorale of Long Beach, D has over the past three years taken introductory grant writing classes and workshops, apprenticed with grant writing professionals, written and/or co-written 7-10 grants over the past 12-18 months, been repeatedly funded, and has been instrumental in raising over \$75,000 in the past two seasons for an organization whose budget has grown from \$60k in 2018-2019 to \$113k in 2019-2020.

D has a passion and commitment for helping arts organizations learn how they can fund their mission and loves to help organizations find funding through available grant programs.

**Aceves-Iniguez, Kimberly; RYSE Center; Richmond, Contra Costa**

For the past thirty years, Kimberly Aceves-Iñiguez has been committed to racial justice organizing and advocacy efforts that center the expressed needs, creativity and voices of young people of color in the Bay Area. Prior to becoming the Co-Founding Executive Director for the RYSE Center in Richmond, California, Kimberly served as the Executive Director for Youth Together, an Oakland-based youth organizing group committed to building the leadership capacity of young people to move comprehensive racial equity policies across local school districts. As part of her life-long commitment to being in service to the community Kimberly has served on numerous local, statewide and national Boards and currently serves as a Commissioner for the Oakland Fund for Children and Youth. She is a former Rockwood Leadership Fellow, LeaderSpring Executive Fellow, Stanford Nonprofit Executive Fellow and a recipient of the O2 Sabbatical Award. She has also served on multiple funding review panels, including the National Endowment of the Arts. As a Queer Latinx Mama to two boys, Kimberly and her wife are committed to building a world where children and youth can actualize their full humanity and expression.

**Ackermann, Ernest; Performing Artist; Santa Ana, Orange**

I have been in and out of the entertainment business for over 20 yrs. With many hurdles, with virtually no help from family. I have continued in the dramatic arts, performing arts and different genres. From U.S. Army Military to a partial scholarship in West Hawaii Dance Theatre and teaching teens and young adults at the local YMCA. To formering as a Celebrity Impersonator being flown and performing for Japan Companies, Motorola, Viacom, Hyatt, Hilton etc. Recently background acting television shows such as 9-1-1, Silicon Valley, S.W.A.T. The Unicorn, The Hexagon, Diary of a female President etc. Also being in the construction and remodeling business for many years with many ups and downs with the economy. Surviving with diversity and persistence and practicing both trade skills and performing arts skills.....

**Adams, Janet Inez; Artist; Rancho Mission Viejo, Orange**

My exhibitions include museums universities galleries. I have taught university students down to kindergarten students both in schools and privately. My work is shown across the US.

**Adkins, John; Riverside City College; Riverside, Riverside**

I am currently the Dean of Fine and Performing Arts at Riverside City College, serving as a community college administrator in diverse populations for over 17 years. In my previous role at Miami Dade College, as the Interim Dean of Faculty and Associate Dean, I supported ten academic departments and served over 45,000 students. I have been a faculty member teaching several levels of fine art courses at a number of colleges and universities, including Columbia College in Chicago, Mississippi State University, Mississippi University for Women, Memphis College of Art and Broward College. I am also a working artist and have shown art nationally and internationally with exhibitions in New York, Los Angeles, Atlanta, Chicago, Miami, Amsterdam, London and Bangkok.

**Aguilar, Mario; The Mexi'cayotl Indio Cultural Center; Chula Vista, San Diego**

In 1974 at the age of 19, Dr. Aguilar began to dance the Aztec dance tradition under the direction of I Aztec elders from Mexico City.

Since 1980, Dr. Aguilar has been the Capitán of Danza Mexi'cayotl. In 2016, group Danza Azteca leaders from throughout California, and elders from Mexico, honored Dr. Aguilar with the highest level of leadership in the traditional Azteca dance communities, Capitán General. He is the first Chicano to receive this honor.

Since 1974, Dr. Aguilar has planned and coordinated the following community events:

1980 – present – Free weekly Dance, culture and language workshops.

2012 –The Feathers – The Drums: month-long displays of traditional handcrafted Aztec dance regalia, at the Chula Vista Central Library

2014 Danzas en San Diego – Danzas en San Diego a showcase of indigenous Mexican traditions in San Diego.

2016 Unexpected Neighbors – A video of Chula Vista residents who participate in the dance tradition.

2018, 2010, 1999, 1994, 1990, 1987, International Danza Azteca Symposia. Gathering of traditional elders and teachers from Central Mexico who give Danza teachings to Chicanos.

Lecturer in Nahuatl, Methods of inquiry and Chicano Borderland Culture at San Diego State University

**Ahanotu, Onye; Counter Culture Labs; Oakland, Alameda**

I am a trans-disciplinarian scientist and artist using material and process based innovations to explore materiality and hierarchical design. I am a practicing artist and I received the City of Oakland's Cultural Arts Grant in 2019. I am actively working to build a bio-arts based collaboration across the State of California and it would be great to get some exposure to the grant process to better secure funds for this new collaboration. My previous experience is dominantly in the technical world, doing R&D in innovative materials technologies and collaborating alongside architectural designers along the way to make concept demonstrations. I also, have had experience writing and managing milestone driven federal grants. More recently I have taken up a Board Member position at Counter Culture Labs, where I am encouraging the growth of our Art-Science program (among many other spaces).

Practicing multidisciplinary artist with foundations in dance, drawing and painting- currently practicing in photography, printmaking, sound, video and material. Recently had first solo show- Urban Forest Bathing: Acoustic Park that is seeking to reimagine urban natural spaces.

**Alejo, Erina; Stanford Arts, SOMA Pilipinas; San Francisco, San Francisco**

Erina Alejo is an artist, researcher, and arts administrator. As Program Associate at the Office of the Vice President for the Arts at Stanford University, Alejo uses their direct experience as a practicing artist to manage grantmaking programs and professional development opportunities for students, faculty, and alumni. Alejo's hybrid lens roots from their organizing work with San Francisco's SOMA Pilipinas Filipino Heritage Cultural District, and managing grants for their community-based artistic projects, such as SoMapagmahal, a Filipinx and Ethnic Studies photography mentorship program that equips youth of color to use photography as a tool to examine the ongoing impact of urbanization on SOMA Pilipinas. Alejo is currently working on a SFMOMA commission which embodies longterm investment in building build visual and temporal archives on labor, displacement, and family and communal history, rooting from their identity as a third-generation renter in San Francisco, California.

**Allen, Tierra; TheatreFIRST, We Rise Production, The Bonfire Makers; Oakland, Alameda**

Tierra Allen is a multi-disciplinary theater artist based in Occupied Huichin/Oakland, CA who curates public programs bridging theater and activism. She's won an Isadora Duncan "Izzie" Dance Award, earned award nominations from Theatre Bay Area, and performed with Campo Santo, Oakland Theatre Project, the Black Choreographers Festival, the Life is Living Festival, Dance Brigade's D.I.R.T. (Dance in Revolt(ing) Times) Festival, and more. She's directed for Playwrights Foundation and PlayGround and choreographed for the National Queer Arts Festival, Be Steadwell's Letter to My Ex, and TheatreFIRST, where she is a Company Member. Devised works with their collective The Bonfire Makers include WE GO BOOM!, which explored the impact of the tech industry on Oakland, and a performance-based toolkit to organize for housing justice and Proposition 10. Tierra has facilitated residencies using theater for healing and social justice at Alameda County Juvenile Hall, Allen Temple Arms, Oakland International

High School, and more. Previously she served as the Artistic Engagement Manager at California Shakespeare Theater.

**Al-Mulla, Sarah; Angels Gate Cultural Center; Long Beach, Los Angeles**

Sarah Al-Mulla earned her BA in journalism from Cal State Long Beach and has contributed as a freelance writer for various companies and organizations. She has a passion for art, music and building community. Sarah has been with Angels Gate Cultural Center (AGCC), based in San Pedro, CA, for going on three years, and has worn multiple hats at the organization whose mission it is to provide space for artists to work and to engage the community through arts education, exhibitions of contemporary art, and cultural events.

Serving as the Director of Marketing & Outreach, over the last year and a half, she has worked to expand AGCC's community outreach efforts, social media presence, and diversify the marketing strategy. Additionally, Sarah leads the organization's fund development through grant writing and tracking, building and executing individual giving campaigns, as well as working alongside the Executive Director to diversify the organization's funding streams.

**Al-soqi, Inas; ArtSpan; San Francisco, San Francisco**

Over the past nine years, I assisted with numerous VIP programming, coordination, and sponsorship initiatives at art fairs around New York. Additionally, I have extensive experience working at art galleries in Manhattan, Brooklyn, the Lower East Side, Boston, and Martha's Vineyard as well as holding diverse positions in Venice (working at the Biennial), Amsterdam and Romania. These roles had allowed me to be creative but also equipped me with the knowledge required to conduct logistical tasks, proper archival procedures, and strategies for sales and curatorial processes. I am currently making art and assisting with diverse programs at ArtSpan.

**Altas Sullivan, Maeve; Alonzo King LINES Ballet; San Francisco, San Francisco**

Maeve graduated in 2012 with a Bachelors of Arts in Sociology with a professional aim to make an impact in the arts. Her father was the manager of the Istanbul Opera and Ballet and inspired Maeve, a classically trained singer herself, to pursue a career in the arts and culture sector. Her professional career began in an art gallery, then pivoted to donor stewardship and proposal writing in the human services sector, securing millions of dollars for homeless shelters, daycares, and recovery centers throughout Southern California. Maeve is now based in Northern California, where she serves as the Associate Director of Development for Alonzo King LINES Ballet, most recently securing a \$350,000 grant from The Andrew W. Mellon Foundation.

**Aluko, Jumi; Jumi Aluko Consulting; Valley Village, Los Angeles**

I am an experienced professional with a demonstrated history of working as a strategic communications consultant and event producer. I love bringing people together to celebrate special occasions and celebrating deserved accomplishments. I have helped execute live

productions such as Los Angeles Fashion Week, the Miss Black USA Pageant, global conferences of healthcare experts, international company retreats, and networking events with executives from the music, film, and tech industries.

As part of my personal mission to support the arts and youth development, I volunteer with the Los Angeles Music and Arts School as the President on the School's Young Professionals Advisory Board (YPAB) and also the YPAB Liaison to the Board of Directors. I also volunteer virtually with arts nonprofit organizations located in the Washington DC Metropolitan area. My volunteer involvement and career choice stem from the fact that I know each day I have on earth, I have the opportunity to impact the life of a person and help them celebrate life's achievements/accomplishments without feeling alone or bogged down by the HOW.

**Alvarez, Maite; J. Paul Getty Museum; Los Angeles, Los Angeles**

As Content Specialist, I am responsible for developing and delivering an exciting program of high-quality, informative, engaging, and visitor-focused special exhibitions, installations, and permanent collection displays, which contribute towards positioning the Getty Museum as a world-class arts organization. To date, I have worked on over 280 exhibitions and installations over the course of my career. The exhibitions have covered a wide array of materials, topics, disciplinary approaches, and periods. Working under the aegis of senior museum leadership, I support the Museum's mission to "inspire curiosity about, and enjoyment and understanding of, the visual arts," by creating content narrative and strategy for audiences, both on-site and online. The position is charged with being a creator of content in all its forms (exhibitions, display, installation) and experiences (programmatic, artistic). As an audience proponent, the CS effectively advocates for inclusivity and diverse audiences and strives to create a positive, inclusive experience for all. In short, the CS serves a pivotal role in crafting the Museum's interpretation from inception to public presentation.

**Alvord, Margarita; Trinity County Arts Council; Weaverville, Trinity**

Trinity County Arts Council is pleased to announce the onboarding of Margarita (Maggie) Refugia Alvord as it's new Assistant Executive Director. Maggie joined the team in July as a contracted candidate and officially began her work as AED in August.

Maggie moved to Trinity County in 2001. She briefly relocated to British Columbia to attend an art school and adventure into the backcountry for a season before returning to Weaverville to dig her roots. She has served the community through various avenues, including her time at the Cooperative Extension of UC Davis where she led efforts to support youth and families during the Helena Fires of 2017 and ran a Teens as Teachers program at Trinity High for three years. She presided over as Chair for a local health coalition for a one year term and more recently, served as Garden Project Coordinator for the Weaverville Children's Garden.



An artist and musician herself, Maggie is passionate about advancing the arts in schools, the healing effects of creativity on individuals and in communities, and developing Trinity County's cultural community to its greatest potential.

**Amdahl, Kyle; Amdahl Design; San Diego, San Diego**

I'm a Storyteller. I create all of the imagery to communicate and sell brand experiences. I'm determined, inclusive, expressive, inspired by people and culture and I'm one of a team of many - connected to the world.

I've dedicated my career to helping brands refresh and transform. - To connect community and culture to product for economic value. I'm working hard to design "the difference we all want to experience."

I'm the Creative Director who helped refresh the Target brand back in the 90's. At the edge of 2000 I directed the brand relaunch of the worlds best selling salon products for the \$300M L'Oréal acquisition of Matrix and I spent the younger part of 8 years at Sony where I built, managed and led the first in-house agency brand experience team and was Head of Global Design Strategy and Creative Director.

Recently, I was head of Design for Customer Experience and Innovation at the Port of San Diego where I also lead the Tenant Percent for Art Program. Right now, I'm leading neighborhoods on how to drive revenue through brand design, because the world has changed and "hyper'local" is the new global. Our neighbors are next door and across the globe.

**America, Phil; POPS The Club; Los Angeles, Los Angeles**

I am an artist, activist and educator. I have worked on large arts projects with everyone from the United Nations to BLM to other for profit companies such as Versace and the NBA. Most of my work focuses on issues of class, race, gender and other social issues facing the world today.

**Amos, Tonya; Grown Women Dance Collective, Fiscally Sponsored by Dancers Group; Concord, Contra Costa**

Tonya received a BA in Cultural Anthropology from U.C. Berkeley & trained four years on full scholarship at the Alvin Ailey American Dance Center. A member of Actors Equity Association, she has appeared with Alvin Ailey American Dance Theater & Donald Byrd, was a member of Cleo Parker Robinson Dance Ensemble, Footprints & Amy Pivar Dances, performed in the International Tour of West Side Story, the National Tour of Sesame St. Live, Sacramento Music Circus' The King and I, and has been featured in numerous print ads and TV commercials. She is the owner of Aspire Pilates Center, for which she's won multiple awards, including Concord's Small Business of the Year and Best Woman-Owned Business of the Year. A published author, Tonya is currently proofreading her Foot Pain prevention and recovery book, running Pilates retreats internationally, and developing Pilates education programs to help make this impactful work accessible to diverse communities. Shifting Aspire's operating model in 2018 has allowed

her to work full time on bridging health, wellness and the arts within under-resourced communities. She's proud to help build cross cultural and cross generational bridges with Grown Women Dance Collective.

**Anderson, LaMar; Axum Creative; Pasadena, Los Angeles**

I am a photographer and educator, I founded Axum Creative as a means to harness the power of images by "Photographing Something Good" to advocate for the under to mis-represented. As an organization focusing on social justice in the areas of photography and arts education simply put I advocate for socially conscious image-making practices to strengthen the voice and visual representation for people of African Heritage.

**Aragon, Luis; Teatro Mascara Magica (TMM); Murrieta, Riverside**

Luis M. Aragon is the President of the Board of Directors of Border Angels and President of the Board of Directors of Teatro Mascara Magica (TMM).

Aragon retired from the San Diego County District Attorney's Office in 2018 after 30 years as a Deputy District Attorney. Aragon was one of America's first hate crimes prosecutors and helped write California's anti-hate crime law.

Aragon has served as Director and Vice President of the San Diego County Bar Association; President of San Diego's La Raza Lawyers Association; and as Director and Vice President of San Diego's Balboa Park, "Centro Cultural De La Raza". The San Diego Theatre Arts Counsel's "Star" Award and the San Diego District Attorney's "Outstanding Prosecutor" Award.

Aragon is active in the arts as an ASCAP composer and civic leader. He composed the music and co-authored the book for two musicals, ELENA and FELONS! and co-authored CAFÉ CORONADO, a stage play. He recently wrote the music and book for his musical, LOVING CUPID.

Aragon earned his B.A. degree from Yale University and studied law at Georgetown Law School and Thomas Jefferson School of Law.

**Araujo, Deirdre; Exploratorium; Alameda, Alameda**

Over my 25 yr career w/ the museum, I've engaged a variety of organizations and individuals to create meaningful art-related experiences with an underpinning of science. For example Contadores de Estorias with Brazilian Consulate (award-winning collab), Chuseok Field Trip with students from Korean Cultural Institute (featured in Korea Times), and Tech Trek groups through the AAUW.org dedicated to connecting middle school girls from underserved communities to experiences and mentors in STEM. We have long-hosted volunteers and interns with disabilities.

As a board member and/or program committee member, I've learned how to productively participate in this type of selection process. I've also worked to identify and amplify new voices and perspectives in these roles.

I'm applying for the once-in-a-lifetime opportunity to support talent in our communities, but other outstanding and experienced individuals come quickly to mind; Patricia Cariño Valdez in particular. If you haven't already approached her, please do!

I wish you all the best in this call for participants and thank you for your continued dedication to uplifting creativity in California.

**Ardelean, Stacey; Fuse Theatre; Lodi, San Joaquin**

Stacey is the founding Artistic Director of Fuse Theatre located in Redwood City, CA on the SF Peninsula. Founded in 2015 the non-profit company has developed into an artist lead collective. Fuse is an active participant of the community group ARTS Redwood City. Her work includes theatre for social justice projects with local partners and creating collaborative performative experiences in and with the community. Creative partners include Sequoia HS Dream Club, RWC Docketown Community, Quinteto Latino, and Dragon Theatre. Her main creative roles include director, educator and facilitator. She has worked as a theatre educator in the San Francisco Bay Area for over 20 years and is an advocate for arts education. She taught for a private school for 17 years as the elementary drama teacher. Her studies and work in devised theatre, Theatre of the Oppressed and theatre for social justice drives the mission of Fuse Theatre. Stacey attended University of Massachusetts for a degree in arts management. Stacey is currently serving as the Past Chair, on the Board of AATE, American Alliance for Theatre and Education – a national professional organization.

**Argote, Carmen; Artist/ Self Employed; Los Angeles, Los Angeles**

Carmen Argote (b. 1981, Guadalajara, Mexico; lives and works in Los Angeles) received her MFA in 2007 from the University of California, Los Angeles, where she also received her BFA in 2004. Recent solo exhibitions have been held at Visual Arts Center, University of Texas, Austin (2020); New Museum, New York (2019); PAOS, Guadalajara, Mexico (2019); Ballon Rouge Collective, Istanbul, Turkey (2019) and New York (2018); Instituto de Visión, Bogotá, Colombia (2018); Panel LA, Los Angeles (2017); Adjunct Positions Gallery, Los Angeles (2015); MAK Center, Los Angeles (2015); Human Resources, Los Angeles (2014); and Vincent Price Art Museum, Los Angeles (2013). Argote has been featured in group exhibitions at SculptureCenter, New York (2019); Hammer Museum, Los Angeles (2018); Orange County Museum of Art, Santa Ana (2017); Los Angeles County Museum of Art, Los Angeles (2017), Ballroom Marfa (2017); and Denver Art Museum (2017). She is the recipient of the Artadia Los Angeles award (2019), Artist Community Engagement Grant from the Rema Hort Mann Foundation (2015) and a California Community Foundation Fellowship for Visual Artists (2013).

**Aribisala, Tosin; Ropeadope Records; Van Nuys, Los Angeles**

Conceived within the African cultural background in West Africa, my sense of unique sense of multicultural outlook comes as a result of imbibing the European, American and Latin American artistic cultures. And as a performing artist, I have had the chance to perform in different continents, which further opens up my mind towards embracing cultural diversity.

I earned my bachelor's degree in Business Management from the University of Maryland University College. This allows me to engage in the management side of the arts, such as overseeing the productions of music with many talents, recruiting band members, handling travel logistics, booking shows, and organizing TV and radio appearances.

With special interest in teaching, I have taught music programs (mainly the drum set and the theory of music) at various music institutes, which include The Collective, NYC, Percussive Arts Society's International Convention, Guitar Center, Goucher College, Baltimore, MD.

**Aronoff, Mindy; Bay Area Video Coalition (BAVC); Oakland, Alameda**

With a degree in Design from UCLA, Mindy has spent the last 20+ years at BAVC, dedicated to fostering community, messaging to a broad range of constituents, creating original content, growing membership, preserving media and encouraging interaction through individual giving. She currently oversees advanced training, working to maximize opportunities at the intersection of community, industry and government. Her early years at BAVC included a role as Director of Creative & Media Services, where she oversaw the client and technical side of BAVC's postproduction services: video and audio preservation, captioning, postproduction suite rentals and executive production of scores of videos for nonprofit clients such as The Asia Foundation, California Arts Council, The San Francisco Foundation and The Great Valley Center.

**Arteche, Kimberley; Kultivate Labs / Balay Kreative; San Francisco, San Francisco**

Kimberley Acebo Arteche (she/they) is an educator, cultural worker, and interdisciplinary artist.

Arteche received her BFA from the University of Maryland, Baltimore County, and MFA from San Francisco State University where she received the School of Art's Distinguished Graduate award.

Arteche has served on Southern Exposure's Curatorial Council, SOMA Pilipinas' Arts & Culture Committee, and is the Visual Arts curator for UNDISCOVERED SF. She recently finished as the Production Manager for "We Came Here to Live" by Skywatchers by in the Tenderloin. In September 2019, she closes her tenure as the Artists in Education Program Coordinator at Southern Exposure, working to integrate more equitable and transformative pedagogies. She is currently with Kultivate Labs, developing a future Filipinx American Cultural Center in the South of Market.

Arteche is committed to collaboratively creating decolonial practices within arts institutions, while creating visibility and providing resources for emerging Asian Pacific American and BIPOC Artists.

**Ausland, Andrea; San Diego Watercolor Society; San Diego, San Diego**

Andrea Ausland is the Technology Director for the San Diego Watercolor Society where she is responsible for all aspects of technology strategy and implementation.

As Technology Director, she oversees the management of IT systems at the 4000 square foot gallery in Liberty Station; manages the website, database, and eCommerce system; provides technology support for virtual exhibitions; and analyzes data to achieve organizational goals.

Andrea is also an artist member at the San Diego Watercolor Society and is a key contributor for art gallery events and programs.

Andrea holds a bachelor's degree in Mechanical Engineering from Western Michigan University in Kalamazoo, Michigan.

**Ayres-Frederick, Linda; Phoenix Arts Association Theatre; San Francisco, San Francisco**

As Executive Artistic Director sustaining Phoenix Arts Association Theatre [www.phoenixtheatresf.org](http://www.phoenixtheatresf.org) (a non-profit San Francisco Legacy Business) since 1985, I have enjoyed a diverse career, as a professional actor, producer, director, critic and prolific playwright in Bay Area Theatres with related work travel to NYC, Edinburgh, France and Alaska. Vice President of San Francisco Bay Area Theatre Critics Circle (writing for SF Bay Times, Westside Observer and Forallevents.com), Member of Theatre Bay Area, AEA, AFTRA/SAG; American Theatre Critics Association & the Dramatists Guild, I am twice a Shubert Playwriting Fellow with numerous publications, awards, over a dozen productions & over two dozen readings of my work in Bay Area Festivals and theatres including Best of SF Fringe 2010, 2011 and 2014. Playwright at The Last Frontier Theatre Conference 2006-2019, Kennedy Center Playwrights Intensive 2020, since 2018 I have been a 3Girls Theatre Resident Playwright, serving on the Boards of both the Phoenix since its founding and the Custom Made Theatre since 2016 plus on grant award panels in Marin County, SF Arts Commission and TBA. B.A. Performing Arts Sarah Lawrence College, Bronxville, NY. Additional curriculum vitae available.

**Baca, April; CSU, San Bernardino (CSUSB); Colton, San Bernardino**

April Baca is an educator and writer presently based out of San Bernardino County, California. Her scholarship, pedagogy, and curatorial practice employs feminist deconstructivism as a means of examining the coloniality of power, being, knowledge, and alternative platforms and modalities for representation and engagement. Baca has written extensively for a variety of publications including, but not limited to, Art Journal, KCET Artbound, and myriad artist catalogues and journals. She is the co-curator of Beyond the Blue, a traveling exhibition of art created in California by incarcerated individuals participating in weekly arts programming through the Prison Arts Collective (PAC) non-profit.

**Ball, Teri; Center Stage Theater (Artspace Inc); Goleta, Santa Barbara**

I am the Executive Director at Center Stage Theater in Santa Barbara and have I worked in performing arts management for 30 years. My career includes experience as an Executive Director, Development Director, Marketing Director, producer, non-profit management consultant, production manager and stage manager. In my work at Center Stage I have the opportunity to mentor the next generation of art makers from many fields including dance,

theater, music and film. I have a particular passion for the development of new works, and have produced play readings along with my wife, who is a theater professor and lighting designer. I am very passionate about developing projects that address the lack of gender+ and racial diversity in the performing arts. In late January my wife and I are producing a conference that will include readings of two new plays and a day of panel discussions on the subject of diversity, and what we can do to address this problem. I hold a masters degree in Non-Profit Arts Management from Carnegie Mellon University, a bachelors degree in Theater from Cal State Northridge and was a long-time stage management member of Actors Equity, the union of professional actors and stage managers. I am a member of USITT.

**Banerjee, Sayantika; Kritikriya; Agomoni; San Ramon, Contra Costa**

A cultural performing and allied arts curator, producer, director, artist, musician (vocal) and founder/owner of 'Kritikriya' in Contra Costa County of California.

Philanthropy Lead at Agomoni, a 501c(3) organization in Trivalley CA that practices and promotes Indian cultural arts through festivals and events

Cultural team member at Agomoni (2016-present) and Baybasi (2004-2015) cultural nonprofits in Bay Area,CA

Core organizing team of "Nrityamela" (2017-2019) for Agomoni offering a platform to all classical and folk dance schools in Bay Area to showcase their work and help raise funds for philanthropic efforts.

Volunteer team member for organizing Bharatanatyam recitals and productions at Vishwa Shanthi Dance Academy and Vishwa Shanthi Performing Arts.

Founder/Owner Uevolve(2013-2015) teaching STEM to children ages 3-15 years through dance, drama, music and art

Worked with singers, musicians and artists from Sangeet Bhavan and Kala Bhavan, Vishwa Bharati University, Santiniketan

Trained in North Indian Classical music (vocal), Bengali vocal music (Rabindrasangeet, Nazrulgeeti, Adhunik) and folk dances of India

Trained in fine arts under late Mr. Kumkum Munshi, son of Mr. Annada Munshi noted artist, a teacher in Kolkata, India

**Bang, D. Haejin; N/A; Los Angeles, Los Angeles**

Drawn between silence/sound, D. Haejin Bang's interdisciplinary and community work is currently based within Los Angeles and Korea. Born and raised in Koreatown, LA, their explorations revolve around the voice, body, and Silence. Their main focus underlines gaps and the interjacent: How can we better listen?

A current recipient of the Fulbright Research Grant, D. Haejin's focus as a diasporic Korean is based on exploring 'embodied silences,' a cartography of collective intergenerational trauma, through focusing on and exploring the affects of sound as tied to body. Their project focuses on the breath and energy of voice/body/silence, of undoing and (un)learning contemporary notions and rationales of sound embedded in dominant language and discourse of knowledge.

They are currently studying with 명창/Master Singer Song Jae-Young and 고수/Master Drummer Cho Yong-Soo, as well as Seo Yeonwdoon of Daroo Performing Arts.

Haejin is also involved as a Labor Organizer and the Volunteer Organizer Committee at the Koreatown Immigrants Workers Alliance. They received a Bachelor's of Music in Violin Performance from New York University, minoring in Social and Cultural Analysis.

**Barajas Aguilar, Stephanie; Giant Creative Services; San Jose, Santa Clara**

I am a Bay Area based Mexican performer, photographer, and events manager. Raised in Guadalajara, MX, my family made the difficult decision to relocate to Redwood City in 2016. I didn't speak English and the culture shock was deafening. However, having access to the arts in high school changed my life; I discovered theatre. In 2010, I attended USC, where I earned a BA in Theatre, with minors in Cinematic Arts and Communications. After graduating, I stayed in LA to explore the creative sector. I picked up a camera and fell in love with the medium. It allowed me to explore the city, meet other BIPOC photographers, and capture resilient communities. In 2015, I was selected to showcase my work in Art Share LA's "Gimme Shelter," a street photography exhibit. At the same time, I continued to perform while probing career trajectories. When I returned to the Bay Area in 2017, I found a home in Giant Creative Services the event production partner of the School of a. Arts and Culture at Mexican Heritage Plaza. As an artist seeking community among underrepresented groups, it was a natural fit. In my current role as Events Manager, I oversee the rentals department and support with the coordination of culturally relevant programming.

**Bareno, Renee; No Current Organization Affiliation; La Mesa, San Diego**

I am a practicing artist. I work in paint and mixed media. I have consistently maintained a studio and created work since 1983. I have not only worked as a head teacher of visual arts but I have written curriculum on arts ed and developed the art department at a small private school in Manhattan that served students with special needs, learning differences and learning disabilities. In addition I co-founded a small art ed center in NYC. We functioned as an art gallery, studio and art education center. I offered mentorships to emerging artists and supported my artists in portfolio development. We also functioned as a young artists co-op and offered scholarships to young artists interested in the arts.



**Barnes, Annie; Sunrise Special Services Foundation; Upper Lake, Lake**

I had been a Shakespearan actress, with SF based The New Shakespeare Company for 20 years. Directed, produced with Asian American Theater Workshop. Worked as community development and grant writer for Pomo Tribes of Lake, Mendocino counties.

**Barron, Paul; None; Los Angeles, Los Angeles**

Award winning self-shooting Producer / Director, and university media professor. Unique pioneering track record in local television, higher education, and media training. Experiences included Project Management / Executive Producing / Series Producing / Producing / Directing / Camera and Audio. Highly experienced media studies lecturer, short film producer, corporate video producer / writer.

**Baynes, Keysha; Pulse Arts; Los Angeles, Los Angeles**

Keysha Baynes is originally from Pittsburgh, PA and settled in Los Angeles after being an expat for ten years in Asia. Since 2014, Ms. Baynes has served as the Director of Programs and Partnerships for Art Active, Inc and manages over \$150,000 in grants and partnerships throughout South Los Angeles. Her exemplary work was recognized by Los Angeles Unified School District administrators and she was hired to manage art programs at one of their school sites. In 2017, she started at Audubon Middle School and created a multi-year plan to reintroduced art to this school community and generated over \$200,000 of arts programming.

In early 2021, Keysha Baynes will be introduced as the new Executive Director of Pulse Arts, a state-wide arts servicing organization.

**Beal, Warren; Ah Sum Blah; Hawthorne, Los Angeles**

Warren Beal

Born in San Jose, CA in 1982, but grew up in Indianapolis. I graduated from Pike High School in 2001. That same year I enrolled at IUPUI, and would later transfer to Herron School of Art. I served as class president while earning a bachelor's in art education. The following summer I spent six weeks traveling in Europe and soon after I became a teacher at the middle school level. I went on to teach four more years at the high school level. I completed my masters in art education from the Art Academy of Cincinnati in 2015, and gave the valedictory speech the following spring. I relocated to Los Angeles in 2020 where I have been honing my own unique process of collecting found objects and making meaningful assemblages from them, this process is known as Ah Sum Blah. I recently joined the Hawthorne Arts Complex where I am currently exploring new forms of expression through assemblage.

**Bederman, Aleksandr; San Diego City Collage, Student ( art ); San Diego, San Diego**

I am from Ukraine. I am a painter - study Art School in Kiev, and San Diego City Collage 2020 - 2021. Participat in many of Art festivals in San Diegol and Chula Vista, California.



**Bee-Gates, Donna; Muza Kids: A Year in the Arts; Cupertino, Santa Clara**

I have two enduring passions-education and art. Over the years these passions have guided me into teaching and mentoring college students, immersing myself in art as a museum docent, and combining the two as the director of an arts exposure non-profit organization.

For the last twenty years, I have taught at San Jose State University in the Child & Adolescent Development department. What an amazing experience this has been! Engaging intellectually with students, challenging them to take on difficult, novel tasks and to question their assumptions about what children are capable of is immensely satisfying. I also coordinate a mentoring group devoted to advancing the education and careers of first-generation college students.

In addition to teaching at the university level, I have worked with elementary, middle, and high school students, teaching art appreciation through the Let's Look at Art (LLAA) program at the San Jose Museum of Art. This work was both exhilarating (there's nothing like looking at art with kindergarteners!) and challenging (helping high school students to shed their self-consciousness and engage with the art requires a thick skin and creativity).

**Bell Johnson, Jacqueline; Norco College; Rancho Cucamonga, San Bernardino**

Jacqueline Bell Johnson earned her MFA from Claremont Graduate University. Immediately after, she proceeded to run LGT! (which stands for "Let's Get This!") from 2013 to 2015 producing over 2 dozen events and exhibits.

Bell Johnson has launched several exhibitions of note including monumental solo installation Deflated/Defeated at Human Resources (2014), sculptures and an installation as part of group show Man Made at the Brand Library (2017), solo exhibition Violet Hour at Bunny Gunner Gallery (2019), and interactive sound sculpture LightWave as part of the 2019 SoundPedro Festival.

Her writing has been published with Art & Cake, Riot material, in multiple catalogs, the book Shhh..., and in the STEAM journal. She will be included in We Go Down Sewing, a book chronicling the Auntie Sewing Squad (expected publication fall, 2021).

By utilizing repetition of form and craft processes, Bell Johnson's work explores the intersection of organic and architectural structures, as they mirror patriarchal structures, and with hint of biographic and self-actualizing content.

**Beltran, JD; Center for Creative Sustainability; San Francisco, San Francisco**

JD Beltran is an artist, professor, arts administrator, filmmaker, and journalist whose award-winning work has been screened and exhibited internationally including at the Walker Art Center, the San Francisco Museum of Modern Art, the Getty Institute, the International Film Festival Rotterdam, the MIT Media Lab, and the Kitchen NYC. She has been commissioned for public art projects worldwide, including in San Francisco, St. Petersburg, Russia, and Bishkek,

Kyrgyzstan. She's achieved grants from Artadia, the Workshop Residence, the San Francisco Arts Commission, Stochastic Labs, a Creative Capital/Warhol Foundation Arts Writers Fellowship, and residencies at Skowhegan, the Pilchuck School, the Atlantic Center for the Arts, and the Lucas Artists Residency at Montalvo Arts Center. She has served on the boards of the Fort Mason Center, Recology Artist-In-Residence Program, SFCamerawork and YBCA. She has served on the San Francisco Arts Commission since 2011 (was President for eight years). Also a journalist, she writes online columns on art and culture, including for SFGate.com and the Huffington Post. Beltran was a longtime faculty at the San Francisco Art Institute (2002-2018) and faculty at CCA from 2013-2019.

**Belway, Jenny; Petaluma Community Access TV and Radio; Petaluma, Sonoma**

I am fortunate enough to be the leader of Petaluma Community Access, or PCA, is a non-profit public access television station in Petaluma. Through community programming, member production services, and partnerships with local businesses, PCA promotes diversity and free speech for Petaluma.

Our mission is to promote freedom of expression, provide access to communication tools, and foster the use of visual media and technology. As a Petaluma resident, you have the opportunity to join PCA as a local member and become a voice in our mission of community building and free speech.

My past positions have been almost exclusively in local media including the Sonoma County NPR affiliate. I am blessed to be afforded the daily role of being the face of our mission.

**Benamou, Natalie; Art2Edu; Pasadena, Los Angeles**

Natalie Rachel Benamou is a writer, art historian, and social justice advocate who currently serves as the Executive Director at Art2Edu, a 501(c)3 arts nonprofit which makes the arts accessible to Latino/a/x, Arab, Black, Asian, and Indigenous students and families while providing resources for artists of all backgrounds to develop their practice and thrive in the local economy. She has worked in fundraising, membership, and audience strategy at the Los Angeles County Museum of Art, Temple Israel of Hollywood, and as a consultant to various organizations within the L.A. area. Her passion for the arts began at the University of California, Santa Cruz where she received a double degree in Philosophy and the History of Art and Visual Culture. She is currently an Arts Management M.A. candidate at the formerly Sotheby's Institute of Art, Center for Business and Management of the Arts at Claremont Graduate University, Drucker School of Management.

**Benfer, Brian; Mesa College; San Diego, San Diego**

Brian Benfer received his Bachelor's degree from Humboldt State University and a Master of Fine Arts from Mason Gross School of the Arts at Rutgers University. His work thematically deals with the concept of residue and its implication on the psyche while utilizing an array of material considerations and processes including site-specific installations, sculpture, video,

ceramics, painting and performance art. He has exhibited his work across the U.S. and abroad at venues including the Bill Maynes Gallery (New York, NY), Craft Contemporary (Los Angeles, CA), the Seto Museum (Seto, Japan), the Latvijas Makslinieku Savienibas Galerija (Riga, Latvia), the Rotermann Art Center (Tallinn, Estonia), the National Art Museum (Kaunas, Lithuania) and the Museo Internazionale delle Ceramiche (Faenza, Italy). Over the last two decades, his work has been included in numerous academic, museum and private collections and he has served at an array of institutional appointments. He currently lives and works in Southern California.

**Benitez, Tomas; Plaza de la Raza, Latino Arts Network; Los Angeles, Los Angeles**

I have been engaged in arts and culture for over forty years, mostly in the Latino community throughout California. I am a former Executive Director of Self Help Graphics & Art, and I have worked with Bilingual Foundation for the Arts as well as Inner City Cultural Arts Center. I have been a consultant to the NEA, the President's Council for the Arts, and The Smithsonian. I have consulted on national endeavors, statewide and local arts and cultural projects. I have served as a panelist for the NEA, CAC, City of Los Angeles and County of Los Angeles, as well as IMLS and Westaf. I am a board member of the Californians for the Arts and the California Arts Advocates. I am currently the Development Director for Plaza de la Raza and I am Chairman of the Board for Latino Arts Network of California. I would rather be playing second base for the Los Angeles Dodgers, but I fear my window may have closed. I'm a recognized authority on the History of Latino Baseball. So there's that.

**Berens, Gabrielle; High Tech High Charter Schools; San Diego, San Diego**

I am a visual arts educator by profession and creating art is a passion of mine. I have a BFA in Studio Practices from Southern Methodist University in Dallas, Texas and am a Texas and California certified single subject educator. I believe that everyone deserves access to the arts, but those live in marginalized and underserved communities have the most to gain. As a middle school educator, I place emphasis on teaching the artistic process, incorporating themes of Social and Emotional Wellness, and helping my students find their creative voice and identity. As a panelist for the CAC, I would approach those seeking grants with the same lens. Are we making sure that the community is involved in the entire process? Is the wellness and prosperity of the community at the forefront of what we are supporting? Are we giving our communities a voice and celebrating their identity? As an arts educator, I am constantly highlighting a variety of mediums in my classroom, including but not limited to, painting and drawing, large scale murals, fiber arts, ceramics, sculpture, collage, mixed media, and printmaking!

**Berkovich, Sarah; Film Independent; Los Angeles, Los Angeles**

Sarah is a graduate of the Stanford MFA in Documentary Film and Video program, and produced several award-winning short documentaries, which have played at film festivals across the United States. After living in Silicon Valley, Sarah became fascinated with virtual reality and began working with startups developing 360 camera rigs and content. She was a fellow in the Oculus Launchpad program for emerging leaders in VR, and explored the

storytelling potential of this new medium with her documentary project Being Henry. Sarah is also an educator, and believes in increasing access to media education and fostering diverse voices entering the field. She was an Arts for LA Activate fellow in 2019. She teaches a VR workshop at Emerson college and develops programs to engage the next generation of filmmakers and media creators in her role as Youth Education Manager at Film Independent.

**Berry, Harold; The American History Theater; San Diego, San Diego**

Harold (Hal) Berry is a professor emeritus who continues to teach part-time at Palomar College. He founded The American History Theater of San Diego, CA. where he is the president. He was honored by the Governor of Missouri for Excellence In Higher Education. And, he was also honored one year as Faculty of the Year for SCC. He was Professor of History and Theater and the founding professor of both for St. Charles Community College near St. Louis, Missouri.

He first came to San Diego as a 17 year old Navy recruit. He began his college education at Chabot College in San Leandro, CA near Oakland Naval Hospital where he was stationed as a Hospital Corpsman.

Professor Berry has three masters degrees in History, Film and Theater in addition has doctoral work in American Social History. The AHT is military veteran founded, and has built in a dynamic diverse staff of men and women dedicated to the arts. The theme of AHT is "Healing Through the Arts."

1980-1985, professor and Managing Director of the Arts for West Shore Community College.

1985-1987: Managing Director for the Performing Arts, East Central College.

1987-present: Professor of History and Theater, Founder Mid-American Theater Company, History Expo and History Theater.

**Billington, Celestina; OURNA Collective; Los Angeles, Los Angeles**

Celestina Cardona Billington is an interdisciplinary artist. She has been called a director, actress, creative producer and human rights activist. Born in Houston, Texas, Celestina's heritage is Tejano—her lineage an ethnic soup made up of hardworking anglo cowboys and Chicanas. Celestina's work has taken her around the world—with projects in Europe, South Korea and across North America. At just 26 years old, Celestina's artistic accomplishments are expansive. Her professional career began in 2011, when her original play "Don't go to Hell, Dad," was produced at the Alley Theater, the largest regional theater outside of New York City. She holds a degree in Creative Writing at The University of Houston. Celestina has been awarded the prestigious "Our Town," grant by the National Endowment of the Arts, performed at El Museo de Arte Moderno in Mexico City, and managed an artist residency in Massachusetts for the National Park Service. Now she is a director for the burgeoning production group "OURNA Collective" which has remote offices in Los Angeles, Cape Town, Sydney, New York City and Houston.

**Bittner, Emily; Freedom High School; San Francisco, San Francisco**

I have worked at the Crucible in Oakland for 7 years with underserved youth and also adult ed classes.

I have been a full time teacher at Ida B Wells here in SF working as a ceramics and fine arts teacher for underserved youth.

I am now a Fine Arts teacher at Freedom High School in Oakley helping to bring a robust arts program to help students learn through the arts and how to heal and inspire themselves and others!!!.

I have also worked in many community garden projects in Oakland and teaching about health education for headstart.

I am a certified Arts Maker Space teacher from Foothill College

I have also been a maker space teacher for 9th graders.

**Black, Lauren; Social Justice Sewing Academy; Los Angeles, Los Angeles**

Lauren currently works as a School Psychologist Intern in the Los Angeles Unified School District. She recently completed her Masters Degree in Educational Psychology and is working towards her Education Specialist Degree in School Psychology at Loyola Marymount University. Lauren is also the Executive Director for the Social Justice Sewing Academy, a non-profit organization based in Northern California. In this position she has contacted families that have lost loved ones to officer-involved shootings and race-based violence to receive free, custom-made quilts; directed the creation of an anti-racist guidebook written by volunteers of the organization; and co-created the Business Incubator program which educates emerging entrepreneurs between the ages of 15-25 on the skills necessary to launch a successful business. Finally, Lauren is the co-creator of an Instagram page (@psychactivists) aimed at providing resources and information to educators and parents particularly when supporting youth of color, LGBTQ+ youth, and those with multiply marginalized identities.

**Bloom, Jemina; Foundation of New American Musicals; Los Angeles, Los Angeles**

I am UCLA grad class of 2017 with a BA in Theatre Film and Television. My emphasis was in directing and music composition. I was a finalist twice for the Foundation of New American Musicals' Showsearch competition for 10-minute musicals and since then have been working for their PATHWAY program as a staff member and their newest board member. I have 20 private piano students as well, and I am also one of the music directors for the Miracle Project, a foundation that brings musical theatre to children with autism. I founded my own original musical theatre ensemble at UCLA called Dually Noted Theatre Company and we have produced 20+ works for artists of all backgrounds.

**Bogdanow, Matt; Everyday Arts; Los Angeles, Los Angeles**

Matt Bogdanow is the Director of Education and Grants for Everyday Days, a Los Angeles nonprofit dedicated to fostering social-emotional learning and academic proficiency through inclusive arts integration. Prior to founding Everyday Arts, Matt served as Master Teaching Artist for Everyday Arts for Special Education (EASE), the largest research-based professional development program for special education professionals in the country. He has delivered guest lectures on the intersecting fields of special education and the arts at University of California, Loyola Marymount University, and Otis College of Art and Design, and has taught extensively for organizations including Inner-City Arts, artworxLA, and Liberated Arts Collective. Matt is a Berklee College of Music graduate and has performed with artists including Savoir Adore, Plushgun, Chris Barron (Spin Doctors), Krystle Warren, Heather Christian, Gary Cherone (Van Halen), and Kyp Malone (TV on the Radio). He is the author of *The Backbone of Drumming; A Systematic Approach to Learning the Drumset*, host of the podcast *Clearing The Queue*, and leader of the band *The Polar Quest*.

**Bohrman, Catherine; I am a member of several art associations; Cloverdale, Sonoma**

A resident of CT & Washington, DC for over twenty years Catherine now lives in Sonoma County and is active in markets around the country. She was educated at Stanford majoring in ME and Art.

Catherine has lectured on sculpting at schools and professional organizations, teaching the history and techniques of sculpting to many age groups. She is an Associate of the National Sculpture Society where she has started a newsletter for the northern CA group and has represented them at several events, in *Who's Who of American Women*, and has been a member of the Washington Sculptors Group, the CT Women Artists, Inc. the Uncommon Chiselers and four CT art societies. She is a member of the Sebastopol Center for the Arts in Sebastopol, CA and a member of the Pacific Rim Sculptors. She is a life-member of both the NLAPW where she served on the National and CT local boards, and the Greenwich Art Society where she served for many years as a vice-president. Catherine has also contributed her time as an information specialist for 5 years at the Smithsonian Institution

She enjoys both youthful creative artistic energies as well as mature curious souls interested in discovering learning to express themselves artistically.

**Boluarte, Adrian; Nueva Vision Community School; Alhambra, Los Angeles**

Adrian is a music professional and educator based in Los Angeles, California. His career encompasses work as a composer/songwriter for media, guitarist, and program coordinator. Since 2012, Adrian has worked at Nueva Vision Community School, a non-profit dedicated to empower youth through music education. Throughout his career he has successfully managed several music programs in partnership with NEW Economics For Women FamilySource Center and LA City Housing & Community Investment Department. Adrian will also be teaching music production as part of the Youth Development through the Arts for Intervention and Focused

Prevention project in partnership with LA County Probation Department and LA County Department of Arts and Culture. In addition, Adrian has provided original music for several media projects that continue to air on US networks and around the world (France, UK and Canada). Adrian has also spent many years working for television and film composer Guy Moon (The Fairly Odd Parents) where he has developed leading music technology for sample based orchestration and composition. Adrian hails from the city of Lima, Peru and graduated with honors at CSU Northridge where he obtained his Bachelor of Music in Media Composition.

**Borja, Alina; Southern California Association of Governments; Los Angeles, Los Angeles**

Alina Borja is an arts administrator and urban planner with a mission to foster inclusive cultural vitality, bold civic engagement, and thriving public spaces throughout Los Angeles and California. Alina has pursued this mission through work in public art, creative placemaking, grants management, and fundraising in institutions such as the City of Los Angeles Department of Cultural Affairs, LA Metro Arts & Design, the Levitt Foundation, and the Los Angeles County High School for the Arts Foundation. As a daughter of immigrants, Alina understands how a lack of civic empowerment can disenfranchise and strangle entire communities. Thus, her work in arts administration and urban planning focuses on social justice and community engagement.

Alina has a Bachelor's degree in Art History from Stanford University and a Master's degree in Urban Planning from the USC Price School of Public Policy. She has lived in California her whole life, hailing from Escondido, CA.

**Boston, Russell; Write Of Your Life / Woman Wonder Writers; Laguna Beach, Orange**

I currently work for Woman Wonder Writers, (or did before the pandemic), teaching art in prisons as well as continuation schools and to at risk youth. I've been a volunteer teaching art for the last 25 years, teaching art, communication, self expression and empathy.

**Botello, Troy; Retired Arts Administrator; La Habra, Orange**

Started life as a concert pianist (from age of 14) Studied early childhood and music therapy and taught as a special ed teacher/administrator with LA County schools (17 yrs). Worked at LA Music Center as a program coordinator (8 yrs), then went to Orange County Performing Arts Center as founding Director of Education (15 yrs). Founded my own arts/ed consulting company (4 yrs) then became State Executive Director for VSA California (5 yrs) the statewide organization for arts and disability with whom I had been affiliated as a Board member for 38 yrs. Also served as a part-time consultant to OC Office of Education VAPA office for 11 yrs. Have served on numerous local, county, state-wide, national and international arts and arts service Boards of Directors, and am still active as an advisor to 5 organizations. Do occasional, part-time, consulting for organizations initiating application and organizational structuring of their non-profits, specializing in CDEI (Cultural Diversity, Equity, and Inclusion) practices/policies.

**Bown, Melanie; St. Francis High School; Sacramento, Sacramento**

In addition to being a practicing artist for the last 30 years, I've worked for many organizations as an arts teacher (St. Francis High School, Sac City School Dist, Short Center North, Crocker Art



Museum, Verge Studios, Matrix Arts, etc.) as well as run galleries and acted as an art installer (coffee shop to museum level). I have an understanding of the range of engagement from arts curiosity to professional development. I produced Art Mix and Family Festivals for Crocker art museum. As a part of an arts collective, I have traveled with an art advice booth for schools, the state fair, and other outreach events.

My work has allowed me to experience connecting with broad age ranges, cultural backgrounds, and people with varying physical or developmental disabilities. It's exciting to be able to convey ideas so they meet people where they are and stretch their understanding and promote growth. Additionally, it's valuable for me to learn from these interactions for broadening myself.

My own artwork has allowed me to develop drawing, painting, sculpting, printmaking, sewing/fiber, woodworking, stained glass, and other skills. I've been fortunate to be able to show my work in galleries, to do private commissions, and mural work.

**Bradford, Karen; Jurupa Unified School District; Jurupa Valley, Riverside**

I am an award-winning writer and photographer ... including a photo in the U.S. National Archives! I've been exhibited at the Laguna Beach Festival of Arts, California Museum of Photography, locally, in galleries and have given many, many photo presentations. I have a B.A. in photojournalism, M.A. in public relations, have taught photography, writing and public relations in the UC system and am a published author, editor, magazine writer and newspaper columnist. One of my aunts is the well-known Western artist Marjorie Reed; my mother and her brother were artists in oil and watercolor; and another uncle was a collector of significant art (as well the recipient of a special Academy Award for creativity in sound production in the original "War of the Worlds").

I created and developed the first arts council of our city when it incorporated: its purpose was developing public art, recognizing artists and supporting art in the city's public schools through mini-grants.

I have traveled all over the world with my Nikon F slung over my shoulder or my little Canon point 'n' shoot surreptitiously documenting what needed to be documented: from Africa to China and Tibet to Turkey.

**Brady, John; Voices of Our City Choir; United States, San Diego**

I have been in and out of the entertainment business for decades as a stage technician, Event Producer and now working with the Voices of Our City Choir.

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

Old white woman being true to her vision : making exceptional public art from the rural US/Mexico border for 30 years



**Breen, Lauren; Sacramento SPCA; Sacramento, Sacramento**

I enjoyed a 15 year career as a professional ballet dancer, dancing in companies all across the country including Richmond Ballet in Virginia, the Suzanne Farrell Ballet based at the Kennedy Center in Washington, DC, and Sacramento Ballet in California. In 2015 I co-founded a Sacramento-based dance company called Capital Dance Project, where I both danced and served as Development Director. There I also helped create a sensory friendly dance performance for children and adults, and co-taught sensory friendly dance lessons. After retiring from dancing I began working at the Sacramento SPCA, where I write all of our grant proposals and manage our direct mail program.

**Brian, Megan; SFMOMA; Vallejo, Solano**

Megan Brian is Director of Strategic Initiatives, Education & Community Engagement at SFMOMA, leading a portfolio of large-scale, cross-functional initiatives at the museum, where she was previously the Interim Director of Education & Public Practice. She currently sits on the Advisory Board for Emerging Arts Professionals, an organization which fosters a diverse next generation of arts leaders and is involved with contemporary art more broadly, having organized the exhibition on Anna Halprin for the 2017 Venice Biennale. She is an alumna of the Getty Leadership Institute NextGen, holds a BA in Sociology from Mills College and an MA from the Institute for Curatorial Practice in Performance at Wesleyan University.

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

Biography Deborah Brockus

She is the Artistic director of the award winning and internationally touring BrockusRED dance company and Director of BPstudios a leading professional rehearsal studio in LA.

As a dancer and choreographer Brockus has worked nationally and internationally on stage, in film and television. She has received awards for her teaching, producing and choreography.

As a teacher her students work in international and national modern and ballet companies, jazz companies, on Broadway and in the Hollywood industry. She specializes in professional and pre-professional training working in college level, performing arts high schools and professional studios.

Deborah Brockus has been called a force of nature in LA dance. She is the artistic director of the internationally touring company BrockusRED, award winning producer of Los Angeles Dance Festival, Director of BPstudios which is a space for workshops and rehearsals for the community. A master teacher for college, professional and pre-professional dancers. Both her choreographic and performing career cover both concert and commercial dance with works in Live Stage Performance, Site Specific works, TV and Film.

**Broome, Kirstin; formerly with SDSU; San Diego, San Diego**

I have worked in Development (Major Gifts and High Value Events) for non-profit organizations in both the US and the UK for over 15 years. These organizations include: RBG Kew, Children's

Charities, Scientific Research Institutes, and Universities. At SDSU I was Director of Development for the School of Professional Studies and Fine Arts, which included the Schools of Art & Design, Theatre/Television & Film, and Music. As part of these roles I have applied for grants, and managed grant writers within my development teams.

As Sponsorship Chair for the Rolando Street Fair (2017 - present), I'm responsible for generating all grant and sponsorship support for the event. This has included securing CAC grants. At SDSU I supported the promotion and funding of the visual and performing arts programs at the university, and worked directly with the Volunteer Group 'The Arts Council' who funded many scholarships and gallery shows.

In 2009 I was part of an Anthony Gormley installation in Trafalgar Square titled 'One and Other' and was selected as one of 20 out of the 2400 participants to be interviewed as a special sub-group for a permanent archive in the Wellcome Trust

<http://blog.wellcomelibrary.org/2010/10/wellcome-trust-and-one-other/>

**Broughton, Megan; The Oxbow School; Napa, Napa**

Megan Broughton is a Napa/Los Angeles based artist, educator, editor, and freelancer. She earned a BFA in Fine Art from the California Institute of the Arts (CalArts) in 2012 and is now the Printmaking Instructor and Academic Dean at The Oxbow School in Napa, CA. She has held residencies at The Earthfire Institute, Idaho (2012); Can Serrat, El Bruc, Spain (2014, 2017); and The Arctic Circle, Svalbard, Norway (2019). She is the founder of The Oxbow School's After School Art Program for local middle school students, a co-founder of School of Now which reimagines spaces for learning and exchange, and was a founding instructor at Evelyn Serrano's NOMAD Lab which was awarded The John Anson Ford Human Relations Award from the Los Angeles County Human Relations Commission in its inaugural year for exemplary practice and exceptional leadership in human relations work. She is a Contributing Editor at Entropy Magazine and the cofounder and creative director of Two if by Sea Press, and her writing has appeared in Entropy, Enclave, and FANZINE. Her work has been exhibited throughout the United States and in Barcelona, including in the upcoming Crocker Kingsley exhibition in January 2021.

**Brown, Tamara; Society of Children's Book Writers and Illustrators; Los Angeles, Los Angeles**

My career experience has been for 20+ in the media field at corporations including Disney/ESPN, Nickelodeon, DC Comics, and Marvel Comics. I was a marketer and worked with website, product partnership creative development, and event management. I'm a board of directors member for LA Commons, an arts and culture organization, and I serve as a marketing consultant as well. I've been part of deciding the direction that our creative participation in the community would be best spent.

**Buller, Kelli (K.C.); Arts for LA; North Hollywood, Los Angeles**

Born and raised in Northern California, KC Buller has always had a passion and dedication for the arts. KC recently moved to Los Angeles team from Seattle, Washington, after finishing her Masters of Fine Arts (MFA) in Arts Leadership at Seattle University.

KC's experience has been rooted theatre arts - from performing to stage management to design - however she is a huge fan of the visual and physical arts, and advocates on their behalf regularly. While she defines her own art form as "arts facilitation," that is, arts administration and artist support, KC's academic and theatrical background have prepared her to provide support artists and arts organizations across the state.

Prior to her work and education in Seattle, KC attended the University of California Santa Barbara, where she codified her artistic passions by stage managing and serving as a community relations intern for the UCSB Department of Theater and Dance, while earning her degree in Communication. In her spare time, KC can be found consuming as much art as possible - finding new music and movies, going to shows, and exploring Los Angeles.

**Burger, Lisa; Zaccho Dance Theatre; San Francisco, San Francisco**

A licensed attorney and life-long lover of the arts, Lisa Burger is Managing Director of Zaccho Dance Theatre, a nationally renowned dance company which creates and presents aerial and site-specific performances that investigate dance as it relates to place as well as arts education programming for youth residing in San Francisco's Bayview Hunters Point. She is also Executive Director of Independent Arts & Media, a San Francisco based fiscal sponsor that supports non-commercial art and media-related projects throughout the United States. Since 2010, Lisa has served on the Advisory Council for The Crucible, an Oakland nonprofit industrial arts center. She is also a consultant specializing in nonprofit formation, operations, and early strategic development. Formerly a practicing attorney with San Francisco public interest law firm the Lexington Law Group, Lisa's legal practice was devoted exclusively to representing plaintiffs in environmental enforcement and consumer protection litigation.

**Burks-Parra, Estrella; Washington and Lee University; Whittier, Los Angeles**

Estrella Burks-Parra, a current undergraduate student at Washington and Lee University, majoring in theatre and politics has always had a passion for the arts ! Over the past four years Estrella has performed in 17 productions ranging from experiential musical theatre for children and those with disabilities to French classics and modern works making social commentaries regarding race within our country. She has also stage managed two productions during this time and is the Artistic Director of Mindbending Productions, a student run theatre company aimed and highlighting newcomers work within the theatre community and creating a safe place to experiment and try new things.

After being a teen theatregoer with Center Theatre Group and having the honor to represent CTG as a student representative at the Theatre Communications Group conference in 2019 Estrella realized she wanted to share her love of arts with others and began showing friends

and community members how theatre could be accessible and affordable to all. After college Estrella hopes to start a non-profit that aims to bring theatre to underrepresented groups and the youth, two groups that have been kept out of the theatre for far too long.

**Burns, Patrick; Broadway Sacramento; Sacramento, Sacramento**

Patrick is the creator of the musical, From Foster Care to Fabulous which had its New York debut at the Bleecker Street Theatre in 2013. From Foster Care to Fabulous has played at the Red House Arts Center in Syracuse, NY, the New Helvetia theatre in Sacramento, CA and most recently as part of the 20th Annual New York International Fringe Festival. In 2017, Patrick joined the National Foster Youth Institute in Washington D.C. to participate in an advocacy summit to work directly with members Congress to better the American Foster Care System. Burns wrote the score to the original musical Madwomen, which was featured as part of the UC Irvine Festival of New Musicals and then with a workshop production in 2017. Patrick was the composer and Resident Musical Director at the Red House Arts Center for 3 seasons working on over 45 production as a director, musical director, writer, and actor. As an actor, singer, and musical director, Patrick has performed regionally, off-Broadway and in national tours. Patrick has served as the Production Manager of Broadway Sacramento since 2018 and is a member of the Dramatists Guild, Actors' Equity Association, and the American Federation of Musicians Local 802.

**Byrkit, Alyssa; n/a; San Jose, Santa Clara**

Consultant in Strategy, Leadership and Philanthropy, specializing in executive coaching and strategic planning for arts organizations and senior arts leaders.

**Cadabes, Cesar; GAPA Theatre; San Francisco, San Francisco**

Cesar is a social change activist and performance artist. Born and raised in Hawaii, he moved to San Francisco in the mid-1980s, at the start of the HIV/AIDS epidemic. He got involved in community organizing as a response to the impact of AIDS on Asian and Pacific Islander Gay and bisexual men here in the city. Cesar is still involved in HIV work at the UCSF-Gladstone Center for AIDS Research coordinating the center's communications and events. He currently sits on local and statewide planning councils developing strategic responses in HIV care and prevention.

As a cultural activist/artist, Cesar volunteers with GAPA Theatre as its Artistic Director, producing recent performances in collaboration with the Asian Pacific Islander Cultural Center and the Asian Art Museum in San Francisco. He has been an actor, writer, storyteller for 15+ years. His current work-in-progress, "#Resist", was featured at APAture, a multidisciplinary arts festival celebrating emerging API artists of the SF Bay Area. A recipient of the 2020/2021 SFAC Individual Artist grant, he is expanding #Resist to a full-length solo performance. Cesar is an advisory board member for the Castro LGBTQ Cultural District.

**Callaway, Diana; None, Independent; San Francisco, San Francisco**

D. Arte Lanuza (Diana Callaway) is a Latinx storyteller and writer with multiple sclerosis born and raised in the Mission District of San Francisco. Shaped by sorrow, formed through poverty, and empowered through writing, she is drawn to the memoir form and uses narrative, poems, and/or plays to share her childhood stories. D. Arte grew up amidst abuse and uses her art to give voice to the experiences of those too often silenced and dismissed.

After graduating from UC Berkeley with a degree in English, D. Arte spent her early career focused on a different form of writing working for government as a communications director. Her future career path would focus on helping people in need at a nonprofit.

She paused her career to start a family when she was diagnosed with multiple sclerosis. While learning to manage her MS, she began homeschooling her two children. During that time, D. Arte also helped launch a hyperlocal news site as the Education Columnist. Today, she works part-time for a national nonprofit based in the Bay Area that works to stop hate, racism, and bigotry.

D. Arte hopes to use her memoir writing to help young people from marginalized groups see themselves represented in literary works by one of their own.

**Camacho, Michael Angelo; VAPA Foundation; San Diego, San Diego**

In the past year, I produced a musical performance, doubled the operating budget for the VAPA foundation which I am now the Executive Director, and have been a patron of the arts for many years.

**Camargo, William; Artist; Anaheim, Orange**

William Camargo is an Arts Educator, Photo-Based Artist and Arts Advocate born and raised in Anaheim, California, he is currently serving as Commissioner of Heritage and Culture in the city of Anaheim and holds an M.F.A at Claremont Graduate University. He is the founder and curator of Latinx Diaspora Archives an archive Instagram page that elevates communities of color through family photos. He attained his BFA at the California State University, Fullerton, and an AA from Fullerton College in photography.

William has participated in N.A.L.A.C's Leadership and Advocacy Institute, he has lectured about his work at various universities, including, Syracuse, Stanford, USC, the Claremont Colleges among others. His work has been exhibited at venues such as NYU's Latinx Project, Chicago Cultural Center, Self Help Graphics and others.

**Camero, Orion; Placeholder Magazine/SustainUS; Oakland, Alameda**

Orion Camero is an arts activist, visual storytelling educator, and coalition-builder who facilitates cross-issue collaboration across many identities. As a 2015 Brower Youth Awards winner and 2018 Spiritual Ecology fellow, they have worked tirelessly to translate community stories and contemporary social and environmental issues into epic visual murals. As a recent participant and creative documenter of ArtPlace America's "Local Control, Local Fields"

initiative, Orion is committed to harnessing creative placemaking practices to improve community health, wealth, and quality of life for societal transformation. Orion currently plays many roles as the Executive Director of SustainUS, a national youth-led climate organization, the Projects Convener of Placeholder Magazine, a Stockton-based creative advocacy platform and arts collective, and lastly, at the Oakland Museum of California as a Gallery Guide.

**Campbell, Janice; None; Oakland, Alameda**

I'm a retired lawyer with a long interest in the arts and cultural communities. I've always written grant applications for social justice organizations: LGBTQ organizing, poor rural communities without internet connection and rural areas lacking economic development. I moved to Oakland five years ago and have been writing grants mostly as a volunteer for Precita Eyes Muralists, learning about the local arts communities. At Precita, I also co-authored an organizational development plan for their future. I've met many artists in the area, and have done a bit of career development advice, which I think is really lacking in the arts community. In Maine, where I lived before, I created the "Patron's Project" at the Maine College of Art to bring small groups to artists' studios to learn about their work. This made it clear to me that there was a real gap between what the public knows about a painting, say, and how differently they understand that painting when they learn about why and how it was painted. I would love to be on a grant review panel.

**Cantrell, Joe; USD; San Diego, San Diego**

I am a musician, multi-media artist and educator specializing in sound art, installations, compositions and performances inspired by the implications and consequences of technological objects and practices. My research and creative practice examines the incessant acceleration of technology and media production, its ownership, and the waste it produces.

As a sound artist, I have performed and installed in numerous venues, including the REDCAT Theater at Disney Hall in Los Angeles, the Society for Electroacoustic Music in the US, as well as artist residencies in New York, London, Rotterdam and Beijing.

My work has been honored with grants from the Creative Capital Foundation, New Music USA as well as the Qualcomm Institute Initiative for Digital Exploration of Arts and Sciences, among others..

I hold a BFA in music technology from the California Institute of the Arts, an MFA in digital arts and new media from UC Santa Cruz, and a PhD in music from UC San Diego.

**Cantu, Gema; HipHopForChange Inc; Oakland, Alameda**

I'm the Development Director for a 501c3 Oakland nonprofit, HipHopForChange Inc. As a cultural advocate, I believe that art and storytelling have the profound ability to make people move and address social justice issues impacting historically marginalized communities. Our work is centered around providing platforms geared towards creating economic stability for our artists and communities of color through Hip Hop culture and our programs. As Development

Director, I'm responsible for establishing relationships with community members and institutions for our organization to receive philanthropic support. Through my grant writing and fundraising, I have secured funding for cultural arts programs dedicated to serving vulnerable and under-represented communities in the Bay Area. I've fostered significant partnerships with agencies such as the City of Oakland, the California Arts Council, the Akonadi Foundation, the Zellerbach Family Foundation, and others to empower our communities. Through these partnerships, I've secured employment for local Hip Hop artists to become trauma-informed educators to facilitate Hip Hop pedagogy in Bay Area school districts, provide free events, and create programs for youth of color.

**Cantu Wear, Bridget; The Old Globe; San Diego, San Diego**

I have been working in the arts since I graduated Yale University with a BA in Art History. My background is in museum and performing arts venues as a fundraiser. I've been a leader in my community and founded the only Summer Concerts series in Point Loma which now serves over 20,000 people each summer and raises \$100,000 annually for three bands in three separate schools on the Point. I've served on several boards and currently serve on the California for the Arts and California Arts Advocates boards. I'm a leader in my community and fervently support arts education in all public and private schools.

**Card, Polly; SDSU; San Diego, San Diego**

POLLY CARD, PhD, creates documentaries and visual media for education, art and communities. She worked as Senior Video Producer at San Diego State University, California and as a film and radio Producer at the BBC, London. She has freelanced for clients including The Bill & Melinda Gates Foundation, The University of Cambridge, The Spanish Ministry of Education, The Guardian, European Union, Runnymede Trust and Lord's Taverners.

In 2020 she produced *The Pump Room* a documentary, and *Mother's Day*, a 360 virtual reality film about the experiences of mother scholars at The University of Cambridge, part of The Rising Tide: Women at Cambridge art programme for Cambridge University Library.

Polly recently served on the California Arts Council panel 'Arts and Public Media' Programme, was awarded the SRS Library Award at SDSU, and with her team won the Enterprise Video Award, Award for Excellence at the Videographer Awards and the Hermes Creative Award.

**Cardenas, Elizabeth; None; Santa Ana, Orange**

I am an artist and art instructor from Santa Ana, CA. I studied design and continued my artist journey by completing several public art projects and events in the city I grew up in, Santa Ana, Ca. I taught art in the afterschool enrichment program for Santa Ana Unified School District. I became a homemaker after needing childcare for my 1.5 year old daughter and made the tough decision to leave my art instructor position. Art has always been a big part of my life and although I became a home maker, I continued art instruction freelance. I taught group art instruction and developed art projects for adults with disabilities through YMCA and also for community event at Orange County Museum of Art. Since the pandemic hit and museums and



social gatherings were halted, I have focused my time on my children's at home learning. I still squeeze studio time in when I can and I hope to be able to teach art at group and community events in the future.

**Carlson, Ruby; Velaslavasay Panorama; Los Angeles, Los Angeles**

I began my work in the non-profit arts sector of Los Angeles in 2008 when I started volunteering at the Velaslavasay Panorama (VP) as a gardener. As an LA-native, I fell in love with the special nature of the organization and saw it as a safe-haven for individuals looking for narrative art and humanities projects beyond the virtual screen. My work with the organization began to grow as my worldview aligned with the core staff--my interest in the history of LA, cultural practices around the world, outsider art, experimental filmmaking, recycled material architecture--and in 2013 I was hired part-time after the success of a 6-month long fundraising campaign I spearheaded. Beyond the VP, I have volunteered extensively for KCHUNG radio, serving as a guardian and technician of the radio equipment and helping collaborators with their contributions in the early days of the avant-garde independent radio station. I also served 2015-2018 as the elected Secretary General of the International Panorama Council, a Swiss NGO charged with preserving the heritage and contemporary presentation of 360-degree painted panoramas. Along with my work today at the VP, I work as a writer and cinematographer for Fine Art projects and independent media.

**Carney, Matt; San Diego Ballet; Nevada City, Nevada**

Matt Carney is thankful for his 20 years working professionally in the field of dance as an artist and administrator. He currently serves as Executive Director of the San Diego Ballet, is on Faculty in the Dance Division at Coronado School for the Arts, and guest teaches regularly at San Diego School of the Creative and Performing Arts. Matt was drawn into the world of dance as another way to convey his interests in equality, social activism, and the simple joy of moving. After the recession in 2008, he began to dig deeper into dance on a systemic level. Questions on how to sustain this art form and preserve its legacy filled his head and led to a pathway of synergy between both his artistic and pragmatic sides.

He has his BFA in Dance from the U. of MO-Kansas City's Conservatory of Music and Dance and his Master in Public Administration from SDSU's School of Public Affairs. Community commitments include Co-Chair of the San Diego Regional Arts and Culture Coalition, the Port of San Diego's Art, Culture, and Design Committee, and the Programs Committee for NTC Foundation. He has served on grant panels for the San Diego Commission for Arts and Culture, Port of San Diego, and the California Arts Council.

**Carter, Lucy Salcido; California Association of Nonprofits; San Francisco, San Francisco**

In my personal life, I am a guitar player and singer and a writer of songs, poems, short stories. I also draw and paint landscape and figure. I have been a part of the broader San Francisco Bay Area folk music community for almost 30 years. I am mixed-heritage chicana and cross boundaries culturally, ethnically and linguistically all the time, including in my own family. I



speak Spanish and Portuguese and have studied Latin American Literature, poetry writing, and translation extensively. I am also a part of the LGBTQ community and a parent and grandparent. In my professional life, I am trained as an attorney and have worked as a funder (program officer for 10 years at a national foundation), an advocate (to reform the child welfare, juvenile justice, and criminal justice systems), a program development consultant (to shape better programs for children and families), and a grant writer (to draft winning proposals to foundations and public agencies). All of these perspectives come together to make me a good candidate to review grant proposals in the arts. When I was an art student at Canada College in Redwood City, I was on the campus arts committee; we decided how to use the college's art fund to buy art pieces for the campus.

**Casagran, Beatrice; Ophelia's Jump Productions; Claremont, San Bernardino**

Beatrice Casagran worked as a theatre educator for 17 years. She is one of the original founders and the Producing Artistic Director of Ophelia's Jump Productions (OJP). OJP is a non-profit regional theatre company based in Claremont and performing in Claremont and Upland. It was founded 7 years ago by artists and educators, who believe that the purpose of theatre is to create unending conversations, spark imagination, incite conscience, and elicit visceral responses.

Beatrice manifests her passion for theatre arts education and performance through production of thought-provoking contemporary and classical works. She has created various programs to aid the community including the OJP Theatre for Good Program which raises money for other local non-profits who engage in social justice work, the OJP Educational Internship program for high school students, the OJP College Paid Internship Program, and the Emerging Artists Program.

In addition to her work with OJP, Beatrice serves as Vice President of the board of the Theatrical Producers' League of Los Angeles, and as an Ovation Voter for LA Stage Alliance.

**Castro, Fernando D; TA'YER; Pasadena, Los Angeles**

Fernando D. Castro was born in Ibagué, Colombia. Just two months before turning fifteen he left familiar surroundings to emigrate with his family to the New York City neighborhood of Jackson Heights – the heart of New York City's Colombian community. He grew up in a working-class family that wanted to embrace the American dream and yet was painfully aware of its contradictions. His publications include *Fernando's Café*, from Inevitable Press, 1998; *The Nightlife of Saints*, 2007; *Redeemable Air Mileage*, 2011, from TA'YER Books; and contributions to more than a dozen anthologies.

Fernando is also responsible for 25 anthologies of creative writing by youth and adults. For more than a decade, he has been an artist-in-residence in programs sponsored by such agencies as the California Arts Council, the City of Los Angeles' Department of Cultural Affairs, and the City of Pasadena Cultural Affairs Division. He is the winner of a City of Los Angeles Department of Cultural Affairs COLA 2010 fellowship in Literature. He is a co-founder of TA'YER

Multicultural Performance Collective, a non-profit organization that works with youth-at-risk, recent immigrants and the LGBT community.

**Catterall, Rebecca; Centers for Research on Creativity; Ventura, Ventura**

Catterall, Rebecca, Centers for Research on Creativity, Ventura

I am an educator, artist and researcher in arts and learning. As an educator I taught history, as an artist I maintain a ceramics studio at home and have been involved with several galleries. As a researcher with Centers for Research on Creativity I have worked with my late husband, professor James Catterall. Over the last 20 years I have worked on projects with Inner City Arts, P.S. Arts, Getlit Words

Ignite, Disney Musical in the Schools, Chicago Arts Partnerships, 18th Street Arts, the Galef Institute, Disney/MIT Makers Project with the Boys and Girls Club, among others. I have attended numerous conferences on arts education including UNESCO Art Education in South Korea. I was trained through Arts for All as an arts in schools coach.

**Causi, Karen; Individual; Stockton, San Joaquin**

I studied at The Pont Aven School for Contemporary Art, in Pont Aven France from 2007-2008. My studies were focused on printmaking and sculpture. At the end of term I was invited to install a permanent piece for the Jardin de Rospico, France. I was fortunate to travel and study at many fine museums across Europe, with attention in curator studies. I attended the 2007 Venice la Biennale, a truly life changing experience. When I returned home I was invited to join the Palo Alto Art League, board of directors. I was elected onto the board, and accepted the post of Volunteer Gallery and Exhibit coordinator and sat on three committees: education, exhibits and community. In 2012 I accepted an internship from Professor Maja Sofranac for her exhibit "Silicon Man". I had previously hosted Ms Sofranac in the US for 8 months for her research work. Currently I was awarded a residency at the University of Montenegro, Fine Art School 2021. Dates are open from covid-19. My first two months of residency ends with an exhibit and lectures. The following 5 months are centered on research for my second book, on the unique and delicate ecosystem of Skadar Lake and the migration of rare birds, learning more on saving our wetlands locally and globally.

**Chan, Hui-Ling; UC Merced; Merced, Merced**

I work at UC Merced. Before this, I worked at Western Washington University, Whatcom Community College, and Ohio State University. I have been on a couple of boards, one of them advocating for families in under represented communities. I have experience reviewing grant applications, creating and developing grant application processes related to diversity and inclusion. Outside of work, I participate in cultural/art activities and i have volunteered in many of these activities in various cities i have lived in so far. I came from very diverse backgrounds and international backgrounds. I am happy to share my resume.

**Chang, Jean; East Bay Center for the Performing Arts; Richmond, Alameda**

I began my career as a staff accountant for Royal Greenland after moving to the San Francisco Bay Area in 2008. In 2009, I joined CP Shades as an accounting manager and later served as the corporate controller before joining the East Bay Center for the Performing Arts. I have dual master's degrees in viola performance and composition from Ohio University and a doctoral degree in music from the University of Arizona. I also worked as a teaching assistant at the University of Arizona and as a pianist teaching first graders in the Tucson Unified School District as part of the Opening Minds Through the Arts music literacy program and continues to teach private piano and violin lessons to young students.

**Chaplot, Shraddha; Playful Ponderies; San Francisco, San Francisco**

I have always believed in the power of the individual, that each of us can do incredible things when we are supported. I grew up loving mathematics, patterns, and building things, to name a few. And my imagination has only amplified as I've grown up.

I became an engineer and worked in Silicon Valley for 11 years. I expressed every dimension of myself, because I have never believed that we are only one facet of who we are. We have so many dimensions and it is the combination of those at every moment that makes us who we are and enables us to do the amazing things we do. So although I have a degree as an engineer and though that has been my career and personal passion, I am many other things as well.

For a long time, I have observed things around me, found patterns, and used numbers/arts/poems I've created to express it. Though I am not a traditional or trained artist, this is what I believe art to be - a place for anyone to express themselves in their own creative way.

**Charles, Deitra; Self-Employed; Carson, Los Angeles**

A Bachelor of Arts degree in Individualized Studies from Loyola Marymount University in Los Angeles, California afforded me the opportunity to experiment with various branches of art. My primary focus was costume design earning an award from the Kennedy Center for Performing Arts in millinery. Drawing, graphic design, calligraphy, and jewelry-making were also included in my curriculum. While costuming was not pursued as a career upon graduation, it is my foundation and something that will enter my artwork at some point. After a 20-year stint in the automotive industry, I returned to school earning a Master of Fine Arts degree from Claremont Graduate University in Claremont, California. Finally embracing my design as an artist, I am fully committed to sharing the peace that I feel.

My work has been exhibited in solo and group shows in Los Angeles, Pomona, and Claremont, California. Additionally, my art has been published in national print publications. Working from my studio in Downtown Los Angeles, I am in the hub of creatives and world-famous galleries.

**Chavez, Bryan; California State University, Monterey Bay; Los Angeles, Los Angeles**

Since early December, I've been volunteering at KQBH, a hyper-local radio station in Boyle Heights. Positions I have worked include researcher, where I research news relevant to the community and write scripts for the anchors, and editor, where I edit audio sent to me by anchors.

During my High school education, I worked for Inner-city arts, an art program for youth in LA, as an institute documentarian. It was my job to create a short film about the institution that would play at high schools in the area to increase student enrollment.

**Chavez, MK; Ouroboros Writing Lab; Berkeley, Alameda**

MK Chavez is the award-winning author of Mothermorphosis, Dear Animal, and Virgin Eyes.

Chavez has received fellowships from Hedgebrook, CantoMundo, Squaw Valley Writers Workshop, VONA, North Street Collective Residence Program, Real Time & Space Elevate Residency, Napa Valley Writers Workshop, and Calder.

She is co-founder/curator of the reading series Lyrics & Dirges, co-director of the Berkeley Poetry Festival, and has been a guest curator of limited reading series like the reading series at BAMPFA, and LOTERIA in partnership with the Institute of (Advanced) Uncertainty.

She has been a visiting instructor at Stanford University, San Francisco State University, Mills College, Berkeley City College, San Francisco City College, BAMPFA, and Hedgebrook.

She is the recipient of an Alameda County Arts Leadership Award, the PEN Oakland Josephine Miles Award, and was recognized by the Berkeley Public Library Foundation at their 18th Award Dinner in 2019. Her most recent publications can be found in bags of coffee from Nomadic Coffee and on the Academy of American Poets website's Poem-A-Day series.

**Cheng, Jennifer; Cheng Family Foundation; Pasadena, Los Angeles**

Jennifer Cheng is president of Cheng Family Foundation - a private foundation which supports arts and education. Past support includes USC Kaufman School of Dance, Huntington Gardens and Library, Diavolo, California Presenters, UC Irvine Dance Department, Irvine Barclay Theater. She is also the founder and Artistic Director of Dance Conservatory of Pasadena - non profit ballet school. Jennifer was Executive Director for Diavolo for 5 years. During her time at Diavolo, she co-created with Artistic Director Jacques Heim the Veterans Project and produced several new pieces which were toured around the world. Jennifer currently is on the Board of Councilors USC Kaufman School of Dance. She received her JD from UC Davis, MBA from UC Irvine and BA in Art History from Pomona College.

**Chrisanto, Nadia; Emerging Arts Leaders Los Angeles; Torrance, Los Angeles**

Nadia Chrisanto joined LACMA's Education & Public Programs Dept. as the Administrative Assistant to the VP. Prior to LACMA, she worked as Program Assistant for the Center for Cultural Innovation and assistant curator for the California African American Museum. Nadia is

currently the Leadership Council Co-Chair for the Emerging Arts Leaders/Los Angeles & also working with Prospect.5 New Orleans as their Project Coordinator. After graduating from Cal Poly Pomona with a B.A. in History, Nadia started her work in arts administration as a Getty Multicultural Intern in Summer 2016 at CAAM. Since then, Nadia has worked on several arts and history exhibitions at CAAM, such as No Justice, No Peace: LA 1992 and Gary Simmons: Fade to Black. Nadia has experience in curatorial research, exhibitions & programs coordination, grantmaking, and arts administration. Born and raised in Jakarta, Indonesia, Nadia moved to the United States with her family in 2002. As an immigrant and a woman of color, Nadia advocates for diversity, accessibility, equity, and inclusivity. Although she has zero artistic talent, Nadia is committed to supporting works of underrepresented artists of color and using art & history to promote diversity and cultural history.

**Clark, Courtney; Center Theatre Group; Emerging Arts Leaders/Los Angeles; Upland, San Bernardino**

Courtney Clark (she/they) is a digital marketer and program manager, specializing in building authentic communities in person and online. Clark is currently the Marketing Chair for Emerging Arts Leaders/Los Angeles and a Temporary Program Manager at Center Theatre Group. They recently served on the LA County Arts Ed Collective's inaugural Youth Advisory Council, where they had the opportunity to advise on the LA County Regional Plan for Arts Education. Clark came into the field working in arts education, but has since pivoted into marketing as the Deputy Director of Communications and Educational Programs at LA STAGE Alliance -- a natural transition built on the foundation of loving to connect people.

**Clarke, Gaylee; Davis Arts Center; Davis, Yolo**

I grew up in a household that fostered the arts through music, two and three dimensional art, and dance. My dad was an Architect, and my mom was artistically talented with a desire for original art in the home. I studied art at CSUS and have a Bachelor of Arts double major in Fine Art and Graphic Design. Professionally, I am employed as a Senior Regulatory Analyst for the State of California. Additionally, since 2016, I've served as a board member for the non-profit Davis Arts Center in Davis, California.

**Cline, Mitra; Foreverbird Studio; Goleta, Santa Barbara**

Mitra Cline is the founder of Foreverbird Studio. Her past job titles include Senior Visual Designer, Art Director, and Assistant Director. Mitra is effective at communicating messages to an audience with branding and practical media design. She is skilled at cooperative solutions and, when necessary, takes responsibility to get the job done — past working experience for technology, software, art non-profits, a metropolitan newspaper, and more. She holds an MA in Humanities with an emphasis in Creative Life with an emphasis in Depth Psychology from Pacifica Graduate Institute and BFA, focusing on painting from the Kansas City Art Institute. Recently:

Santa Barbara Partners in Education – Judge for Performance Grant Applications

Santa Barbara Beautiful – Judge for Public Art Awards

**Coleman, Imhotep; Urban Scholar Film Academy; Inglewood, Los Angeles**

My name is Imhotep Coleman, and professionally I am a veteran DGA Assistant Director in television/film.

I have scheduled scripts, planned logistics, prepped shoots, and lead crews in television, film, commercials, and music videos for over a decade.

As a black man, I am often asked to engage in various stories, diverse locales, and communities of color in my profession, which I take pride. I lead film crews with a spirit of humility, service, and collaboration.

I also am dedicated to serving, and am a co-creator of Urban Scholar Academy, as a way of actively making a strategic difference in the lives of youth in Inglewood.

Service is a hidden superpower we all possess.

The sooner it is accessed, the greater it is.

**Collins, Philip; New Music Works; Watsonville, Santa Cruz**

Philip Collins: composer, guitarist, conductor, teacher and the founding Director of New Music Works (NMW) of Santa Cruz, CA. Over 40 years, NMW's annual concert series has featured 440 premieres by 490 composers, in 211 concerts.

Performances of Collins' works:he Cabrillo Festival Contemporary Music, the Parallele Ensemble, the S.F. Conservatory Guitar Ensemble, Miami Dade College Orchestra, and others. Solo artists: Sarah Cahill, William Winant and David Tanenbaum. His catalogue of guitar ensemble music is published by Ratajova Music, NY.

Collins' theatre works include a chamber opera, scores for classical Greek dramas, incidental music, and many silent film scores, including a choral/chamber ensemble setting of Fritz Lang's Metropolis.

Education: Composition: Lou Harrison, Edwin Dugger, Henry Onderdonk; conducting, Nicole Paiement; guitar, Stanley Buetens. B.A. in Composition (S.F. State University); Masters in Conducting (UCSC).

Collins is an instructor of guitar and a music lecturer at Hartnell College and Monterey Peninsula College.

Collins was a music writer for the Santa Cruz Sentinel (1981-1992).

**Colmenarez, MariaLuisa; Danzantes Unidos; Union City, Alameda**

For over 45 years, cultural “artist” Maria Luisa Colmenarez has played a large role in ensuring Mexican folk dance remains accessible to the community while advocating for a larger presence in the performing arts space. She currently serves as the Executive Director of Danzantes

Unidos de California, a cultural network of Mexican folk dancers and artists which annually hosts the largest Mexican folk dance festival in the U.S., Danzantes Unidos Festival, and facilitates a wide variety of Mexican folk dance and cultural programming including the Director Dialogue Series, the University Folklorico Summit (convening & mentoring collegiate leadership) & Festival Sin Fronteras (Summer Intensive in Mexico). Ms. Colmenarez is a lecturer at San Jose State University, and the co-founder and artistic director of San Jose's "La Ultima Parada: A Celebration of Life on the Day of the Dead." She is a graduate of inaugural classes of the leadership institutes hosted by the National Association of Latinos in Arts and Culture (NALAC) and the Multicultural Arts Leadership Initiative (MALI) sponsored by 1st Act Silicon Valley. Additionally, she served as a Cultural Consultant for the award-winning Disney/Pixar film, "Coco."

**Conlin, Renay; Vallejo Community Arts Foundation; Napa, Napa**

While still a high school student in New York City, I attended the prestigious Juilliard School of Music, and later earned degrees from Johns Hopkins University.

After a 20-year international career as a professional operatic soprano, Renay embarked on a second career, in arts administration. My extensive love and knowledge of visual and performing arts, combined with the confidence and team spirit I acquired as a performer, prepared me for success as a leader with a wide variety of organizations.

Chronologically these include the University of Charleston as Chair of the Music Department, followed by a 3-year term as Commissioner of the West Virginia Division of Culture and History. These were followed by stints as General and Artistic Director of Toledo Opera and President and Executive Director of the Napa Valley Museum. Renay was then recruited by the Fine Arts Museums of San Francisco as Director of Development at both the de Young Museum and the Legion of Honor.

At the Division of Culture and History, I worked extensively on panels which distributed grants to artists and arts organizations throughout the State of West Virginia. I currently work with the City of Vallejo in developing criteria for arts grants.

**Conn, Megan; Community Foundation of the North State; Redding, Shasta**

Megan spent 10+ years at Turtle Bay Exploration Park, a museum and garden with an art gallery and public art. There, she grew through several positions as part of a team responsible which raised \$1m/year. Megan served on the CA Assoc. of Museum's Foresight Committee to help museums stay relevant in a changing world and was a board member of Catalyst Young Professionals, which worked to improve the cultural vibe of Redding, jumpstarting a downtown revitalization which continues to date. Megan joined Community Foundation of the North State in 2020. In her role as Program Officer, Megan stewards relationships with nonprofits in Shasta, Siskiyou, Modoc, Tehama, and Trinity Counties, including arts councils, museums, theaters and performing art groups. She manages the grantmaking process for The McConnell Fund, Redding Rancheria Fund, and the Community Arts Endowment Fund. She is interested in serving with



CAC to experience best practices in art-specific grantmaking. A dance fan, Megan worked for Oregon Ballet Theater and danced for many years with the Shasta Scottish Dancers. She is interested in sustainable fashion and modeled for local designer at the Redding Fashion Alliance show in 2019.

**Conner, Jerry (Jay); Jerry T Conner CPA Retired; Pasadena, Los Angeles**

I am a retired California Certified Public Accountant. I have a wide variety of business experience with large and small companies, and I have dedicated the last years of my career to nonprofit management and fund raising. My clients have been homeless advocacy and child welfare organizations. Through my work with the Salesian Boys & Girls Club of Los Angeles, I have advocated for arts education and raised funds for art program development. I created the curriculum for our summer arts school, recruited the artists to teach, and raised the funds for operations.

My current project, Caspin Coma, is a group of professional artists promoting cultural and ethnic education through historic artistic methods, themes, and styles of the indigenous people of the Americas. My role with this group is to develop the business structure and to monetize the art education and promotion functions. These artists are very talented but need help with marketing, promotion, and business operations. The Latino culture and history is their focus, as well as, ethnic identity. Promoting artist and arts education has been some of the most emotionally rewarding work of my career.

**Constant, Jacquil; Haiti International Film Festival; North Hollywood, Los Angeles**

As the Founder and Executive Director, Jacquil leads the development, promotion and implementation of all festival activities including strategic partnerships, fundraising, marketing and priority setting. Through his work, he has successfully elevated the works of emerging and established filmmakers who seek to show a positive and authentic image of Haiti. His passion for Haitian film and art, fueled him to create a platform that was absent in Hollywood's film industry. Through his work he has reached a diverse national and international audience that shares his love of Haiti.

Jacquil's career spans over twenty years in the independent filmmaking industry and his credits include networks such as MTV, BET, VH1, and PBS where he worked in various capacities including production, post-production and casting of reality television shows.

He holds a Masters of Arts in Interdisciplinary Studies with an emphasis in Pan African Studies and Cinema Television and Arts and a Bachelor of Arts in Film Production from California State University Northridge.

**Cook, Wayne; Retried; Sacramento, Sacramento**

Wayne D. Cook is a proud retiree from the California Arts Council, where he was Program Manager of the Artists in School's Program and the ADA/504 Disability Coordinator. Retirement hasn't slowed Mr. Cook down, as he continues to consult for the William James Association and



Arts in Correction at Solano Prison. He continues working with the Educational Department for the Sacramento Theatre Company (STC) and prior to the pandemic, continued to act in such productions as, "To Kill A Mockingbird" at STC, "The Iceman Cometh" for the Actor's Theatre of Sacramento and only a few years ago received the Elly award for acting in "Learning Spanish" at the Wilkerson Theatre. Mr. Cook is the author of a drama curriculum, "Center Stage", A curriculum for the Performing Arts. First published in the ninety, you can still purchase Center Stage on Amazon.

**Cooley-Graham, Carmen; JA Cooley Museum; La Mesa, San Diego**

I have always had an appreciation of the arts in all forms. I grew up in a museum family where the appreciation of inventions, art, music and history was a way of life. I have been on the Board of Directors and Curator of the JA Cooley Museum for 2 years- we are a historical museum with the emphasis of education and preservation. Philanthropy has been my focus in the past 20 years as chairwoman to many galas (JDRF raising over \$1.2 million) to hosting many fundraisers and campaigns. I have attended many classes at the Stanford Institute of Giving. Through these changing times of the pandemic I have been able to continue to market and increase interest and giving to our museum through social media.

**Cooney, Mary Pat; LA Dance Chronicle; Los Angeles, Los Angeles**

BFA in dance from Ohio University; performing and teaching experience in Modern Dance, Social dance including Swing, Waltz, Tango and Two-Step. Performed in Opera and Circus. 10+ years nonprofit development and grants management, including 3 years in a performing arts organization; 2 years experience as Program Manager for a community arts center; amateur photographer. Almost 20 year resident in Southern California, with deep affection for an array of cultural and historical institutions. Managed the Santa Monica History Museum for about 2 years, served as a history docent on Santa Monica Pier for 5+ years. Always direct visitors to the Watts Towers and the sculptural homage to the Tonga in Beverly Hills.

**Costa, Jamie; Los Angeles Municipal Art Gallery; Sierra Madre, Los Angeles**

Jamie Costa is a Los Angeles-based arts programmer. She has organized several public programs at the Los Angeles Municipal Art Gallery (LAMAG) ranging from performances, artist talks, writing/art making workshops and professional development panels, among others. In addition, Costa is a 2018-2019 Arts for LA ACTIVATE Cultural Policy Fellow and currently serves on the organization's ACTIVATE Alumni Steering Committee.

Previous experience includes development and exhibition related roles at the Norton Simon Museum in Pasadena, CA and Los Angeles Nomadic Division (LAND). She holds a BA in Art History and Visual Art from Occidental College and a MA in Art Business from the Center for Business & Management of the Arts at Claremont Graduate University.

**Cottini, Carrie; SFFILM; San Francisco, San Francisco**

Carrie Cottini has worked in Arts nonprofits for more than 15 years. Passionate about the Arts from the onset, Cottini started her career at Sacramento's Crocker Art Museum in 2003. In

2008 she took a position at the Fine Arts Museums of San Francisco, comprised of the de Young and the Legion of Honor. During her tenure at FAMSF, she supported the activities of the Museums' many Curatorial Support Groups dedicated to fostering awareness of various areas of the collection through targeted outreach, educational programs, and special events. She oversaw the revitalization of ArtPoint, the Museums' young professionals group, which attracted thousands of first-time visitors to the Museums under her management. Cottini has been with SFFILM, host of the San Francisco International Film Festival, since 2018. Her purview includes membership, strategic fundraising initiatives, and cross-departmental collaborations with the goal of audience expansion and diversification. Recently, in her free time, Cottini acted as a Juror for the KVIE Public Television Art Auction, where she selected outstanding works of art for awards and honors in the "Still Life" category. She lives in San Francisco with her husband and their rescue dog, Cricket.

**Coughlin, Rowan; Rowan Coughlin Art Advisory; San Francisco, San Francisco**

I have a robust foundation in contemporary art consulting, curating and project management that comes with over a decade of working with galleries, museums and public art projects both internationally and across the U.S, with a deep knowledge of the Bay Area art landscape.

I currently run Rowan Coughlin Art Advisory, which specializes in facilitating both private and corporate art collections. Before launching my career as an independent advisor, I served as the Director of Gauntlet Gallery in San Francisco, as well as a full time art consultant for Kevin Barry Fine Art where my primary focus was public art for hospitality projects. Prior to moving to the Bay Area, I worked for the Northwest Museum of Arts and Culture in Spokane, WA. Additionally, I got my foot in the door with a broad range of internships at the Talbot Rice Gallery in Edinburgh, Scotland and The Basque Museum of Boise, Idaho. I have experience in curating both museum and gallery shows, private and corporate art consulting, and am skilled at delivering all aspects of arts management. In addition to my art advisory practice, I offer end to end project management and curation for galleries, museums, public spaces, and art fairs.

**Cowitz, Margaret; Most recently: Blue Line Arts (no longer working due to Covid); Roseville, Placer**

After graduating from UC Davis in 2019, with a Bachelors of Arts degree in Art History, Critique and Preservation; I began working as an arts education intern at Blue Line Arts, a non-profit art gallery and art center in Roseville, CA. On completing my internship I was offered a permanent position as Programs Assistant and A Teaching Artist. During this time my main projects were grant funded programs, focused mainly on the Tour Talk & Create program; providing arts exposure field trips to the gallery, including tour, discussion and a project meeting VAPA standards. In 2020 I received my Executive Fund Development Certificate, for Non-Profit/Public/Organizational Management, from University of Norte Dame. My passion of arts equity and accessibility drives my career choices and I would be honored to be included as a grant review panelist.

**Craig, Emily; LACMA - LA County Museum of Art; West Hollywood, Los Angeles**

Emily has a B.A. in History and Television-Radio-Film from Syracuse University, and an M.A. in Museology from the University of Washington with a focus on museum education and museum evaluation. Before attending graduate school, she worked in the entertainment industry for four years and volunteered at the Paley Center for Media in Beverly Hills. After graduate school, Emily worked at the Institute for Learning Innovation and Randi Korn & Associates, Inc, as an evaluation consultant for four years. She has held her role as Docent Council Coordinator at the Los Angeles County Museum of Art (LACMA) since 2015, where she oversees all of the museum's docents and is responsible for planning and day-to-day operation of LACMA's school tour program. She also works with Education staff to evaluate interpretive strategies and build evaluation capacity in the Education department. Emily has served on the CARE Board since 2014.

**Crawford, Holly; Artlab21 Foundation; Los Angeles, Los Angeles**

Holly M. Crawford, They/Them, is an artist and museum educator who is passionate about reimagining museums as sites for healing, connection, and creative invention. They currently serve as the Director of Education at ESMoA where they work with a small but mighty team to design learning experiences that invite learners to expand their understanding of themselves and the world.

**Crawford, Randy; None- Retired.; San Diego, San Diego**

I spent 25 years working as an illustrator/graphic designer and international trade show manager for a locally based, internationally recognized aerospace company. Retired since 2015 I have had several self hosted and self promoted gallery events showing my unique photographic art. I am currently hunkering down at home with my wife of 42 years, playing guitar more than I ever have in my life, reading and mostly painting retired or broken acoustic guitars, many which hang in a local restaurant, De Nada Kitchen and Market, and also several in private collections as well as the few that I try to keep out of my wife's way here at our home sanctuary during this world changing pandemic. I art everyday of my life.

**Cristobal, Gwynnevere; Freelance; Tracy, San Joaquin**

From the age of 9 to 19 I had classical and musical theatre vocal training, I had joined band as a flautist from fourth to eleventh grade, as well as taught at those alma maters as a percussion instructor during high school. The culmination of which led me to want to experience more onstage through the eyes of the actor. I started my theatre journey as an actor with the East Bay's Tri-Valley Repertory, Las Positas, and Dublin Conservatory Theatre; even working with Pacifica Spindrift Players. At TVRT, I eventually started working as their intern for the Musical Theatre Summer Camp for four years, the last two of which I acted as Co-Director. For both summer sessions I had cast, musically directed, co-choreographed, & blocked multiple MTI Jr. productions. During that time, I discovered my love for theatre arts education- teaching theatre, dance, and musical pedagogy to campers. As for my time as a transfer student at Humboldt State University, I was able to complete my minor in Theatre Arts whilst pursuing

voice-over acting for Eureka Broadcasting Services as the voice of on-air radio ads and working as an associate researcher/editor for Association for Theatre in Higher Education's 2020 "Doctoral Projects in Progress".

**Crockett, Ashley Gayle; Shawl-Anderson Dance Center; Richmond, Contra Costa**

Since graduating from UC Irvine with a B.F.A in Dance Performance and a minor in Business Management in 2012, Ashley Gayle has been busy tackling her many passions. After moving back home to the Bay Area, she's performed with many local companies; the Alayo Dance Company, PUSH Dance Company, LV Dance Collective, the David Herrera Dance Company, Mix'd Ingrdnts, and Urban Jazz Dance Company. When she is not onstage, Ashley Gayle enjoys teaching for local studios and school outreach programs throughout the Bay Area; including Shawl-Anderson Dance Center, John Muir Elementary, UC Berkeley/CalPerformances Ailey Camp, Albany High School, Novato High School, Marin Primary & Middle School, Rhythms Performing Arts, PUSH Outreach, Handful Players, and San Ramon Valley Dance Academy. Her current endeavor is Co-Directing Visceral Roots Dance Company, and presenting choreography rooted in telling stories inspired by social justice for minorities. Arts Administration has been an integral part of her career. Ashley worked as a Front Desk Program Manager with Shawl-Anderson for over 5 years, where she learned about running a non-profit studio with a range of artistic services and recently was a panelist for the Artists in Residence Program.

**Cummings, Kahlil; Rhythm Arts Alliance; Los Angeles, Los Angeles**

A native of Los Angeles, Kahlil Cummings is an acclaimed drummer, performer, composer, and educator. Kahlil was recognized as a child prodigy very early on and since childhood he has played with numerous reputable groups including Ballet Folclórico Do Brasil, Debbie Allen Dance Company, Les Amazones, and Viver Brasil. Kahlil honed his musical talents with noted teachers including Mestre Amen Santo, Jose Ricardo Sousa, Kobla Ladzekpo, Esteban "Cha Cha", and Sandy Perez. His studies in Guinea, Brazil and Cuba have helped to widely broaden his knowledge and musical strength. However, he is most profoundly influenced by West African master drummer Mamady Keita.

He has performed with several renowned artists such as Janelle Monae (American Idol), Shakira (music video "Waka Waka), and Gwen Stefani. In addition, Kahlil performed with Pharrell Williams and Kendrick Lamar in the 2015 and 2016 Grammy Awards, respectively.

Kahlil also plays and tours with international recording artist Rocky Dawuni, and can be heard on the albums "Branches of the Same Tree," which earned a Grammy nomination. Kahlil also performs and recorded on the latest album of Jazz icon Kamasi Washintom "Heaven and Earth" 2018.

**Currier, Lesley; Marin Shakespeare Company; San Rafael, Marin**

Lesley is the co-founder of Marin Shakespeare Company. She directs programs on stage, in education, and for social justice. Marin Shakespeare Company's Shakespeare for Social Justice

program serves 15 carceral institutions. Lesley is an arts administrator, director, playwright, actor, and educator.

**Curtis, Penelope; Sustainable Tahoe; Grass Valley, Nevada**

I have been in arts, culture, heritage & environment non-profit management for over 50yrs working with symphony orchestras, theater, arts, as well as cultural heritage & environmental tourism. As a non-profit manager, I was required to be adept in all phases of the organization from event management, to marketing, to accounting/budgeting, to grant solicitation, as well as be able to work with diverse groups of patrons. My last California Arts Council project was coordinating Nevada County's Poetry Out Loud recitation competition for 12 years.

One of my areas of expertise is event coordination. I have coordinated symphony & jazz concerts, and fundraising events for the LA Area Chamber of Commerce including ones for the 1984 Olympics, as well as ones for every organization I have worked with.

Arts organizations I've worked for: San Francisco Symphony Foundation, San Jose Symphony, Pasadena Chamber Orchestra, Bilingual Foundation for the Arts, Vincent Price Art Museum/East LA College, Nevada County Arts Council, Foothill Arts Resources & Media.

As a certified Board Source (formerly National Center for Nonprofit Boards) I have also consulted with non-profit boards to organize the members to be more effective.

**Cusick, Jessica; Cusick Consulting; Venice, Los Angeles**

Jessica Cusick is president of Cusick Consulting, established in 1999, which specializes in cultural planning and policy development. Ms. Cusick has over thirty years of experience working in community development and the arts for governmental agencies, the private sector, and non-profit organizations.

Ms Cusick was the cultural affairs manager for the City of Santa Monica from 2005 through early 2016, where she oversaw significant expansion in the City's support for artists and the creative sector, including the establishment of an artist fellowship program. As part of her work, she developed Glow, a unique, all-night art event that drew over 200,000 visitors in its first year.

She has taught in graduate programs at several institutions, including Otis College of Art and Design, the University of Houston, the University of Southern California and Claremont Graduate University.

Ms. Cusick has a degree in art history from the Sorbonne in Paris and a master's degree from New York University. In 2014, she was awarded l'Ordre des Arts et des Lettres, one of France's most illustrious titles, for her distinguished career in the arts.

<http://civic-art.com/>

**Cyrous, Shaghayegh; Clarion Alley Mural Project; Walnut Creek, Contra Costa**

Shaghayegh Cyrous is an Iranian-American multimedia and social practice artist and curator based in the bay area. She creates poetic installations and interactive performances focusing on cross-cultural communication and translation strategies, addressing predicaments of estrangement and distance caused by political and cultural power dynamics. Cyrous received her BA in Visual Art from Science and Culture University in Tehran and her MFA in Social Practice from California College of the Arts in San Francisco. She has exhibited and performed internationally at venues including Tehran Museum of Contemporary Art, Asian Art Museum, Jane Addams Hull-House Museum in Chicago, British Museum in London, and Anchorage Museum in Alaska.

Since 2017, Cyrous also worked as the Programming Associate at Aggregate Space Gallery in Oakland, researcher and production assistant of Jim Campbell for the Day For Night project at Salesforce Tower, and curated and was involved on many projects as Civic & Community Engagement youth Coordinator at Yerba Buena Center for the Arts, San Francisco. She is on the board of directors of the Clarion Alley Mural Project in San Francisco.

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

Roberta D'Alois is a playwright and Artistic Director of Jump! Theatre, whose mission is to present theater based on authentic stories of mental illness. She has a B.A. with honors in Theatre Arts from Brandeis and an M.F.A in Playwriting from San Francisco State, where she also teaches. Her plays have been read or produced throughout the Bay Area and she is a former Artist in Residence at Z Space Studios. Roberta was chosen as one of the 2016- 17 Fellows at Yerba Buena Center for the Arts, where she worked with 30 other artists and change makers to delve deeply into the intersection of cultural and social responsibility. Jump! Theatre was also awarded a residency at ACT's Costume Shop to present work from Jump's artistic fellows.

**Danley, Christina; Resounding Joy; San Diego, San Diego**

I am a US Navy veteran, married to a US Navy combat veteran and work with a music therapy non profit. I have worked with community partners to help collaborate within the community and expand impact for our veteran music therapy program. I have also volunteered on Resounding Joys fundraising committee and helped to put on a few fundraising events both in person and virtual. I also serve on the board for another non profit that serves children in Kenya Africa as well.

**Davanzo, Paolo; Echo Park Film Center; LA, Los Angeles**

Paolo Davanzo is a filmmaker, educator and co-founder of the Echo Park Film Center in Los Angeles, California. He was born in Italy to an Italian father and a Canadian mother and then emigrated to North America as a child. His parents were both social justice activists who died very early in his life and their passing became the impetus for opening EPFC in 2001. He believes in the power of cinema to create change, love and harmony in the world. In 2019,

along with his partner Lisa Marr, he opened a chapter of EPFC in Canada called EPFC North. He is a global citizen and works internationally on filmmaking and eco-arts projects in community.

**Davidson, Zach; A Noise Within; Pasadena, Los Angeles**

Zachary Reeve Davidson is a multi-hyphenate theatremaker: an arts administrator, director, actor, writer, and teacher. He is the Founding Artistic Director of Coin & Ghost (coinandghost.org), with whom he remixes mythology and pursues eccentricity. As an arts administrator and creative consultant, Zach has worked with non-profits throughout Los Angeles and around the country, including A Noise Within, Conga Kids, Not Man Apart Physical Theatre Ensemble, Heidi Duckler Dance, Shakespeare Santa Monica, The West Hollywood Dance Festival, Southern Colorado Repertory Theatre, Invertigo Dance Theatre, AdlerImprov, and more. Davidson produced over 125 projects as a curator for the CalArts New Works Festival, was a Young Playwright's National Finalist, and served as a panelist for the 2019 Jewish Play Project. He was born and raised in Denver, CO, and is a graduate of the CalArts BFA Acting program.

**Davis, Bruce; West Coast Songwriters; Mountain View, Santa Clara**

I am the former Executive Director of Arts Council Silicon Valley (now SV Creates) the official State/Local Partner with the CAC for Santa Clara County. I am also the former Executive Director of the Taiko Community Alliance and the San Francisco Ethnic Dance Festival. I am a long-time Singer/Songwriter and former President/CEO of ArtsKC, the non-profit Regional Arts Council of Kansas City, MO.

I have extensive experience with grants programs. In 2016, I served as a grants panelist for the National Endowment for the Arts.

**Davis, Ryan; Americas Green Corps 501 (c)(3); Goleta, Santa Barbara**

Hi my name is Ryan Davis and I am a former active duty Marine, planetary science researcher, author of the unpublished "Americas Green Reconstruction Plan" and founder / creative director of Americas Green Corps 501(c)(3). Our literary art and science lab that is focused on steering the big wheel onto a sustainable course and onward to starry horizons. Through creative integration of art & media we are envisioning the transformation of our oil foundation into a sustainable system. So far Project First Light Lab has generated original art such as story boards, photographic compilations, produced descriptive films, and contracted an art collective to animate a pitch video. Additionally Project First Light Lab planned, designed, and built a Green S.T.E.A.M. art installations titled "Raiders of the First Light" for the first annual Kid Fun Fest at the Veterans Museum in San Diego's Balboa Park. Currently Americas Green Corps has taken on the responsibility of designing and commissioning the transformation of the derelict oil platform "Holly" into a maritime monument called the "Hutash Lighthouse"...the beacon of the west. This monument is to be dedicated to those who served on the front lines and the original Chumash explorers.



**Davis, Shannon R.; Theatre Bay Area & Theatre of Yugen & CalShakes; San Rafael, Marin**  
SHANNON R. DAVIS (Potawatomi, Ojibwe, Sami, white, queer, she/hers) Originally from Wisconsin, Shannon is a Bay Area-based Director, Actor, and Educator. MFA in Directing & Acting from UW-Madison. Studied with The Moscow Art Theatre, and is the Former Killian Directing Fellow at The Oregon Shakespeare Festival. She has worked with the following companies: New Native Theatre Company, American Conservatory Theatre, American Indian Community House, The American Repertory Theatre, Oregon Shakespeare Festival, Theatre of Yugen, Berkeley Rep, Brava Theater, The Ashland New Play Festival, Forward Theatre Co, Shotgun Players, City Theatre, CalShakes, Salvage Vanguard Theater, Theatre Bay Area, Children's Theatre of Madison, Playwrights Foundation, San Anselmo Playhouse, BACT, Vortex Rep, others. [www.shannonrdavis.com](http://www.shannonrdavis.com).

I write grants currently for several companies, and am looking to get experience on the other side of the process as well. I'd also like to support my two spirit Native community in how to apply for this sort of support.

**Davis, Therese; Holistic Underground; San Francisco, San Francisco**

Therese Davis is a Black Queer Woman, activist, storyteller, music arranger and writer, abstract painter, sketch comedy writer, curator, visual artist, art enabler, festival producer and percussionist with years of successful experience as a multi-talented, public facing performer and producer.

Therese is the founder of the San Francisco Songbird Festival and an original member of the 30 women Bay Area choir Conspiracy or Venus. They also have over 15 years of work experience in contract and event management with an emphasis on program development, planning, budgeting, and event promotions.

Therese was nominated for a SF State of the Arts 2018 Art Enabler Award for coordinating music events and bringing new economic contributions and artistic opportunities to neighborhoods and musicians. Over the years she has been known as the unofficial mayor of the Mission District in San Francisco and was highlighted by KQED as a Backstage Heroe. She is also a Leadership Development Coordinator focusing on personal and professional development for social and environmental impact with Holistic Underground.

**Davison, Brandie; N/A; Long Beach, Los Angeles**

I am a creative with a focus on curation. In 2017 I created an artists collective, ART REALM, that prioritizes emerging artists of color. I have curated 9 art shows and have worked with and received grants from our local arts council (Arts Council For Long Beach). I have worked as an assistant in several local galleries from fine art to general creative art spaces. I was recently selected to be Curatorial Assistant for Compound Long Beach.



**De La Torre, Marita; Highland Park Independent Film Festival; Los Angeles, Los Angeles**

Marita is an entertainer passionate about acting, writing and producing relevant and meaningful film and theater. Since arriving in Los Angeles from her native Texas, she co-founded the Highland Park Independent Film Festival. Since 2015 she has been a producing member of Teatro Arroyo and the Arroyo Arts Collective, directing AAC programs such as the Discovery Tour and AAC Parades at Lummis Days. Marita has produced and starred in Teatro Arroyo programs such as Alicia in Arroyoland and Owlalalooza.

Highlights from recent film roles include playing Camila in the short film Sunshine Room; the film is a Semi-Finalist for the 2020 Student Academy Awards. Marita is producing the short film LODO (Mud) set in her hometown of Brownsville, Texas about mystical events that lead to a boy's coming of age. Marita is also developing her play, The Code of the Heart, Taught by the Moon into a short animation film.

**De Lellis, Marsian; www.MarsianDeLellis.com; Los Angeles, Los Angeles**

Marsian De Lellis is an LA-based interdisciplinary artist whose work investigates embodiment, desire, contemporary forms of animism, and neurodivergence. Growing up, queer in 1980s New England, they experienced an intense sense of otherness and a preoccupation with the nuclear arms race, alien abduction-lore, and the AIDS epidemic. In the '90s, they organized rallies in Massachusetts, which led to the nation's first anti-discrimination protections for LGBTQ public school students. De Lellis earned a BFA from the School of the Art Institute of Chicago and an MFA at CalArts. Their work memorializing obsessional lives has been awarded funding from The Los Angeles Department of Cultural Affairs, The Foundation for Contemporary Arts, The Jim Henson Foundation, The Center for Cultural Innovation, The Durfee Foundation, and UNIMA-USA.

**de Leon, Lori; Dolores Huerta Foundation; Bakersfield, Kern**

I was the youngest performing member of El Teatro Campesina, the farm workers theatre group. We traveled nationwide bringing the plight of the farmworkers across the country with satirical skits and music.

For over twenty five years, I taught the Dia de los Muertos cultural tradition and altar preparation, sugar skull making, and its spiritual aspects.

I am also Native American descent and a member of CIBA - California Indian Basket Weaver's Association. I was a participant in the Master Apprenticeship Program with Mary Weegie Claw and Janice Williams (co-apprentice). Since, I have conducted basket weaving demonstrations to middle school students and our Native community.

I also have experience working with the Smithsonian and the State California History Museum on exhibitions and restoration and preservation projects. This has also allowed me to work directly with artist in displaying their work.

I have extensive experience reviewing grant applications. I served on the Rose Foundations board evaluating grant applications for over four years. We would meet on a quarterly basis.

**De Leon, Sonia Marie; Santa Cecilia Orchestra; Los Angeles, Los Angeles**

Ms. De Leon is a noted symphony conductor who has achieved distinction as a creative and consummate musician, as a woman in a groundbreaking career role, and as a leading influence in the growing Latino culture in the U.S. She was the first woman in history to receive a Vatican invitation to conduct a symphony orchestra at a Papal Mass. Hispanic Business Magazine voted her one of the 100 most influential Hispanics in the U.S.A. In April 2015 Hispanic Business Magazine named her in their “80 Elite Women” list. In September 2006 she was awarded the “Local Hero” award by KCET. She has been featured internationally on the Spanish network Univision on a profile titled “Orgullo Hispano” (Hispanic Pride) an honor reserved for the most well known Hispanic artists in the world. She has been featured in La Opinion, Vista Magazine, Latina Style, People Magazine, Hispanic Magazine, Hispanic Outlook in Higher Education, Latina Magazine and Good Morning America” / “Despierta America.” Most recently Ms. De León was featured on the cover of Latina Style Magazine as well as profiled in a CNN segment, Vista L.A., American Latino and NBC Nightly News with Brian Williams. Ms. De León is profiled in the book “Latina Power” by author Ana Nogales.

**de Morais, Yara; California Arts Council; Carlsbad, San Diego**

Originally from Brazil, Yara Morais is a painter & illustrator specialized in portraits, with a touch of fantasy and surrealism.

She is very versatile, she works with various mediums: watercolor, gouache, and oils are some of her favorites. Yara also participated in a few shows exhibiting some of her oil paintings.

For her formal training, she was exposed to the fundamentals of drawing and painting at Watts Atelier of the Arts and she has a Degree in Advertising from Mackenzie Presbyterian University (in Sao Paulo, Brazil).

She has +3 years of experience as an Art Educator, teaching specially kids.

Classroom teacher, STEAM, Art Teacher at the Cancer Support Community, Oxnard teaching Program for kids with special needs, and worked for years at institutions such as Art Trek (Non profit organization in Thousand Oaks).

Her experience also includes volunteering in tutoring programs for vulnerable kids from hispanic community and Social Media Coordinator at CMATO (California Museum of Thousand Oaks).

She is currently working as a freelance Illustrator and working for the Carlsbad School District.

**Debin, Megan Lorraine; Fullerton College; Long Beach, Los Angeles**

Dr. Megan Lorraine Debin earned a PhD in Art History, with a major in Latin American art and a minor in Pre-Columbian art, from the University of California, Los Angeles. She also earned an MA in Latin American Studies, with an emphasis in art history and public health, and a BA in Art History, with a minor in Italian, also from UCLA. Currently, she is a tenured art historian at Fullerton College (Hispanic-serving institution), where she teaches Mexican art history, Western and non-Western survey courses, and museum and gallery studies. While her pedagogical interests center on collaboration, technology, innovation and the anti-racist classroom, her major research interests include contemporary performance and land art, global indigenous arts, social justice, and feminist, activist, and street art. Her current research focuses on violence, trauma, healing, cleansing, and the body in Mexican art. She is working on the book based on her dissertation “Body Traces: Contemporary Art against Violence in Mexico (1968-2012)”. To date, her research has benefitted from the support of the Andrew W. Mellon Foundation and UC Mexus.

**Del Mano, Bryn; N/A; La Habra, Los Angeles**

My art background is varied. After many years as in the hospitality industry, and going to school part time, in my 40's, and while maintaining my own studio practice, I earned a degree in Studio Art, and then a teaching credential from San Jose State University. I taught art 10+ years to students K-12, (mostly high school), in under resourced communities. Prior to all of this, I was a musician, working in venues from Santa Cruz, CA to Korea. Currently, in addition to my art, I am pursuing a career in Stand Up comedy.

**DeLeon, Gabriel; Jess Curtis/Gravity; ABD Productions; Oakland, Alameda**

Gabriel Christian is a BlaQ performance artist, director, and curator who relocated from Harlem to the Bay Area in 2014. Since graduating with a BA in Theatre Studies from Yale University, their work has metabolized the vernaculars inherent to BlaQ diaspora—futurity, fluidity, and faggotry—through high dramatics, structured improvisation, poetics & collaborative practices. Their mentors/collaborators include Sherwood Chen, Jose E. Abad, Stephanie Hewett, Chibueze Crouch, Rashad Pridgen, Anne Bluethenthal, Jess Curtis, Robert Woodruff & Joe Goode. They've presented written and performance work around the city through partnerships/programming at SFMOMA, YBCA, BAMPFA, SOMArts, and most notably CounterPulse, where they've presented or partaken in over fifteen works. They've also worked as a teaching artist with Destiny Arts Center and commuted weekly to San Francisco to advocate and artmake with Tenderloin residents through ABD Productions/Skywatchers Ensemble. This past summer, they've been elected President of the Board for Jess Curtis/Gravity, helping forefront accessibility in performance for Blind and Visually Impaired audience and performers and curate Black artists to present public performances in the wake of COVID-19.

**DeLuca, Marisa; Artists in Solidarity; Oceanside, San Diego**

I am an Italian American visual artist from Oceanside, California. My work has been exhibited at the Adam Kamil Gallery in La Jolla, California and the Athenaeum Music and Arts Library in La

Jolla, California. I am Cofounder and Secretary of the nonprofit Artists in Solidarity, an arts organization that raises funds to support migrant families. I am a fourth-year Studio Art major at the University of California, San Diego where I was recently awarded the Triton Research & Experiential Learning Scholarship for my work on gentrification. I am also an artist employee at UCSD, assisting Professor Danielle Dean.

**Dennis, Colton; Merced County Arts Council, Inc; Merced, Merced**

Colton Dennis has been the Executive Director for the Merced County Arts Council (MCAC) and the Multicultural Arts Center (MAC) since April 2016. He has been in theater his whole life, both on stage and off, and has been seen in independent films, commercials, and television. He co-founded and managed the Patterson Repertory Theatre in Patterson, California for ten years before moving to Merced in 2013. While in Patterson, he was a member of the Youth Development Committee and a commissioner for Patterson Parks and Recreation. He led their Centennial mural project and developed youth activities including a Youth Art Wall and a Youth News column in the local newspaper. He was Secretary of the Board of the Stanislaus Arts Council for several years and received their “Excellence in Arts” Award for Theatre in 2008. He has taught acting, as well as piano and storytelling in Los Angeles, Stanislaus, and Merced Counties through various programs. Colton has been chairperson on the Arts and Culture Commission for the City of Merced since 2018.

**d'Entremont, Veronique; Liberated Arts Collective; los angeles, Los Angeles**

Veronique d'Entremont (Boston, 1983) is a Los Angeles-based, interdisciplinary artist, invested in collaborative practice, radical pedagogy and community organizing. Through reciprocal spiritual, pedagogical and studio practices, Veronique investigates art as a medium for healing individual and community experiences of trauma, mental illness and institutionalization.

Veronique d'Entremont has exhibited in New York, Boston and in Los Angeles, where she has shown work at The Pasadena Museum of California Art, Commonwealth & Council, Human Resources, Chapman College Art Gallery, Cerritos College Art Gallery, Torrance Art Museum and Palomar College's Boehm Gallery. Veronique received her BFA from Massachusetts College of Art and her MFA from UCLA in 2012, and was a 2012 recipient of the Joan Mitchell MFA Fellowship.

In 2016 Veronique co-founded the Liberated Arts Collective with Manuel Barrios, Denis Durbin, Paul Macias and Walter Wilson, who were each released from serving term-to-life sentences in California State Prisons that year. Through Liberated Arts, she continues to cultivate spaces where, through art, individuals may heal from the impacts of institutionalization.

**DeVine, Adrienne; Armory Center for the Arts; Pasadena, Los Angeles**

I am a mixed media artist, born and raised in Pasadena, California, where I currently live and work. In my current series of works, I primarily use canvas, paint, paper, wood, wire, raffia and found materials to make paintings, wire sculptures, installations, and one of a kind artists' books.

I began exhibiting my work in 2009 after spending my early career in the graphic arts trade. I moved on to the nonprofit sector, where I worked in higher education, philanthropy, and a community based AIDS services organization before becoming an independent grant writer. I have exhibited my work at university galleries, in commercial and nonprofit galleries, at the California African American Museum; and internationally, in Berlin, Germany. I have a Master of Fine Arts (MFA) from Claremont Graduate University and a Bachelor of Arts (BA) in Art from California State University Long Beach. Most recently, I was a Teaching Artist Fellow at Armory Center for the Arts in Pasadena, where I may teach online classes in the coming year.

**Devine, Moya; New Valley; Santa Clara, Santa Clara**

I have been working with at risk youth in an alternative high school setting for the last 5 years. I teach Graphic Design, Fine Art, Yoga and Mindfulness in interdisciplinary classes and also write curriculum for new classes. I am aware of what creates engagement and also the state VAPA standards. I have also taught Mathematics, Science and Reading in an Elementary setting and have a wide breath of knowledge about cross discipline project based learning. Prior to teaching in public school I served on the Board of Directors for the Women's Caucus for Art San Diego, was a former business manager at Franklin Furnace for Art in New York, managing 1.6 M in grants. I have additionally worked as Development Director at Art regroup of San Francisco. Finally I am an artist myself, have been exhibiting for the three decades and ran a small dance company titled Brand X Theatre in San Francisco.

**Dias, Carmen; Grimmway Academy in Arvin; Bakersfield, Kern**

I was born and raised in Bakersfield, Kern County, California to immigrant parents. I graduated with a BA degree from Fresno Pacific University. I currently teach music to Kindergarten through 8th grade students at Grimmway Academy in Arvin, CA. I had the privilege to start their first orchestra and two mariachi groups (50 students). Previous work experience includes being a Regional Social Worker for LifeSteps Training where I helped to identify residential needs and provide classes to families in low-income housing (seven counties in south San Joaquin Valley). As Vice President of Community Impact at United Way in Kern County, I lead the transition of the organization to a community impact model and increased their program outcomes by 62% during my tenure. I gained experience in nonprofit management as the Administrator of the Mexican American Opportunity Foundation. My passion for music coupled with the desire to advocate for youth in my community lead me to start the Mariachi Sun Foundation with grammy award winning Mariachi Los Camperos in 2013. I am interested in serving as a panelist with CAC so I can contribute on a larger scale to the arts communities in California.

**Dickerson, Charles; Inner City Youth Orchestra of Los Angeles; Los Angeles, Los Angeles**

Charles Dickerson (Chuck) is Founder, Music Director and Conductor of the Inner City Youth Orchestra of Los Angeles (ICYOLA), Founder, Music Director and Conductor of the South Side Chicago Youth Orchestra (SSCYO), Professor of Conducting and Orchestra Studies at California State University, Dominguez Hills, Director of Music at Rolling Hills United Methodist Church (RHUMC), and Director of Leo Baeck Temple Choir. He also serves on the Board of Directors of

the League of American Orchestras. He formerly served as Music Director and Conductor of The Southeast Symphony, and as Director of Music at Holman United Methodist Church. He has conducted orchestras and choruses in Europe, Asia and Africa.

Chuck is also a noted composer. His best known work is "I Have a Dream," a setting of Dr. King's iconic speech for orchestra and chorus.

Chuck holds a Masters Degree in Conducting from California State University, Los Angeles and degrees from Howard University (B.S.) and American University (J.D.). He formerly served as City Attorney of the City of Inglewood, California, and as President of the Board of Public Works of the City of Los Angeles.

**Difatta, Cheryl; Advancement Services Group; Culver City, Los Angeles**

Cheryl Difatta has been a nonprofit management and fundraising professional for more than 20 years. During her career she worked in-house, as a consultant, or as a board member for more than 50 nonprofit organizations raising more than \$90 million dollars for health, arts, education, and community organizations.

She's also managed more than 500 special events from intimate salons to large-scale charity events in Los Angeles, New York, and Pittsburgh, Pennsylvania.

Ms. Difatta has taught public relations, nonprofit management, and fundraising for the Film and Communications Department at New School University, the Entertainment and Sports Management program at Point Park University, and for UCLA Extension in the Communications and Journalism Program. She holds a M.S. Degree in Nonprofit Management from the Robert J. Milano Graduate School (New School University), and a B.S. in Liberal Arts from Excelsior College.

**Dilley, Steve; The Veterans Art Project; Encinitas, San Diego**

Steve Dilley M.F.A. has been working as an artist and Art Instructor since graduating from CSU Fullerton in 2000. Since 2009 I have been the Director of The Veterans Art Project. I founded and funded this program to help our Nations Veterans through a process heavy discipline (bronze Casting). We have performed and completed numerous outreach events Nationwide since this time. We have also completed many classes for our Veterans through our collaborations with the La Jolla VA and the Aspire center here in San Diego. VETART now operates 2 facilities in San Diego with a combined total 10,000 sq ft of both Bronze foundry in Fallbrook and Ceramics in Vista Ca. This program has offered art making space and teaches Veterans job skills to better help them as they transition to a productive civilian lives.

**Dollinger, Jeffrey; LACHSA Foundation; Los Angeles, Los Angeles**

I am a non-profit arts and culture administrator with a 25 year career in the sector. I currently manage the LACHSA Foundation which raises resources and awareness for the LA County High School for the Arts. Prior to this I worked in senior leadership and fundraising roles for: the Autry Museum of the American West (Los Angeles), Art in Action (Menlo Park), the National

Inventors Hall of Fame and the Rock and Roll Hall of Fame. The common thread of my work is in the support of artists, creative innovators, and arts educators, and in providing arts training and arts experiences for youth. I have a B.A. in Art History and an M.A. in Arts Administration and during my studies worked at a number of theatre companies and museums. I have received grants from the California Arts Council, the Ohio Arts Council, and numerous private foundations and city/county agencies. My partner is a arts educator and K-1 teacher and I have a son studying Drama in the UK.

**Dotson, Zerita; Oakland Ensemble Theatre; Oakland, Alameda**

Served as the general Manager for Cultural Odyssey, Production Manager, Managing Director and Producing Director of OET. CEO for Zmaxx International Booking, served as the consultant for Oakland Public Library's Books for Wider Horizon a literacy collaboration with Head Start in Oakland, Reading Specialist for Oakland Unified for student below and far below grade level, consultant to Prescott Joseph literacy program middle schools, year end testing coordinator for OUSD all grades.

**Douglass, Charles; PALEF Foundation, Inc; LOS ANGELES, Los Angeles**

Mr. Douglass is the Co – Founder and Artistic Director of, The Performing Arts For Life And Education Foundation, Inc. ( PALEF), a 25 year old nonprofit Arts Organization serving the underserved and disenfranchised youth, young adults and families of South Los Angeles and surrounding areas. PALEF's 25th anniversary celebration will be March 20, 2020 in Hollywood. Mr. Douglass is also the creator and writer of the Dr. Martin Luther King Jr. Gospel Songfest, just completing its twelfth year of existence.

Mr. Douglass Has had an extremely active career, spanning over a forty year period. Hailing from Philadelphia (the city of 'Brotherly Love'), he is a Producer, Director, Actor and award winning writer. Mr. Douglass has appeared in over eight Broadway shows including the title role in "The Wiz", "Eubie", and other credits too numerous to list here. Among them he lists: Co-starring in the London production of an award winning musical opposite the late, Ms. Lena Horne; the International tour of her one woman show, "Lena Horne...The Lady and Her Music".

**Doyle, Carolyn; None; San Francisco, San Francisco**

A New England transplant, Carolyn Doyle moved to San Francisco from New York one week after the Loma Prieta earthquake and has performed extensively throughout the Bay Area since. Carolyn was a founding member of Signal Theate Company and is a current (and the longest running) company member of PlayGround SF. She is a member of AEA, SAG & AFTRA. As a writer, she was a member of the Artists Development Lab at Z Space and participated in Intersection for the Arts' yearlong program: The Artist Mutual Aid Pen Pal Project which connected artists inside and outside of prison to help them create original collaborative art pieces together. As a solo performer, Carolyn has performed "Bonne Bell Cotton Candy Lipsmacker" and "Confessions of a 'Peanuts' Junkie" throughout the Bay Area. Her first full-length piece about raising her son with severe special needs, "Confessions of a Refrigerator



Mother" enjoyed a highly successful four week run at The Marsh, playing to sold-out crowds. Additionally, Carolyn has served on Theatre Bay Area's CA\$H panel several times as a panelist and as a moderator and is an arts grant recipient herself. Carolyn is currently developing her next full-length solo show.

**Drew. CFRE, T. Kebo; Queer Women of Color Media Arts Project - QWOCCMAP; San Francisco, San Francisco**

Drew directs development, communications, and operations as well as social impact and community engagement. She builds artistic collaborations and strategic partnerships on local, national and transnational levels. She is responsible for feedback loops and quality assessment for youth arts education and other QWOCCMAP programs and services. Her experience with racial equity, LGBTQIA+ organizing, disability justice, and social justice inform arts administration. She is responsible for QWOCCMAP's Film AS Movement social practice framework, and serves as Executive Producer for QWOCCMAP Productions, the organization's studio services/earned income arm. She is an award-winning poet and dancer who has performed in Europe and throughout the Americas. She is also the writer, producer, and director of the mixed-genre film *Ain't I A Woman?*, which has screened at the Langston Hughes African American Film Festival, and Seattle Transgender Film Festival, among many others around the world. She has sat on arts panels for the San Francisco Arts Commission, and the Hewlett and Rauschenberg foundation, and has presented at Grantmakers in the Arts on equitable funding practices, data, and the impact and relevance of queer and trans BIPOC arts.

**Duhon-Kelley, Coco; Diamano Coura, West African Dance Company; Oakland, Alameda**

I began my study of Sabar drumming with Dr. Zakarya Diouf, director and founder of the Diamano Coura West African Dance Company 19 years ago. After several years of studying drumming, I began my formal training in dance with Dr. Diouf and Naomi Johnson-Diouf, Artistic Director of Diamano Coura, both at Laney College and the Malonga Casquelourd Center for the Arts in Oakland, California.

In addition to pursuing my studies in West African dance and drum with the Company, I joined the Company's Board, and have helped with hosting the Company's 40th Anniversary Celebration, the Forbidden Bush Project, a free community event in West Oakland, as well as volunteering for the Collage De Africaines, a four-day African dance and drum festival, which takes place every year in downtown Oakland. I was also a Bisemi Foundation Inc., Cultural Arts Incubator Program cohort, and am currently a Development Associate in training with the Company.

**Dunbar, Nina; Opera Santa Barbara; Santa Barbara, Santa Barbara**

Nina Dunbar has been an advocate, manager and consultant for governmental arts agencies and nonprofits in California, Arizona, and Louisiana for more than 25 years. She currently is Director of Development for Opera Santa Barbara and is the founder of Change|Practice|Play, a Santa Barbara-based consultancy supporting the arts organizations and artists in strategic



planning, development, and grants writing. Selected clients include the Children's Creative Project, Art Without Limits, the Burn Cycle Project, Santa Barbara Dance Institute, and Opera SB. She was previously Director of Development & Communications for the SB Botanic Garden and the Executive Director of The Arts Fund of Santa Barbara. She has served on City of Santa Barbara's Arts Advisory Committee and reviewed multiple years of their grant applications.

Before moving to Santa Barbara, Nina was a public art specialist with the San Francisco Arts Commission and the City of Phoenix Office of Cultural Affairs. She received her MA in Arts Administration from the University of New Orleans and a BFA in Painting and Art Education from Temple University.

**Eckmann, Linda; HPP (Formally Homeless Prenatal Program); San Francisco, San Francisco**

The line of art and life blur and blend because I have integrated art into my community volunteer life and contract work as a freelance visual and educational art consultant while maintaining a studio art practice.

Resident artist HPP (Homeless Prenatal Program); Outreach Educational Coordinator for Near Normal Man documentary and discussion program about the dangers of hate speech unchecked developed for 16-24 year-olds from underrepresented as well as underserved communities. Former positions: teaching artist Yick Wo Elementary School; Laguna Canyon Conservancy board member, performance ART-ivist and supporter of THE TELL installation to preserve open space.

For over 50 years, I have utilized my art and performance background to advocate for children, the environment and social justice. PTA past president and life member; after school art, drama and pre-school Mom and Me; Inner City Cultural Center, Los Angeles; LA Children's Museum; Mission Language and Vocational School; Mission Neighborhood Health Center; Jewish Community Center of Orange County. Christo & Jeanne Claude: The Umbrellas Joint Project Japan-USA; Wrapped Reichstag Berlin; The Gates Central Park.

**Edry, Aria; Edry and Associates; Camarillo, Ventura**

Over 35 years in nonprofit field as Founder, Executive Director and Development Director, and am an award-winning choreographer/performing artist with my work shown in NYC, East Coast and internationally. Led fundraising for The Town Hall, Stage Directors & Choreographers Foundation and American Composers Orchestra in NYC and consulted with NYSCA, Long Island City Artist and Mendelssohn Glee Club; in California, consultant for Opera SLO, Malibu Playhouse, Ojai Music Festival, Peace Thru Music. NPO experience encompasses all areas of management including financial, programming, leadership, sustainability and capacity assessments, strategic planning, and all areas of fundraising/development including online/digital applications.

**Edsall Giglio, Lisa; Most Recently, TheatreWorks Silicon Valley, Director of Education; San Francisco, San Francisco**

Director of Education, Professor in Theatre and Teacher Education programs, and Teaching Artist, holding spaces in - Relationship Building Across Stakeholders in Schools, Community, and across Company Departments ; Program Management and Development; Curriculum Development and Writing; New Program Implementation; Program Assessment and Revision; Professional Development for Teachers & Teaching Artists; Create tools to work with Development Department; Director of Internships; Company Fortifying - member of TheatreWorks Inclusion, Diversity, Equity and Access (IDEAs ) Committee, member of TheatreWorks Team Building and Social Events Committee; Stage Directing of the Spring School Tour.

**Edwards, Vernelle; SiSi Inc.; Port Hueneme, Ventura**

A graduate of College of Charleston and Southwestern University School of Law, Attorney Edwards is a member of the State Bar of California. She has worked as an entertainment attorney in Los Angeles and at Volunteer Lawyers for the Arts in New York City. Ms. Edwards represented musicians, producers, and artists, including James Brown & Miriam Makeba. She later founded SiSi Records, releasing a collection of works, including Motown legend Sylvia Moy's songs "Love's Inside" and "You can depend on my love" on the "Universal Love" album. (Ms. Moy wrote and produced Stevie Wonder's hit "My Cherie Amor.")

Ms. Edwards has spoken at Black Entertainment & Sports Lawyers Association conference and other legal conferences; colleges & universities, United Way of Ventura County, US Air Force & Navy Black History Month events, and has received certificates of appreciation and awards from the CA Youth Authority, College of Charleston, County of Maui, Hawaii, NAACP, Ventura Self Help Clinic, Watts Legal Aid, US Navy, and numerous others. Ms. Edwards is an award winning poet, songwriter, and wrote a musical "Amandla ka Mandela" which was produced off Broadway in New York City.

Attorney Edwards can be reached at [attorneyvedwards@gmail.com](mailto:attorneyvedwards@gmail.com)

**Ellorin, Bernard; Samahan Filipino American Performing Art & Education Center; San Diego, San Diego**

I am an adjunct faculty at Miramar College and MiraCosta College of San Diego County, California. I received my PhD in Ethnomusicology from the University of Hawai'i at Manoa in 2015. My research interest is on traditional ensemble music from the northern and southern Philippines. I've studied with various master artists of kulintang(an) gong-chime music from Mindanao and Sulu Archipelago, Philippines; he also studied traditional Kalingga and BIBAK Cordillera gangsa music with native practitioners. From 2012-2013, I conducted fieldwork research in Semporna Settlement, Sabah Malaysia under the sponsorship of the Fulbright Malaysian American Commission on Educational Exchange Research and Study Abroad Fellowship. Since the age of 10 I've been involved with the San Diego-based Samahan Filipino

American Performing Arts & Education Center as a rondalla string band and kulintang gong chime ensemble musician. Now I am the music director for the education center.

**Elroy, Atomic; Uncomfortable Theatre; Petaluma, Sonoma**

Practicing Theatre, Performance, and video artist for 20 years. Self producing Theatre companies and experimental art galleries. Prior Director of Performing Arts for Museum Theatre complex 1977-1990.

Examples:

CREATIVETIME, New York, NY, Los Angeles Center For Digital Art, Los Angeles, CA. Museum of Contemporary Art Denver CO., OUT THERE Festival Rotterdam, Maastricht, Netherlands, SUPERNOVA Festival Denver CO., ART WORKS DOWNTOWN San Rafael, CA. OPTICA Festival Gijon Spain, THE LAB @ BELMAR Lakewood. CO. SINK GALLERY Denver CO. Umbrella Art Group Cardiff, Wales. Colorado Springs Fine Arts Center. Gallery of Contemporary Art (GOCA121) Univ. of CO. Sangre De Cristo Art Center Pueblo CO. ART IN YOUR FACE- Malmoe Sweden. SIMULTAN-Video Festival Timisoara, Romania.

He has collaborated online with, The Huffington Post, Talking Birds - Coventry, UK. The Praxis Group, Post Videoart.com, and VideoArt.net.

**Emerson, Audrey; Self; San Francisco, San Francisco**

As a producer and arts entrepreneur, Audrey Emerson has developed and produced projects ranging from TV documentaries to community arts programs to non-profit film enterprises. Her early education at Walnut Hill School for the Arts eventually led her to USC where she produced, The Pamoja Project, a documentary which profiled three Tanzanian women leaders and their powerful effect on local communities. Screening at festivals around the world and garnering a number of honors, Pamoja launched Audrey into a career of producing, enabling and developing art and media for social change. While working at Creative Visions foundation, Audrey produced the sold-out inaugural Spark Change Summit, which spotlighted award-winning producers, writers, directors and creatives working in the field of Social Impact Entertainment. Audrey also worked closely with the staff of City Hall, Malibu Boys and Girls Club to produce a series of six high profile coffee houses, panels, and workshops for artists and community members. Audrey has worked at companies such as IMAX, Netflix, and now is working on her own venture to help independent artists gain the life and financial skills needed to build more sustainable careers.

**Emeruwa-Neuberg, Nkechi; San Francisco International Arts Festival; San Francisco, San Francisco**

NKECHI Is an actor, singer-songwriter and performance artist activist who is a proud member of Theater Bay Area and SAG-AFTRA, is a Stanford alumni and is thankful to A.C.T.s Summer Training Congress for re-introducing her to theatre. Film credits include About Cherry (Steven Elliott, director), 99% (Celik Kayalar, director) and Jujuluv (Lisbon Okafor, director). Nkechi has

enjoyed performing on various stages in CHURCH and The Shipment (Crowded Fire Theater), Belleville Custom Made Theatre), Rose in America (Alter Theater), The Call and Walk Like a Man (Theater Rhinoceros), The Untamed Stage (Thrillpeddlers), Baden Powell Wars and Unheard of World (foolsFURY) and The BFG and Seussical, The Musical (Berkeley Playhouse). Other projects include Groundfloor & School Girls; Or The African Mean Girls Play (Berkeley Rep), Abigail: The Rock Opera, Metamorphoses, Trucker Rhapsody, Farewell to a Cannibal Rage, improvisational theater and sketch comedy, co-writing the title song, Anyway, for Emily's Entourage's Anyway campaign as well as the solo show she wrote and performed, License to Drive while Black which debuted at Z Space and recently was shown at San Francisco International Arts Festival. Her website is [www.Nkechi.com](http://www.Nkechi.com)

**Engle, Shairi; So Say We All; San Diego, San Diego**

Shairi is a playwright and screenwriter from San Diego. She's a 2020 New York Stage and Film Resident and a cohort of the Writers Guild Foundation's Veteran Fellowship. Tony Kushner awarded her the 2019 Arts in the Armed Forces (AITAF) Bridge Award, which included a playwriting mentorship with Tony nominated writer, Heidi Shreck. Shairi first found her voice through So Say We All, an organization helping people tell their true stories. She continues to work with the literary non-profit as a teaching artist. Shairi is also a founding member of La Jolla Playhouse's Veterans Playwriting Workshop and has experienced firsthand the power of art as a healing device. Shairi has shared her work with The Public (NYC), La Jolla Playhouse, The Without Walls Festival, The Old Globe, PRIDE fest with Diversionary Theatre, The War Horse, Moth+Flame, and most recently - Zoom.

**Erikson, Anna; L.A. Theatre Works; Los Angeles, Los Angeles**

Anna Lyse Erikson is a producer, director, and casting director based in Los Angeles. She has served as producer, associate artistic director, and casting director for over 100 L.A. Theatre Works live recordings, in-studio recordings, and tours. Producing highlights for LATW: A Walk in the Woods (Earphones Award 2019, Audiofile Magazine's Best Audio Books 2019), Disgraced (Audie Award Nominee 2018), and the critically acclaimed 2014-15 National Tour of In the Heat of the Night. Directing credits include Frankenstein (L.A. Theatre Works, Earphones award 2020) and the world premiere of For Us All (Spring 2021). As a casting director, she has consulted on many award-winning BBC 4 audio drama projects, the critically acclaimed DUST Season 2 podcast, and numerous commercial and film projects. She was previously a founder and Artistic Director of VAGABOND, Director of Development for the Morgan-Wixson Theatre, Director of Outreach and Development for Independent Actors Theatre. Anna Lyse received a B.A. in Theatre Performance from the University of Missouri-Columbia, and an M.A. in Theatre History, Theory, and Criticism from the University of Colorado-Boulder, both with highest honors.

**Espinosa, Ben; City of Los Angeles Dept of Cultural Affairs; Los Angeles, Los Angeles**

Ben Espinosa serves as Arts Manager at the City of Los Angeles Department of Cultural Affairs. As part of the Department's grants team, Ben manages investments in the Los Angeles creative

community to promote public access to high-quality arts and culture throughout the city. Before returning to his native Los Angeles, Ben was at the New York City Department of Education, where he ran grant programs focused on developing school-based residencies and partnerships in dance, music, theater, and visual arts education. Ben also worked at NYC's Fund for Public Schools, where he managed major grants from individuals, corporations, and foundations to help carry out the city's priority education reform initiatives. Ben holds an MPA in Nonprofit Management & Policy from NYU Wagner, and a Bachelor's in Business Administration from the University of California, Riverside.

**Espinoza, Kaira; Niroga Institute; Oakland, Alameda**

An artist at her core, Kaira was born & raised in San Francisco to immigrant parents from El Salvador. A published poet/author, she was Co-Curator / Performer in Sabor A Mi: Still Here 5 -a multimedia literary arts show- part of Nat'l Queer

Arts Fest 2017 and in 2015, Kaira co-produced/co-edited a 5 min. short film-Fantasy Freakouts- via QWOCCMAP.org (screened at their 2016 film fest)

**Espiritu, Aireene; Independent Musician; Oakland, Alameda**

Aireene Espiritu is a singer/songwriter performing various genres from folk, blues, rhythm and blues to world music - a mix of stompin', swayin', and timeless Americana.

She was born in the Philippines and moved to the U.S. at 10 years old, growing up in the third culture: the old country, the new country and a blend of both worlds. Mainly influenced by listening to Alan Lomax's field recordings from the South and growing up listening to her uncles' Filipino folk guitar fingerpicking, her music is reminiscent of front porch storytelling, of ghosts and the living, times of laughter and tears.

A Color-Coded Symphony is her latest project which premiered at the San Francisco Asian Art Museum in 2017. This performance piece is a musical experience connecting the audience's ethnic origins to rhythms of the world and whose aim is to nurture curiosity and openness towards other cultures through music.

"A rare breed of artist, a soul singer, a folk troubadour, a blues artist, a busk show princess, a skiffle tear-stained street singer with a heart as big as the history of the music that drives her. And in the final analysis, she is a storyteller without borders or cultural limitations."- No Depression

**Estrada, Celina; Cereus Bloom Life Coaching; Los Angeles, Los Angeles**

My name is Celina Estrada and I created my business Cereus Bloom in 2018. Before I started my business as a Life Coach, I volunteered for many organizations such as LA Zoo, Olive Crest, National Archives and many more. My philanthropical journey began and I took a course at Cal State Dominguez Hills to become a Grant Writer. I volunteered as a grant writer for the non-profit Amigas4mysoul and Casa Youth Shelter. Although I loved doing the research for grant writing, I knew I wanted to make a difference firsthand with youth and vulnerable populations,

so I became a Life Coach. As a certified Life Coach, I aim to provide a unique life coaching experience which includes art therapy and mindfulness techniques and experiences. I have offered numerous Crafting workshops at Michaels Craft Store in Long Beach and Hawthorne called "Coach and Craft". As a company I am most proud of the networking that is the heart of this company. I love networking and connecting others that could benefit from each other. My motto as a Life Coach is to create strong resilient humans in any environment.

**Evans, Scott; OC Grants; Fountain Valley, Orange**

I'm a freelance grant writer and have served many arts organizations including symphonies, art colleges, workforce development non-profits focusing on arts and an arts organization serving adults with developmental disabilities.

**Faber, Linda; Napa Valley Museum; Napa, Napa**

Retired Senior Health Care Consultant with over 20 years with Joint Commission International in over 35 countries and over 35 years in leadership positions and a recognized expert in performance improvement.

Education: PhD from University of California Los Angeles (UCLA); a Master's degree from UCLA School of Nursing; and a BS from College of St. Teresa in Winona, MN.

Past professional positions: Director of Performance Improvement, UCLA Medical Center and Health Systems; Director of Nursing Research, Education, and Quality Improvement, UCLA Medical Center; and Associate Chief, Nursing Research, Sepulveda VA Hospital. Served on UCLA Medical Center Research Internal Review Board (IRB), Sepulveda VA Hospital IRB, and American Lung Association, Los Angeles, IRB.

Member of Napa Valley Museum Board of Trustees since February 2019. Co-chair of very successful Board Fund Raiser "Phenomenal Woman". NVM Board President and Executive Director seek her to write and submit grants for NVM special projects.

Life time interest in mixed media art and an avid collector of contemporary glass, turned wood vessels, and fine photography.

**Fabio, Cheryl; SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE; Oakland, Alameda**

Cheryl Fabio was raised in East Oakland. She left CA in 1967 to attend Fisk University in Nashville, Tennessee. During this time she became a witness to the Jim Crow South working with SNCC in Mississippi, traveling, and the collateral events of her HBCU. She earned her BA in sociology, went to Stanford for Documentary film and a MA. She freelanced with Carol Mundy Lawrence and others, and won 1st place at Black Filmmakers Hall of Fame's (BHFHI) 1976 film competition. Volunteering lead to her becoming their program director. Working Mary Smith, Roy Thomas and Albert Johnson, she coordinated film symposium, five film festivals, film, video and screenplay competitions. She earned a law degree in 2009. She is a filmmaker, she writes and founded Sarah Webster Fabio Center for Social Justice (SWFCenter.) Administering SWFCenter, gives Fabio the opportunity to maximize all of her skills. SWFCenter's programs

focus is on the arts, social justice, and community building. The activities lift up Black voices. Most recently, Fabio directed and produced "Evolutionary Blues... West Oakland's Music Legacy."

**Falcone, Jacqueline; Bed & Breakfast, formerly Materials & Applications, MAK Center, etc.; Los Angeles, Los Angeles**

Jacqueline Falcone is a curator and social practice artist living in Los Angeles, CA. Falcone has shown at Young at Art Museum in Davie, FL, Locust Projects in Miami, and 3307 in Los Angeles, to name a few. Additionally, she has given lectures at Locust Projects, Miami, Katz Deli, L.A., Bakehouse Art Complex, Miami and more and was selected, along with a project she founded in 2012 called Bed & Breakfast, for CURRENT:LA FOOD, a triennial hosted by the City of Los Angeles and ICA LA in 2019, where she built sculptural solar cookers and taught the youth and general public of Pacoima and Los Angeles how to build and cook with solar cookers, and produced a publication about solar cooking with artist's contributions, which was circulated around the city for the duration of the triennial.

**Farese, Susan; SJF Communications; San Diego, San Diego**

Susan J. Farese, MSN, RN, is the owner/ president of SJF Communications, San Diego, CA. which provides communications services including Public Relations, Publicity, Marketing, Websites, Social Media, Writing and Public Speaking, Photography, Mentoring/Coaching and Legal Nurse Consulting services.

Susan has presented numerous continuing education classes, seminars, and keynotes and is a published author.

Susan is a member SAG-AFTRA, American Legion Post 43, Veterans in Media & Entertainment, San Diego Writers Ink the San Diego Press Club.

Ms. Farese has a Masters Degree in Nursing in Adult Health from Seton Hall University (NJ) and a Bachelor of Science Degree in Nursing from Widener University (PA). Susan is a Volunteer Mentor in the San Diego State University Aztec Mentor Program.

Ms. Farese was previously Director Public Relations & Communications and Board Member for San Diego Musical Theatre, from 2011-2016. She served as Lead Publicity Parent from 2012-2014 for Canyon Crest Academy Envision Theatre.

Complete list of clients at <https://sjfcommunications.com/list-of-clients/>

**Farrand, Lynn; California Museum of Art Thousand Oaks; Newbury Park, Ventura**

ARTIST STATEMENT and BIOGRAPHY - Lynn Farrand

The focus of my art has always been to represent the human condition. I search for forms which are powerful in their simplicity and embrace an abstract style.

EDUCATION:



2012 - 2017 M.A. Humanities, Art History Major, CSUDH

1998 - 2003 Graduate Sculpture, CSUN

1974 - 1978 BA. Univ. Of Guelph, Canada

NOTABLE EXHIBITIONS/GALLERIES, 2000 to NOW:

GALLERY 417, SOLO Exhibition, Art Walk Los Angeles Feb - March 2016

CLASSIC ARTFORMS GALLERY, Beverly Blvd. Los Angeles, 2001-15

MC LEAN GALLERY, Cross Creek, Malibu, CA, 1998 to 2008

SALON DES INDEPENDANT, Grand Palais, Paris, Nov. 2010

EUROPEAN ART GROUP, The LOUVRE, Paris, June 2010

BUILDING BRIDGES, Art Exchange Mexico/USA, 2008-09

ASTO MUSEUM, Group Tour, Seoul and Beijing, 3/08-9/08

CURATORIAL EXPERIENCE:

Open Borders, Art and Music Festival

Curated 17 International Artists, Thousand Oaks CA, 4/11-8/11

California Museum of Art Thousand Oaks

Senior Curator

January 2016 to 2021

### **Feliciano, Bird; N/A; San Pablo, Contra Costa**

Bird Feliciano is an artist and city planner residing in the beautiful Bay Area. She is a Senior Planner at the City of Richmond and serves her community as the Chair of the San Pablo Planning Commission. As a commissioner, she is responsible for the design review of new building developments, while also evaluating planning entitlements, ordinances and policies.

At the age of nine, she immigrated to California from Manila. She holds a BA in Economics with a minor in Music History from UCLA and a Master of Architecture from CAL.

Bird was the project coordinator for Chinese Whispers: Bay Chronicles, which retraces the forgotten history of Chinese shrimp fishing in San Francisco Bay, to explore an overlooked and important segment of the SF Bay Area's maritime history. Journeys on the Grace Quan, a replica 19th century Chinese shrimp junk, to former shrimping sites were chronicled by an interdisciplinary team of artists led by Artistic Director Rene Yung.



Bird's work has been exhibited at StoreFrontLab and the SPUR gallery in San Francisco. She is passionate about art, painting, design, architecture and community engagement.

**Ferrera-Balanquet, Raul Moarquech; Laboratorio Cartodigital; Los Angeles, Los Angeles**

Interdisciplinary artist, writer, curator, and Fulbright scholar.

Ph.D., Duke University. MFA, University of Iowa.

His artworks and performances have been exhibited at Haceres Decoloniales, Galeria ASAB, Bogota, Colombia; BE.BOP 2013 Black Europe Body Politics, Ballhaus Naunynstraße, Berlin, Germany; DysTorpia Media Project, Queens Art Museum, New York; Cuba: La Isla Posible, CCCB, Barcelona, Spain; Film and Video Gallery, Whitney Museum of American Art, New York; San Francisco International Gay and Lesbian Film and Video Festival, California, USA.

Author of Aestesis Decolonial Transmoderna Latinx\_MX (2019); and Imaginarios Creativos y Soberanía Erótica Decolonial (2018). His critical and literary texts have appeared in Aztlan: Journal of Chicano Studies, Vol. 44, No. 2, UCLA, Los Angeles, California; Estudios Artísticos: revista de investigación creadora, No. 4, Bogota, Colombia; and Bienal de La Habana Para leer, Universitat De Valencia, Spain.

In addition to a Fulbright Fellowship, Ferrera-Balanquet has been awarded grants from Critical Minded, FONCA, Foundation for Contemporary Arts, Prince Claus Foundation, US/Mexico Cultural Fund, ANAT Australia, the NEA/Film in the Cities, and The Lyn Blumenthal Video Foundation.

**Field, Barbara; Various; South Pasadena, Los Angeles**

Concurrent with and following a career unrelated to art, I pursued my passion for visual art by drawing and painting, studying, supporting arts organizations and sharing and showing my art. For over ten years I have coordinated a sizable group of plein air painters that paints weekly on Saturday mornings. The outdoor ("plein air") painting community includes amateur artists and professional artists from wide ranging fields. For the past three years, I have volunteered with Free Arts, Los Angeles, doing arts and crafts projects with children awaiting dependency hearings at Edelman Children's Court. Since the pandemic suspended most live hearings, I've been creating coloring and activity sheets for Free Arts, and will soon resume facilitating art activities for children in a virtual format.

**Fillin, Daniel; Foothill College; Mountain View, Santa Clara**

Dan Fillin received a BA from Boston University in 1969. He joined the Peace Corps and taught at three elementary school in rural Venezuela and taught advanced Spanish to Peace Corps volunteers. He became a Supervisor/mentor teacher for Migrant Education, PVUSD Watsonville.

Dan taught 4th grade Bilingual Spanish/English classes at Fair Oaks Elementary School.

Dan served as the Executive Director St. Anthony's, Menlo Park. serving 650,000 free meals a year and tripling their income over 5 years. He wrote successful grants and taught grant writing and grant research classes.

1991, Dan formed and directed Read Write Now, a nonprofit school teaching free classes in literacy, citizenship preparation, and job acquiring classes in the shelters in San Mateo and Santa Clara counties. Dan also taught Adult education classes at Sequoia Adult School.

Dan is now teaching part time "at distance" classes at Foothill College, Los Altos Hills and has become proficient at teaching Zoom classes and creating informative videos in English and Spanish.

**Finch, Lauren; BAMPFA; Hayward, Alameda**

I am a experienced program manager with international ties through a small photography festival in London. I earned her BA in Visual and Public Arts from CSU - Monterey Bay. During my 4 years, I logged 120 hours of community service with arts and education including chairing Raising Eyebrows, an on campus art community and tutoring for Community Partnership with Youth (CPY). I piloted a weekly art curriculum. In 2015, I moved to London to pursue an MA in Photography and Urban Culture from Goldsmiths, University of London. While there, I was hired as Photo Village Curator for UrbanPhotoFest. I implemented off-site educational workshops for high school students around topics like curation, photography and art handling as well as wrote the first Volunteer Training Handbook. In 2018, I returned to the Bay Area and worked for Young Rembrandts as an after-school art teacher and as a Summer Camp Leader for the San Jose Museum of Art. In 2019, she began her full-time career as the School and Family Programs Assistant at BAMPFA. Over the last year, she has led the transition from in person to virtually hosted family programs and field trips while simultaneously hosting free monthly craft workshops for local grade school children.

**Finkle, Claudia; The Cuban Music Project; Berkeley, Alameda**

I have worked in the Arts in Los Angeles and in Northern California for over 40 years.

In LA I had a successful thirty-year career as a Feature Film Editor working with major directors, writers and actors. As a member of Woman in Film and American Cinema Editors I served on the Board of both organizations.

After my move to the Bay Area, I dedicated time to helping art organizations; including Mission Cultural Center, Dance Mission and BrasArte. I helped out with promotions, shows, performing and writing reviews.

During the last ten years I focused on producing and marketing Educational Workshops dedicated to the preservation of Afro-Cuba Music and Culture. Primarily my work has been in support of Roberto Borrell, Kati Hernandez and Luz Mena. I designed and co-produced the series, "Finding the Clave", and "Where's the One?" along with many other workshops including "The Magic of Boleros" and "Crazy for Conga!"

At the same time, I created an organization called The Cuban Music Project where I produced and edited several short videos featuring specific genres of Cuban music, filmed in Cuba. They can be seen in my Portfolio, <https://claudiafinkleeditor.myportfolio.com/about>, and on my Vimeo page, <https://vimeo.com/user23464159>

**Fischbach, Deborah; Institute for Traditional Studies; Ukiah, Mendocino**

Board of 501c3 since inception, 1979. Received and /or administered several grants from CAC, NEA, Westaf, Tides and others. Been on review panel at CAC, 2 years prior to 2010. Ms Shiffman and Mr Cook staff coordinators. Worked with Patty @ CAC more recently. I am a working Video Production artist and retired Dance teacher + musician.

**Flores, Karla; All The Way Live Foundation; AfroRooted; Oakland, Alameda**

Karla “Karlita” Flores has been involved heavily in the Bay Area street dance community for over a decade. A Nicaragüense-American born and raised in the Bay Area, she has spread her wings artistically as an artist and community leader. She has served as a judge predominantly for local waacking competitions and a teaching artist for All The Way Live Foundation's residencies in Nicaragua and Taiwan. Along with competing and winning local jams and abroad, she has taught dance workshops at Dance Mission, District SF, City Dance and Ohlone College. As a community organizer, she has executed fundraisers and events rooted in cultural fusions such as Do It Disco, An Evening for Standing Rock, and her latest installment, AfroRooted Vol I and II. In 2015, she served as a Hip Hop cultural diplomat for the State Department program Next Level sharing her extensive knowledge in street dances and cross artist collaborations in Tanzania. Karlita also has served as a guest artist for companies Dancing Earth in New Mexico and Vocab Dance in Senegal. Throughout her work, Karlita believes dance itself is a borderless art form that solidifies unity and community empowerment both locally and internationally.

**Flores, Rebeca; SOMArts Cultural Center; Oakland, Alameda**

I’m writing with great interest to be a grant review panelist. I’m a Salvadoreña and Mexican American artist looking to continue my work in community ran spaces. As an artist, I’m interested in the ways work and play interact with culture and community. More specifically, how art can remain accessible, sustainable knowledge.

**Floyd, Derek; San Diego Repertory Theatre; Oceanside Museum of Art; and Art of Elan; San Diego, San Diego**

Derek Floyd has over 20 years’ experience in nonprofit management, fundraising and grant writing for a wide range of organizations. Mr. Floyd holds a Bachelor’s in Music in Oboe Performance from The Juilliard School and performed for nearly a decade on Broadway, Off-Broadway, and several East Coast orchestras. In 2014, Mr. Floyd earned a Master’s in Nonprofit Leadership from the University of San Diego. His professional affiliations include: North County Philanthropy Council (NCPC); Association of Fundraising Professionals (AFP); and recently co-founded the San Diego County Chapter of the Grant Professionals Association (GPA), where served as Vice President. He is President & Chief Scribe at Writing for Good, a consulting firm he

founded that provides creative and strategic grant writing services to raise money and resources for nonprofits. In the arts, he currently is a grant manager for: San Diego Repertory Theatre; Oceanside Museum of Art; and Art of Élan. He also works with the Imperial Valley Food Bank. He has previously worked with The Old Globe; The New Children's Museum; USO; and Musicians for Education/Street of Dreams, securing that organization's first JUMP StArts grant. Learn more at [www.writingforgood.org](http://www.writingforgood.org).

**Flynn, Peggy; Burbank Unified School District; North Hollywood, Los Angeles**

I hold a BA in Fine Arts, multiple subject and Fine Art Authorization credential, and a MA in Educational Leadership & Policy Studies. Since 1991 I have been a classroom teacher, Literacy Specialist, and District Arts & CTE Coordinator/Administrator (16yrs). I served on the City of Burbank Cultural Arts Committee and later, was appointed to the Burbank Cultural Arts Commission where I served for 7 years (4 as Chair & Vice Chair) My work in Burbank and greater Los Angeles area arts communities has included the establishment of a the Burbank Arts for All Foundation and advisement to the Musicians at Play Foundation with an emphasis on improved access to arts education for underserved populations. I am skilled in standards based arts curriculum development and teacher training. I have facilitated and overseen implementation of 3 BUSD Arts for All Strategic Plans since 2005. Working closely with artists, arts organizations, political leaders, businesses, and college arts and media program leaders, student and community engagement in the arts has improved. As a practicing visual/ digital media artist, educator, and administrator I have been able to successful engage community partners and elevate the arts in Burbank.

**Fogg, Laura; Art Center Ukiah; Ukiah, Mendocino**

I have been a practicing artist for about 25 years, and show and sell my work regularly on a national level. Before COVID I taught 6-8 multi-day art quilting classes a year to groups of adults in various western US locations. I have worked with local entities to develop a Public Art Policy for the City of Ukiah, and was instrumental in developing the idea and raising money for the new mural on the Conference Center in Ukiah.

**Fong, Jessica; Stockton Art League; Stockton, San Joaquin**

Jessica Fong was raised in Stockton and received her Bachelor of Fine Art in Studio Art and Bachelor of Art in Visual Studies from the University of the Pacific. She is the Executive Director of the Stockton Art League which include curatorial tasks and nonprofit management. During her spare time, she is also a printmaking and ceramic instructor through her business Creative BRIK ( Creative Building, Restoration, Impact, & Knowledge), a multidisciplinary art studio in Stockton. Fong has shown her work in regional and national exhibitions. She has also worked with arts organizations in the following capacities: an internship with Zer01 in San Jose as a social media ambassador, a studio manager assistantship at Arrowmont School of Arts and Crafts in Gatlinburg, TN, an artist-in-residence at Sonoma Community Center in Sonoma, and an internship at the Women's Studio Workshop in Rosendale, NY.

**Ford, Joan; Free Arts; Los Angeles, Los Angeles**

I am musician who is also a nonprofit executive with Free Arts for four years. During that time I oversaw a peer reviewed study to measure results and transitioned the curriculum from art projects to developing resiliency, hope, coping skills and self-esteem, helping children take pride in their heritage and culture, and helping them identify and respond to discrimination, set boundaries and advocate for themselves. Children served are at Edmund E. Edelman Children's Court waiting to testify about abuse, violence and forced sex trafficking that has been perpetrated against them.

I have worked as an executive and fundraiser in nonprofit since 1999. In 1995, I finished my MBA at the Anderson School at UCLA and started working in healthcare. Realizing I needed more fulfillment I sought and attained my first nonprofit job at Starbright Foundation (with Steven Spielberg as chair) and began a new journey focused on empowering and instilling hope in marginalized communities.

**Ford-Terry, Whitney; Santa Cruz Museum of Art & History; Santa Cruz, Santa Cruz**

I am a curator and organizer currently based on the un-ceded unceded territory of the Awaswas-speaking Uypi Tribe, represented by the Amah Mutsun Tribal Band, in Santa Cruz, Ca. As a Trans and genderqueer organizer I am inspired by life's intersections -seeking out people, places, and ideas in transition. At the MAH I currently work to organize collaborative exhibitions that help dismantle social norms and share underrepresented stories.

In addition to working in the arts I am grateful to be in community with organizations whose work advocates for a greater understanding of our relationship to place and to each other. As a regional adviser with Bikepacking Roots and co-organizer with the WTF Bikexplorers I've enjoyed the opportunity to advocate for and celebrate our relationships to the lands on which we live, travel, and connect with one another.

I received an MA in Museology from the University of Washington after studying Film and Philosophy at Humboldt State University and have had the opportunity to work in a variety of non-profits and museums including PBS, MoMA PS1, the Henry Art Gallery, Pacific Science Center, the Missoula Art Museum, Diversity Center Santa Cruz, the Adventure Cycling Association, and many others.

**Foss, Meg; San Fernando Valley Master Chorale; Sherman Oaks, Los Angeles**

Meg Foss is a writer, copy editor and researcher--and sings with the San Fernando Valley Master Chorale. Currently she is curating content for the educational website, SEL4CA.org. As a copy editor has worked for the non-profit workforce organization, LeadersUp and volunteered for Holly J. Mitchell's recent campaign for LA County Supervisor. As a volunteer for the Taproot Foundation and Women In Film/LA she has participated in creative roundtable discussions to support non-profits and has written TV and radio public service announcements for the Watts Health Foundation, The National Endowment for the Arts, Friends of the Family--a mental health organization, and web copy for The Boys & Girls Clubs of Carson. She has written annual

reports for the Tzu Chi Medical Foundation and Homeboy Industries. At Charter Media she wrote over two hundred television commercials for business owners, retail organizations and non-profits throughout Southern California. She is an excellent researcher, experienced interviewer and excels in offering creative inspiration. Past film and video projects have received national and international film awards and she received a local Emmy for a documentary about the health department in the City of Long Beach.

**Foster, Adrienne; The Museum of African American Art; Los Angeles, Los Angeles**

I have been a part of the art world through my passion of collecting African American and Caribbean Art. Becoming a member of the Museum of African American Art Board of Directors was dream come true. Having the ability to be in a position of informing the communities of Los Angeles, especially the BIPOC communities, is one that I honor and value. With the current political climate of such divisiveness, the Museum has an opportunity to develop programs and activities to try to begin solidifying our cultural communities. Last year's experience serving on a panel was truly worthwhile and one I would look forward to doing again. My job afforded me the opportunity to travel throughout the states and abroad. During these travels, I always visited the community museums targeted on underrepresented populations and also the nationally known ones.

**Foster, Bronson; Independent; Oakland, Alameda**

Bronson Foster (he/him) is a strategist, researcher, and leader aiming to brighten the world through an interdisciplinarian's lens of arts and culture. Previously, Bronson has worked with organizations such as the Burke Museum of Natural History & Culture, Live Music Project, and Boulanger Initiative. He currently serves on the leadership council for Emerging Arts Leaders/Los Angeles, as well as a member of various professional organization's committees such as the Association of Arts Administration Educators. In conjunction with arts and culture leadership, his creative work is expressed as a musician while specializing in contemporary works and curation where he can be found on the stage crafting sounds. Bronson completed his graduate studies at the University of Southern California (USC) where he earned a Master of Science degree. His thesis, "Interdisciplinarity and Innovation: An Interconnected Future for the Arts," examines the complexities of creative ecosystems and proposes building engagement in broader spaces that strengthen cultural communities. He earned a Bachelor of Music degree from the University of Nevada, Las Vegas (UNLV).

**Fox, Renée; Inglewood Open Studios; Inglewood, Los Angeles**

Inglewood Open Studios is a non profit serving the arts and community of Inglewood. I founded IOS in 2006 and serve now as director. I am an artist myself with a public art practice and works at LAX and UCLA among other locations in LA.

**Frankel, Donna; Foothill College, National Folk Org, CA. Folk Dance Federation, CPFA, FACCC, CA. Academic Senate; Saratoga, Santa Clara**

I hold BA Rec Admin, Dance (SDSU), CA Teaching Credentials Adult Ed (Dance, Drawing &



Painting), Community College (Dance, PE). As a child trained in ice dancing, ballet, performing (12 yrs) SDCY Ballet Co. At 16, taught ballet for my high school, choreographing folk ballet for my teacher's MA project. By 18, teaching ballet, tap, jazz, folk-ethnic, modern dance at recreation depts., directing children's and peer Israeli dance troupes. Prior to teaching on 4 college dance faculties: Foothill-32 yrs, De Anza-7, Mission-20, West Valley-17, taught figure skating-SJSU & a variety of dance classes-Action Day Dance Academy, YMCA, JCC, Girl Scouts, Adult Ed, incarcerated youth, GATE, privately & tap, ballroom, folk & line dance for Sunnyvale Senior Ctr-27 yrs before directing their world travel program. My students aged 3-95 performed 4-6 yearly shows I produced-40 yrs. Founded Mission Dance Club, served as faculty advisor to choreography, social dance & Jewish student's clubs at Foothill, inviting guest artists from India, Mexico & NY. While I've danced on many stages, written 30+ published dance articles, my 2nd love since 1996, is leading dance cruises/trips (41). I've proudly trained teachers, choreographers & professional dancers.

**Franklin, Voress; Celebration Arts; Sacramento, Sacramento**

I have been involved in the performing arts community of Sacramento for over 45 years. An Associate of Art's degree in Theater Arts and Business Marketing. I have worked as an Actor, Stage Manager, Light Technician at several of the area Community Theaters in Sacramento as well as Sacramento Theater Company professionally. Recently involved in the Women's Theater Collaborative of Placer County. Written scenes for plays, as well as book collaborations. I serve on Celebration Arts Board of Directors, (a working board).

**Fraser, Joelle; Integrated Design for Education, Arts, and Leadership; Oakland, Alameda**

I earned my Ed. D, in Educational Leadership from Mills College in 2015. I have over 20 years' experience in program management in the education industry and began my education career as an ESL teacher. Most recently I served as Programs and Staff Manager for the Integrated Learning department at the Alameda County Office of Education managing state, federal, and foundation grants , and budgets across multiple grant funded projects related to the Integrated Learning Specialist Program (ILSP), a professional development program that fosters innovative teaching and learning through creative arts-based practice. I also served as operations manager for the ILSP and am responsible for increasing the fee for service income for the department to 200K per year. My position was integral in providing strategic leadership in developing and maintaining the educational programs and services of the department.

**Friedman, Amy; POPS the Club; Los Angeles, Los Angeles**

Amy Friedman is an author, ghostwriter, editor and creative writing teacher whose books include *Desperado's Wife: A Memoir*, *Kick the Dog and Shoot the Cat*, and *Nothing Sacred: A Conversation with Feminism*. Her articles, essays and stories have appeared for decades in magazines, newspapers and numerous anthologies, and for 25 years she wrote the syndicated newspaper feature *Tell Me A Story* for Andrews McMeel Universal (Universal Press Syndicate), a column that spawned two book collections and three audiobooks. Amy has taught memoir,

personal essay, short story writing and newswriting at the college and post college level since 1982.

**Froehlich, Steve; N/A; San Diego, San Diego**

I have been involved in the arts since college. I majored in Journalism and worked in radio, print and television. After I worked in TV news as a writer, behind the camera and in the producer's booth. I created fitness videos for a fitness company. I have co-written a few scripts. Currently I am an actor (Equity and SAG-eligible) and a film producer.

I have an MBA in Entrepreneurship & Management, have managed 3 companies and owned a fitness company, which I raised \$750,000 for. I raised \$600,000 for a non-profit. When I began acting, I also started producing due to my experience in Management and raising funds.

I worked for 4 years as a government contractor, working on GSA contracts and RFPs while I was getting my MBA (the company paid for my MBA). I understand gathering qualifications/requirements during the proposal process.

I am involved with the KPBS Explore Program, a yearly local funding initiative to kickstart new projects in various broadcast mediums (TV, radio, podcasts, etc.). As part of the selection committee, I selected, reviewed and curated various projects over multiple years.

I worked with the Film Consortium San Diego, helping to launch the first ever San Diego Film Week and produced the San Diego Film Awards.

**Frueh, Linda; Atelier Frueh; Del Mar, San Diego**

I am a professional artist and art teacher working in encaustic painting and sculpture. My art education and career have evolved in parallel with a science education and finance career that I believe can contribute greatly to the CAC.

I have a physics degree from MIT and an MBA from Stanford. I also attended the California College of the Arts in the late 1990s, when I decided to leave the corporate world and focus fully on art. At CCA I studied glass sculpture and metalsmithing; afterward entering shows and competitions and receiving multiple awards. I have taught courses in pastel drawing and encaustic painting for years.

Decades of working in different media have given me insight into techniques and challenges inherent in a wide variety of art practices in both 2 and 3 dimensions.

I also have experience both writing and evaluating grant proposals. I was the grant writer and administrator for the nonprofit Internet Archive for several years in the early 2000s. I have written and received a grant from the International Encaustic Artists and evaluated funding proposals for Habitat for Humanity.

I wish to apply my skill and experience to fostering art in my beloved state of California.



**Frumkin, Sheri; Peninsula Symphony; Los Altos, Santa Clara**

I have worked in the performing arts cultural scene for over 20 years, primarily in the San Jose area but currently for the past 6 years on the peninsula in the Bay Area. My role was primarily as a fund raiser for the arts, procuring contributed revenue targets of up to \$3M. Currently, as Managing Director of Peninsula Symphony, my role involves securing contributed revenue in addition to operations, governance and finance. Although a substantially smaller budget than the previous non-profit arts groups I've worked with, my current role has allowed me to respond to broader needs and engage with a strong connection to the local community and beyond. I have a B.A. in musicology, which has served me well in my current position with the symphony, allowing me a greater appreciation for the passion I have for the arts. Working in financially struggling arts environments has taught me a lot about the need for arts support, and making the case for its value in society. In my current position, with a substantially smaller annual budget, I've had the opportunity to see our mission meet its goals through accomplishment and solvency. My background as a violinist and singer has also helped me forge strong ties with our musicians.

**Frymer, Carrie; Wanderlust Theatre on Location; Los Angeles, Los Angeles**

Carrie Frymer is a Creative Producer and Consultant, most recently doing Creative Development and Producing for Warner Bros Theatre Ventures, the live stage division of WarnerMedia. While with WB she worked on Broadway productions including Beetlejuice, Charlie and the Chocolate Factory, Misery (starring Bruce Willis and Laurie Metcalf), Dave, 17 Again, The Great Gatsby, Dog Day Afternoon, as well as previously working in Creative Development at Warner Bros Pictures. She is currently a Board Member for Wanderlust: Theatre on Location, producing theater productions in site-specific locations around the country. She was on the Programming Team for the 2019 Los Angeles Dance Film Festival and worked as an Artist Docent on the Bio-Digital/Immersive Stage at the Sundance New Frontier Festival in 2019 and 2020. She has been a Nominator for the Kilroys (promoting underproduced new work by female-identifying and trans playwrights), and as an Organizational Grant Panelist for the LA County Arts Commission. In her past life, she worked as a professional dancer/singer. She continues to perform with LA Unbound Dance Company in Los Angeles, and the Community Chorus at the Women's Center for Creative Work.

**Fuentes, Malena; OUSD | SCBWI; Berkeley, Alameda**

I studied Fine Arts with concentration in Graphic Design in the Complutense University of Madrid. I have been involved for over twenty years in graphic design, illustration, edition, and writing on art education materials for Education Publishing Houses in Spain and Europe. I took my Master in Digital Communication and Information Society and collaborated in Spain in the non-profit organization Gamestart. In Los Angeles, I was a selected participant of ACTIVATE, a "Leadership in the Arts" program of Arts for LA. I spent some time as a docent volunteer at the Skirball Center in Los Angeles and as a teaching artist in the Center for the Arts of Eagle Rock and in PS ARTS. I taught for a couple of years Digital Art, AP Computer Science and Graphic

Design in a LAUSD high school. I took part of a MOCA Art Teachers Lab and participate as a jury to select gifted students for the Conservatory of Fine Arts. In Berkeley I am teaching Visual Arts in an Elementary school in Oakland. As I have always been interested in creative writing and visual storytelling for young people, I became the Spanish Language International Coordinator in the international organization for Children books Illustrators and Writers, SCBWI.

**Fuller, Andrew; Strawman Collection, Mercury Twenty Gallery, American Steel Studios; Oakland, Alameda**

Having pursued a degree in Society & Environment from UC Berkeley, I became profoundly interested in the interplay between public life, shared space, and the private psyche. Since then, I've explored the potential for art making to bolster a greater sense of community, trying to create spaces of artistic exchange. I've been an organizing member of an Oakland-based collective art gallery, co-founded two arts collectives, produced several no-cost, large-scale, art events, and pursued my own public art career. I've led teams with close to 200 volunteers in building monumental-scale artworks, facilitating a training program by which anybody from the community was welcome to contribute and learn new skill sets.

**Fulmer, Lisa; Concord Art Association; Concord, Contra Costa**

I'm a mixed media artist, community arts advocate and marketing consultant. I've volunteered with Concord Art Association for several years on their Board of Directors and as a past president. CAA offers its members many benefits and works to bring more engagement with visual arts to our community. I'm also the city-appointed chairperson for the Concord Pavilion Community Outreach Committee, which works (in non-covid times) to bring more awareness to this large arts and music venue. I was honored to serve on Concord's Sesquicentennial Committee in 2018, when we commissioned and erected an 8' bronze statue of our city's founder. I own an e-commerce website, MadeinConcord.com, to support local artists and makers in our county and give residents more great reasons to shop small and shop local. As a marketing consultant, my client work is focused primarily in the visual arts - from helping individual artists with self-promotion, to managing art shows and related programs for local galleries and non-profits, to providing content marketing support to art materials manufacturers. I regularly teach art tutorials and demonstrate products and techniques for art retailers, as well as local schools, libraries, and parks & rec programs.

**Gad, Simone; JAI; Los Angeles, Los Angeles**

I am a visual artist exhibiting in museums and galleries for 60 years, a Getty Museum Sponsored PST artist included in Lyn Kienholz's Encyclopedia L.A. Rising/So CAL Artists Before 1980, represented by Track 16 Gallery in Los Angeles.

**Gaines, Carman; Exhibition District dba Local Color; San Jose, Santa Clara**

Carman has worked in the Bay Area's art nonprofit sector for four years, specifically in San Jose and San Francisco. They are an alum of the Ninth Emerging Arts Professional Cohort, which instilled a mindful work practice and understanding of equity frameworks. The programmatic

work aims to extend relationships within the community and expand earned revenue options -- all efforts culminating toward strategies for moving the greater art ecology forward.

Born, raised, and currently residing in San Jose, Carman has resolved a need to remain committed to empowering individuals near home. Intrinsically, it is a studio practice in analog photography that bridges the relationship of support performed as an arts administrator to the lived experience of sustaining a full-time art practice.

**Galloway, Maria; Viridian Art Academy; Tarzana, Los Angeles**

Maria Galloway, [www.artteacherinla.com](http://www.artteacherinla.com), is a Los Angeles based painter and teacher. She is the co-founder of Viridian Art Studios, and spends most days teaching students what she loves best. When she's not teaching, she's playing with art materials. A formally trained oil painter, but loves it all: acrylics, ceramics, watercolor, gouache, and paper arts. She creates Art Curriculum and Art Enrichment Programs for 11 Los Angeles Schools. And shares art lessons with other teachers on her blog and on Teachers Pay Teachers.

Her studies include; Studio Art & Child Development at San Diego State University, Ceramics at Cal State Northridge, Figurative Art at Los Angeles Academy of Figurative Art. In 2011, she created Viridian Art Studios, [www.ViridianArt.com](http://www.ViridianArt.com), with fellow art teachers, to bring the love of art to as many as possible. Teaching in studio, local schools and online to students all over the country.

**Garcia, Alyssa; Las Fotos Project; San Gabriel, Los Angeles**

Alyssa M. Garcia is the current Director of Education and Programs at Las Fotos Project, a non-profit mentoring organization working to enhance accessibility to the visual arts industry for young POCs. A first generation, Boyle Heights native, Alyssa has been a practicing integrative visual artist and educator for over 10 years, using the mediums of visual storytelling and curriculum development to create one of a kind experiences spotlighting individuals' idiosyncrasies and her love of people in the places she calls home. An alumna of CSULA, Alyssa served on the USU's board of directors as she studied within the Urban Learning Program, which provided joint BA/Credential opportunities. Alyssa has worked within the realms of special education and arts education for grades TK-12th both on and off school campuses across LA County and is passionate about promoting creative avenues to inspire future generations to explore their identities beyond the walls of the classroom.

**Garcia, Bree (Sabrina); Sacramento City Unified School District; Elk Grove, Sacramento**

Bree Garcia is an educator and creative . She is a graduate from the University California, Davis with a BA in Art History and a MA in Education. She has spent many years being of service to local non-profit arts organizations such as the Sacramento Art History Consortium, Sacramento Help Portrait, the California Museum, and Crocker Art Museum. She has an extensive background in art education and served many years as an art docent in public education. In addition to working with the Latino Center, she has collaborated on various creative projects and worked with many local galleries within Sacramento. Her most extensive project being a

large scale photography public exhibition: The Inside Out Project which focused on showcasing Sacramento visual artists and celebration of the Sacramento art scene. Though her primary practice is in education, the arts is where her heart is and where she finds herself continuing to be of service.

**Garcia, Carissa; Arte Américas, Greñuda Productions, Fresno State; Fresno, Fresno**

Carissa Garcia is an interdisciplinary artist, cultural worker, and arts administration consultant with 10 years of wide-ranging non-profit experience as a Teaching Artist, Program Facilitator, Program Director, Executive Director, Director of Strategy and Development, and a member of the Board of Trustees in numerous organizations in Fresno and Los Angeles. She considers herself a “greñuda filmmaker,” working on untamed methods of documenting and reversing erasure. She currently holds an M.A. in Chicana/o Studies with an emphasis in expressive arts. While under the mentorship of Judy Baca at the Social and Public Art Resource Center’s Digital Mural Lab, she was trained in Public Art and Community Cultural Development.

**Garcia, Carlos; Artists Council; Palm Desert, Riverside**

Education -- BA, Pomona College, MA, UC Berkeley, MBA National University. I work in consumer research (focus groups and surveys). I am now partially retired but busier than ever. I have served on various charity boards, including The Vikki Carr Scholarship Foundation (Hilda Solis was the first honoree) and I briefly served as Board Chair. I was on the board of Valley Community Healthcare in North Hollywood for 16 years and was Board Chair for two. I now sit on the board of the Artists Council in the Coachella Valley. My husband is an artist, having formerly worked in film and TV, thus I have had a long-term relationship with the arts. I utilize my professional and board experience to help the Artists Council stay in touch with the interests and needs of their members, and I head up their development and social justice committees. We hope to have established a new permanent home by January, even though we won't be able to utilize the facility until the appropriate authorities give the all-clear. We plan to include younger students in our programming. I speak English, Spanish and French well. I was born and raised in East LA. I have one son and two deliriously lovely granddaughters.

**Garcia, Hugo; San Jose Jazz; San Jose, Santa Clara**

Hugo Garcia joined the San Jose Jazz Progressions team in August 2017. Hugo received his BA in Music from University of California, Davis and his MM in Music Education from San José State University. He has performed and conducted with various groups including the UC Davis Symphony Orchestra, the San Jose State Latin Jazz Ensemble, and many others. While at SJSU, Hugo was the director of the Young Musicians' Project, where he focused on program evaluation, mission-alignment, and music program sustainability. Hugo is a local musician, music educator, and arts education advocate. In 2019, he was selected to be in the 11th cohort of the year-long Multicultural Arts Leadership Institute (MALI) training program through the School of Arts and Culture at the Mexican Heritage Plaza in San Jose. Through this and other important networks like the Mayor's Gang Prevention Task Force, local education agencies, and other community partners, he also strives to highlight and advocate for arts equity in education.

**Garcia, Linda; Clovis Community College; Fresno, Fresno**

I was born and raised in California's Central Valley. I received my Bachelors in English Education and Master of Social Work degrees from Fresno State. I have served the California Community College system for nearly a decade. Currently, as an academic counselor at Clovis Community College, working with students in Extended Opportunity Programs and Services (EOPS). Access and equity in higher education have been my primary passions. However, when I finished graduate school and had a little extra time on my hands, I began looking for local organizations to support with my time and energy.

As a lifelong movie lover, and a believer in film's storytelling capacities, I joined the Board of Directors for Fresno Filmworks. Fresno Filmworks is an art-house and international film exhibitor based in Fresno. Filmworks is my major connection to the arts community in Fresno. Previously, I worked as a Youth Development Coordinator for a small nonprofit in Madera--the Madera Coalition for Community Justice (MCCJ). In my capacity at MCCJ, I worked with other staff to organize cultural events for the community, including an Interfaith/Intercultural Celebration, a Cesar Chavez Day Celebration, and an outdoor, youth art event.

**Gardner, Ashley; OnStage Playhouse; San Diego, San Diego**

I have been involved in many aspects of community theatre since my high-school years. As a young woman, I studied at Lime Grove Arts College in London England. My professional life centered on film and video production. . I owned and operated a film and video production company for 15 years which focused on promoting non-profit organizations and their mission. I led a team of volunteers to build a 3000 square foot theatre space when the Coronado Playhouse lost it's building to cit construction. I served on the Board and as the Executive Director of the Women's Museum of California for 20 years producing 6 - 8 exhibits every year for an annual visitor list of over 10,000.

### **Garfield, Polaris; True North Arts, Farm & Photography; Julian, San Diego**

Polaris Garfield is a San Diego-based professional photographer and artist with experience in a variety of mediums and disciplines. Since 2018, she has operated her own small business after working in the commercial photography field for 6 years with an education in Fine Art and Digital Photography from San Diego City College (AA in Photography, 2009-2011). She is also an award-winning poet and writer (2007 Steve Grady New Writing Series First Place Winner for her submission titled 'Rainy Day Poems' at the University of Maine) who graduated magna cum laude with a Bachelor of Arts in English. During her undergraduate program she studied grant writing and worked as a peer tutor in the University of Maine Writing Center, while also contributing to The Maine Campus as Lead Copy Editor. Her current focus is on Fine Art and Nature Photography with custom woodwork and framing featuring the local landscape of her hometown: historic Julian, CA. She is a volunteer at Borrego Art Institute, assisting with public relations for the gallery as well as the Art Farm program, which provides organic produce and sustainable gardening classes for the community and offers many educational opportunities in the arts & cultural realm.

### **Garside, Georgia; Southern California Arts Association; West Covina, Los Angeles**

I have been active in the arts community for over thirty years. I have been a member of several arts associations, and was a founding member and chairwoman of the Covina Arts Advisory Commission, I was a member of the Self Help Graphics community in east Los Angeles for 11 years and I've taught art to everyone from Korean preschoolers to senior citizens including teaching at the boys and men's prisons in Whittier and Chino through a grants program. I just retired from teaching art to high schoolers. I love art. It is my passion and I believe it enriches us all and should be a vital component in every Childs education. I have a Masters Degree in Art. I've shown in a number of galleries' and some of my work has been archived at the Spencer Museum in Kansas, and the New York City public Library. I would be honored to serve.

### **Garza, River; N/A; Simi Valley, Ventura**

#### Artist Statement

The art I produce is inseparable from my Indigenous heritage. I am an amalgamation and byproduct of resistance, forced assimilation, and resettlement. My family is Tongva and we have called Los Angeles home since time immemorial. I grew up within my tribal community and was exposed to our traditional maritime customs and ancestral beliefs since birth. Being able to understand who I am and where my people come from is a privilege, but it's one that my community continues to fight for. My family's connection to Tí'at society fostered my understanding of who we are and where we are going. My community grounds me and is inseparable from the art I produce.

### **Gaynor, Devon; Liz Iira Dance Academy; Santa Monica, Los Angeles**

Hi my name is Devon Katrina I am a singer songwriter I make music that is a fusion of my love of cultural music from around the world, I direct my own music videos and I teach salsa bachata

kizomba flamenco and bellydance at the world renowned dance academy Liz Lira dance academy.

**Gebreyes, Sedey; Museum of the African Diaspora; San Francisco, San Francisco**

Sedey Gebreyes, born in Addis Ababa, Ethiopia, is a multidisciplinary artist, educator, and beekeeping enthusiast. Her creative work and teaching style are greatly influenced by the wonderful visual artists, theater performers, and storytellers of her childhood community. After moving to the United States, she studied Studio Arts at the University of Missouri, Kansas City, and Fine Arts and Spanish at the University of Veracruz, Mexico.

Following her passion, she moved to San Francisco, California in 2007 where she has held a variety of positions including Adjunct Educator at San Francisco Museum of Modern Art, Teaching Artist at the DeYoung Museum, Co-founder and Teaching Artist at MiCultura Art Project, After School Program Manager at the Jewish Community Center of San Francisco, and San Francisco Unified School District. In 2019, Sedey joined MoAD where she currently works as the Education Program Manager.

**Gessler, Christina; New Books Network; Carpinteria, Santa Barbara**

I have a PhD in history, and work as a nonfictionist. I teach things like journal writing and various forms of nonfiction writing, and I am a poet and photographer. My photography is currently in the Carpinteria Arts Gift It! show, and has been in art shows around the country regularly since 2018. I am also a photographer with Getty Images. I have previously reviewed history program grants for the federal government, and arts grants for the Massachusetts Cultural Council.

**Gharibian, Natalie; California State University, Fullerton; Tustin, Orange**

My name is Natalie Gharibian and I have worked in Research Development for the past 10 years. I hold a Bachelor's Degree of Fine Arts with an emphasis in Graphic Design from San Diego State University, and will be obtaining a Master's Degree in English Rhetoric and Composition in May 2021 from Cal Poly Pomona. I grew up in the heart of Southern California participating in private and public art courses, including Art Center's "ArtCenter for Teens: Summer Workshops" throughout high school, dabbling in competitive ballroom dancing, obtaining a certificate in Textile and Surface Design from Otis College of the Arts (post BA), and learning traditional Japanese embroidery as a hobby. Professionally, in the last 4 years, I have worked in the College of Humanities and Social Sciences at California State University, Fullerton as a Research Grants Specialist. My role includes reviewing and editing grant proposals, concept development, holding workshops, and guiding faculty in every step of the proposal preparation and submission process. I have extensive experience ensuring that proposals respond to review criteria and would love the opportunity to bridge my personal love for the arts with my grant experience and skills.



**Giglio, Lisa; Education Consultant; San Francisco, San Francisco**

For my approach to education, I am very fortunate to have worked with teachers, students and artists K-12, colleges and graduate students, and in community. I worked as a stage director for 20 years, a professor in teacher education training and in theatre departments, as a director of education for TheatreWorks Silicon Valley, as a teaching artist with the San Francisco Opera for close to 10 years, and as an education consultant working with Alameda County in collaborating with principals and their staff's addressing teacher training in arts integration and building sustainable programming for community, staff and students having completed Alameda County's Arts Integrated Learning Specialist Program. In this moment, my commitment to the arts and education is heightened.

**Giovanini, Leslie; Shores of Hope; Rancho Cordova, Sacramento**

I was born and raised in Sacramento. I have been a part of the Sacramento art scene both as an artist and as a support to other artists for many years. I graduated with my studio art degree in printmaking at SFSU in 2013 and moved back to continue my mission of supporting art programming. I have worked with SN&R project managing the SAMMIES awards shows, as an Art Impact Fellow with the Crocker Art Museum on their Block by Block program (bringing art programming to underserved neighborhoods), and currently I am working with Shores of Hope which offers mentorship services to former foster youth. In my position with Shores of Hope I am primarily responsible for initiating new programs and applying for federal and local funding in order to provide housing and outreach services for homeless and low-income communities. I am on two boards, Happy Tails Pet Sanctuary and the Emergency Food and Shelter Program (EFSP), which allocates funding for food and shelter programs. I would love to be able to combine my passion in art with my technical experience reviewing and applying for grants. I have been on both sides of the grant funding process which I believe gives me a unique perspective that can be beneficial to the California Arts Council.

**Gladney, Terrence; Terrell Christopher Gladney Memorial Academy; Sacramento, Sacramento**

I have an extensive background of servant leadership through advocacy and program implementation in education and youth services in the Greater Sacramento Area. I have served in multiple leadership capacities in the site, district, regional, and state PTA levels, including implementation of the Reflections and Very Special Arts program at local school sites. Through my organization, TCG Memorial Academy, I have provided summer and in-school-year youth programming for 12 years using a project-based model that combines youth leadership, cultural awareness, arts, digital media, technology, athletics, and social and emotional learning. I maintain mentoring relationships with the alumni and current scholars to create pathways to college and career opportunities and success. My record of creating, implementing, and sustaining programs from the ground up provides a unique lens to assess applications, and identify opportunities for success that may fall outside of the traditional framework within which historical programs have existed.



**Goans, Michelle; Arts Visalia Visual Arts Center; Visalia, Tulare**

Illinois born artist Michelle Goans graduated Cum Laude from Northern Illinois University in 2013 with a Bachelor of Fine Arts degree. Since graduating Michelle has spent her time as a practicing artist and art advocate. Since 2017 she has been based out of Visalia, California, where she became the Gallery Director at Arts Visalia Visual Arts Center in March, 2020. As a member of multiple arts organizations, Michelle strives to improve the arts within her community and beyond. Michelle's art has been exhibited across the United States, including juried, group, and solo exhibitions.

**Goetz, Liz; Art in the Park Community Cultural Programs; Los Angeles, Los Angeles**

Liz Goetz is the Director of Art in the Park, a non-profit community arts center in north east Los Angeles, a community organizer, educator, and artist working to develop and implement sustainable community-based arts and cultural programs. Her work as an artist is concerned with collective movements and histories. She received her BFA ('01) from California Institute of the Arts, an MFA from University of California Irvine ('15), and is a recipient of a California Council for the Humanities Story Fund Grant, University of California Institute for Research in the Arts Grant, and a Puffin Foundation Grant. She has directed films on the Beijing punk scene; the effects of California's "Three Strikes" law; the work of the artist Jacob Hashimoto; family life in Kudal, India; the ending of the Space Shuttle Program; and the California Drought of 2015. She has been working collectively with Qachuu Aloom Farmer's Association in Guatemala and The Garden's Edge in New Mexico since 2013, organizing farmer-to-farmer exchanges in California, Arizona, and New Mexico. She has taught film and video at the University of California Irvine, woodworking at Side Street Projects, and sculpture and fabrication at John Muir High School.

**Goff, June; Art museums; Los Angeles, Los Angeles**

As the Curator of Education for The Hyde Collection Art Museum and the Executive Director of the World Awareness Children's Museum, both in Glens Falls, NY, I served on grant panels assessing and awarding New York Council on the Arts (NYSCA) regional grants for arts organizations, schools, and individual artists. I also wrote and received grants supporting youth at risk programming, community outreach and accessibility programming, diversity awareness, and programs for those living with Alzheimer's disease.

With 20 years experience, I understand and appreciate the grant funded work done in arts and human services organizations. Grant applications must reveal realistic goals, introduce a new approach to programming to some degree, sustainability, and measurable impact - things I learned by writing grants that were not awarded!

While my work was in New York State, I believe it translates to arts organizations and artists in California as well. I have signed up for the upcoming webinar to learn about grants in this state.

**Goldmann, Britta; Chico Country Day School; Chico, Butte**

My work and project endeavors have always ventured around ways to bring community together through art. I received my BA in Art Studio and Cultural Anthropology from The University Of Santa Cruz California. Early in my career as an educator, I worked for various volunteer programs abroad such as for the Ministry of Education in Italy, as a "Teletino" language actor by creating dramatic productions with children ages 5-19 in their target language of English to running service learning projects with an emphasis in community art in Ecuador, Perú, Chile, Costa Rica and China. I later obtained my Bilingual Teaching Credential from the State of California and taught Spanish in the small community of Oroville and created a Second Language Acquisition Handbook with completion of my Masters in Education. I currently teach Art to Tk-8th grade students in Chico, CA and create art inspired by the local flora and fauna of northern California. I aspire to create a Cultural Arts Center in my hometown.

**Gonzales, Guy; International Academy of Jazz; San Diego, San Diego**

I have served as Executive Director of an after-school nonprofit, music program since 2014. I also perform as a jazz guitarist and with ensembles. Jazz recordings with Bruce Cameron, Carlos Angeles.

**Gonzales, Phillip; California State University Fresno; Fresno, Fresno**

My introduction to the "arts" was my mother who had me take piano lessons. I now play the guitar.

At Kerman High School in 1991, I started "Coro Español" (Spanish Choir). This allowed English as a second language students to fulfill their fine arts college requirement.

I began photographing his work right after his death in 1980. I have continued to develop "Murales de Mí Tío" and I have developed a YOUTUBE video. I have done numerous exhibits.

In 1994, I was president of the Board of Directors for Arte Americas, in Fresno, California.

In 2014, I developed Chicano Artistic Expression. The course was recognized by the Western Association of Colleges visiting team as "Exemplary" in 2016.

As a practicing artist, I currently do mosaic tile images on guitars.

I volunteer teaching guitar to kids and adult beginning guitar players at Community Center for Arts and Technology – CCAT, in Fresno, California, five years.

Currently, I am documenting a now destroyed mural that was in Madera, California, done by Ernesto Palomino, the "Godfather of Chicano Art" in the Central valley, also a Chicano mural project about the SER murals located in Fresno, California, and the "559 Mural Project" mentoring, assisting, grant writing as well.

**Gonzalez-Kuceck, Marissa; City of South Gate; South Gate, Los Angeles**

Marissa Gonzalez-Kuceck is an arts educator and administrator with over 10 years of experience in the field. She received a BA in Art History with a minor in Urban Planning from McGill University and a MA in Art History and Museum Studies from the University of Michigan, Ann Arbor. Some of the institutions she has worked for in the past include: Los Angeles Municipal Art Gallery (LAMAG), the Huntington Library, the Bronx Museum of the Arts, the Brooklyn Museum, and the Orange County Museum of Art. She is passionate about building sustainable arts programming in under-resourced communities. In her current role with the City of South Gate she is leading the development of the City's Cultural Arts program, overseeing its Museum, Art Gallery, recreational programs and public art initiatives. She works with local artists, community members and government officials in Southeast Los Angeles to ensure that programs are reflective of the diverse needs of the SELA community. She is also an alumnus of Arts for LA's ACTIVATE program (2018-19).

**Goodson, Barbara; Auburn State Theatre, Inc; Auburn, Placer**

Since my childhood in Cupertino, CA, I have performed as a musician in school, principal cello of the California Youth Symphony, and earned a bachelor of arts degree in music as UC Berkeley. As principal cello of the Peninsula Symphony, I was later honored to become its first executive director. Since then I have concentrated on working to further the arts through positions such as Director of Development for the School of Music at the University of Oregon, Development Director for Student Musical Activities at UC Berkeley, Director of Major Gifts for the Arts at Mills College (Oakland), and as a specialist in teaching middle school music. At this time I am the fundraising manager for the State Theatre in Auburn, CA, a historic non-profit presenter. I would be honored to serve as a panelist to carefully review applications for funding.

**Gordillo, Nicole; Colburn School; Venice, Los Angeles**

Nicole Gordillo is a cultural arts and donor relations professional with over 19 years of experience creating and implementing strategic programming and engagement initiatives in art organizations and higher education. Currently, as Institutional Giving Officer at the Colburn School, Nicole is responsible for the stewardship and expansion of the School's portfolio of foundation and corporate partners as well as providing vision, leadership and creativity in building a vibrant and successful giving program for the School's music and dance departments. Prior she served as Director of Alumni Engagement and Affinity Programs at USC and previously served as Director of Development for 18th Street Arts Center. She has held positions at a number of cultural arts organizations in LA including the Department of Cultural Affairs-Los Angeles, Pasadena Cultural Affairs Department, and Inner City Arts, among others, and has published written works such as, *Alternative Art Incubators: Cultivating Collaboration and Innovation in Los Angeles Public Art*.

Nicole holds a Bachelor of Fine Arts degree from University of Southern California – School of Dramatic Arts as well as a Master of Public Art Studies from USC's Roski School of Art and Design.

**Gordon, Angelia; Sacramento Fine Arts Center; Sacramento, Sacramento**

AA in Technical Theatre

BA in Studio Art

I have worked for a nonprofit arts organization for the last 6 years. I also volunteer and attend local theatres.

**Gordon, David; KEET-TV, North Coast PBS; Eureka, Humboldt**

I have spent 42 years primarily with NPR and PBS stations in places as diverse as Georgia, Ohio, Nevada, North Carolina, Louisiana and California. I have created or co-created and served as the executive producer for a number of news programs over the years including the award-winning Evening Journal in Columbus, OH as well as the daily Capitol Access in Baton Rouge, LA. As the current Executive Director of PBS station KEET-TV in Eureka, I am executive producer for KEET's twice-weekly Homework Hotline show, the monthly public affairs program Headline Humboldt, the live music programs Lost Coast Sessions and Live from the Old Steeple, the multiple award-winning documentary Addicts Among Us and the upcoming arts series Studio Space. I have also served on numerous boards and am currently a member of the city of Eureka's Arts and Culture Commission.

**Gott, Cynthia; Generate Hope & San Diego Museum of Art; Imperial Beach, San Diego**

As an Art Professor at 7 colleges and in professional positions in art organizations, I promote creative social activism. Countering misogyny, I designed/taught my college's first art history course and hosted a controversial exhibition/event "Who Does She Think She Is?" featuring 50 West Coast diverse feminists. As Co-Director of an eclectic arts center, I hosted multi-cultural free monthly ArtWalks. I've had extensive grant development training, sat on grant panels, and have obtained six grants: Economic, Cultural, Tourism, Sustainability Grant (\$5000), Briscoe ArtWing; Ashland, OR. House of Hope (Photocharity) Grant (\$500) 8Teen Cultural Center & Gallery; North Park, CA, Metamorphosis: Unearth the Feminine through Creative Exploration. Idaho Commission on the Arts Grant (\$3500) North Idaho Arts Council; Sandpoint, ID, Eco-ArtWalk: Procession of the Species Project. Union of University Professionals Development Grant, (\$400) State University of New York; Brockport, NY, Multi-Cultural Goddess Mythology Exploration. Scholarly Incentive Award (\$900) SUNY; Brockport, NY, The Interactive Artreach Project. Better Community Cultural Diversity Grant (\$650) State University of New York; Brockport, NY, The Myth of Creativity Conference.

**Graham, Prince; UCSD; sd, San Diego**

I teach at or for SDSU, UCSD, SDUSD as well as guest choreographer for many programs such as culture shock and mesa college and traveling abroad.

**Grande, James; OpenArt; Blue Lake, Humboldt**

I am a Theatre artist and teacher living in Northern California, with a bachelors in acting (Plymouth State) and an MFA in physical theatre (Dell'Arte International). I have recently

worked as a teaching artist and performer with both the Arcata Playhouse and Dell'Arte International, and I self-produce work as a clown and bouffon. I am currently developing and facilitating anti-racism workshops through OpenArt, a non-profit based out of Oregon. My colleagues and I are using somatic theatre practices (forum theatre/theatre of the oppressed) to help white folks and predominantly white institutions to deepen their awareness of racism and the culture that supports it in order to enact change.

**Graviss, Tara; The Art of Resilience; San Diego, San Diego**

After 5 yrs as the CEO of Young Audiences of San Diego and 3 years as a CAC Grant Panelist I'm excited to continue my community involvement in my new role.

**Gray, Dorothy Randall; Women Writers & Artists Matrix; Los Angeles, Los Angeles**

Author of bestseller, SOUL BETWEEN THE LINES, award-winning visual artist, and global activist Dorothy was a featured poet in Iceland, shared the dais with the Dalai Lama in India, and the dance floor with James Baldwin in NYC. An LA Poet-in-Residence her published works and creative workshops have garnered endorsements from such noted luminaries Iyanla Vanzant, Nikki Giovanni, and Larry Dossey. Dorothy has served as a special delegate to the UN, NPR commentator, and Audre Lorde Poet-In-Residence at Hunter College. She was one of only 10 U.S. women chosen for the World Academy for the Future of Women's initiative Give Voice To Women Through The Arts, an empowerment program for young women at China's Sias University. In her dedication to utilizing writing for global healing, social change, and personal empowerment Dorothy has facilitated workshops for incarcerated youth, Skid Row populations, post graduate students and professional authors. She is a Hedgebrook Fellow whose work has appeared in Coiled Serpent, Altadena Poetry Review, Spell Breaking, Heart&Soul, Personal Journaling, the NY Times, Drum Voices, SisterFire, Conditions, Sinister Wisdom and in her latest volume of poetry, Sharing The Same Sky.

**Green, Alicia; A Noise Within; North Hollywood, Los Angeles**

Alicia has worked as a teaching artist and arts administrator for over ten years in New York, Denver and Los Angeles. She is an experienced multi-disciplinary arts educator and arts administrator with a demonstrated history of working in the primary/secondary education industry in district, charter and independent schools. Alicia has extensive experience in theatre-making that is tailored to specific settings, professional development and coaching for arts educators, and differentiated instruction. Skilled in Classroom Management, Curriculum Design, Theatre Education, and public speaking.

**Green, Catherine; Zado Eastern European Vocal Ensemble (non-profit group performing artists) Ruouopopr; Sacramento, Sacramento**

Currently I sing in a vocal ensemble that this year has been fortunate to have been awarded an "Artists in Communities" grant from the CAC. We are adapting activities from our original grant narrative to ensure the safety of the community as we work amid a quarantine/pandemic environment. In the past I've performed in folk dance ensembles (Balkan and Turkish,

primarily) including in CA. Prior to that, I worked in various art museums as a museum educator and am aware of the need to educate the public about the arts and engage them to enrich their communities and schools.

**Green, Kendra; Bakersfield Symphony Orchestra; Bakersfield, Kern**

My name is Kendra Green, and I am currently the Director of Education Engagement and Grant Management with the Bakersfield Symphony Orchestra. In my current role, I oversee the education programs that the Symphony offers to our community, discover and apply for various grants throughout the year, and complete other duties as assigned (we are a small team, and everyone ends up doing a bit of everything). Prior to working with the Symphony, I was a music educator in the Panama-Buena Vista Union School District, and I served on the board of the Kern County Music Educator's Association (KCMEA) as Secretary for four years and as Publicity Manager for one year. I am well acquainted with many of the music teachers in our area through my work both as a teacher and a KCMEA board member, and that rapport has been invaluable as we strive to not only make more educators and students aware of the Symphony education programs, but as we gather feedback and make changes to better suit the needs of our community.

**Gulino, Lea; SAG-AFTRA; Sausalito, Marin**

As a performer, I have worked in a variety of markets and disciplines. As an arts industry advocate, I have tapped into these experiences to inspire and support the next generation of artists.

I hold a BFA from NYU's Tisch School of the Arts. A California resident since 1999, I have lived in both Southern and Northern CA. With roots in Arts Education, I wrote, performed, and moderated in-classroom workshops, on stage performances and small group interactions for several grant-funded organizations. Subject matters included social issues, classic literature, and interactive communication.

Seven years ago, I began volunteering with SAG-AFTRA. I served on the National Voiceover Committee, chaired the local San Francisco-Northern California Voiceover Committee and was an elected member of the SF-NC SAG-AFTRA Board.

Prior to the pandemic, I shifted from performer to administrator to join SAG-AFTRA as a TV/Theatrical Business Representative. Working directly with emerging filmmakers while facilitating their contracts, organizing learning opportunities for local members and supporting regional film offices and non-profit organizations made for a rewarding position that I look forward to getting back to.

**Gupta, Juhi; 50+1 Strategies; San Francisco, San Francisco**

Juhi Gupta is an artist, designer, and community organizer based in the San Francisco Bay Area. She was invited to study citizenship and place-hood at the Venice Architecture Biennale in 2018, has researched political strategies in art with the Smart Museum of Art, and exhibited in

a senior thesis show in 2019 as a member of the selective Studio Track program in the Department of Visual Arts at the University of Chicago. Gupta has shown her work in Chicago, IL, at the Reva and David Logan Center for the Arts, Smart Museum of Art, and Festival of the Arts at the University of Chicago. She was awarded the Louis Sudler Prize for Creative and Performing Arts and invited to participate in the Chicago Artists Coalition LAUNCH Invitational Residency in 2019. Juhi graduated with honors degrees in Public Policy and Visual Arts from the University of Chicago in 2019, and currently works a designer for progressive campaigns at political consulting firm 50+1 Strategies.

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

I am a performing artist (dance/body percussion) and have taught dance to K-5 in Berkeley public schools since 1999. As a way to bring a wider arts community into my schools, to de-center Whiteness, and to expand my students' experience, I created and maintain a residency program for visiting arts masters; this work connects me with a wide range of communities, practices, and approaches to arts and arts education. I work on arts integration at my school sites, helping teachers embed arts standards, learning, and content into reading, math, science, and social studies units. My work on the new CA State Arts Standards for Dance helped to make those standards more flexible and inclusive of a wider range of approaches to the form. As a performer, I've worked in a wide range of venues and with an equally wide range of artists in the Bay Area. As a member of the Berkeley Arts Education Steering Committee (BAESC), I work to balance budget realities with the dreams and needs of artists and arts organizations, and have learned to look at project proposals with an eye to vision, planning, demographics, and equity.

**Hacker, Cherie; William James Association; Sacramento, Sacramento**

My experience includes creating work, exhibiting; curating, juror, and installing art for over forty-years. My education includes an MFA - Maryland Institute College of Art, Studio Art Bachelors UC Davis. I served a Graduate Internship at the Smithsonian American Art Museum in 2000-01 in Exhibitions and an NEA project. Solo shows include Dublin Co. IE; Florence, Oregon; Reno, NV; Baltimore, MD; Sacramento galleries; Folsom Lake and Cosumnes River College Gallery. Group exhibits include NY, MA, MD, DC, AR, MI, IA, MN, FL, NM, AK and Montreal, Canada. I spent four years as Gallery Director/business partner in Asylum Gallery. A teaching artist 30+ years: in El Dorado and Sacramento Arts Council Programs, privately, in public schools, colleges, elder facilities, and currently, thru Arts in Corrections Programs at CSP-Sac and Mule Creek State Prisons. I received various grants including Sacramento Metropolitan Arts Commission and served on an arts education grant panel. I volunteered as a Girl Scout Leader, Board Director for Arts Organizations, Sacramento History Museum Docent, and other community programs. My studio is at E Street Gallery and Studios, Sacramento and participate in the annual Open Studio Tour.



**Hale, Jenny; Jenny Hale Design; Grass Valley, Nevada**

Worked in Film and Video from 1982 thru 1995, in broadcast TV, Producer Director at Clark & Associates Ad Agency in Sacramento, Production Director for Sacramento Public Access Cable TV. Taught Public how to create videos from concept to completed project. Transitioned to Public /Community Art in 2000. Taught visual art in marginalized neighborhoods and schools in Sacramento including Hiram Johnson and Grant High. Taught at CA Youth Authority at Preston Institution, Lone, CA. Create Site Specific Permanent Sculptures and Installations from 2000 to present, involving the community from concept to execution.

**Hallare, Diana; Inspirenade/Arts Consortium/California Poets in the Schools; Fresno, Fresno**

Diana Hallare, author of the bestselling, award-winning "Career Wellness for Chronic Illness Warriors," organized art shows for people with disabilities. She was a pastels and poetry instructor as well as a recording artist at the My Voice Media Center of the Arts Consortium in Visalia. She paints, cooks, designs jewelry, does graphic/web design, provides consultations; she coached high school students for Poetry Out Loud, and she won grants as a member of the California Poets in the Schools. (Panel experience includes serving as a consumer representative with the FDA.)

**Hancock, Andrea; Creative Identity; Laguna Beac, Orange**

Andrea Hancock is a Board Certified Music Therapist who is passionate about positively contributing to the lives of persons with disabilities. She has supervised Creative Identity's therapeutic and expressive arts day program for adults with intellectual and developmental disabilities since 2016 and is the organization's Associate Director. Andrea studied music performance and psychology at William Carey University in Hattiesburg, Mississippi and graduated with a Bachelor's in Music. Her major instrument is voice, although she is a talented multi-instrumentalist. When practicing Music Therapy, Andrea utilizes a variety of methods including vocal performance and education, instrumental performance and education, percussion, and songwriting. Andrea has authored a chapter in the research based book entitled Music Therapy for Multisensory and Body Awareness in Children and Adults with Severe to Profound Disabilities. She is a strong advocate for music therapy and has previously served on the board of directors for California Association for Music Therapy.

**HarAri, Justine; Metaphysic.live; Los angeles, Los Angeles**

Internationally shown artist working in many mediums including performance. See more about me on my website metaphysic.live and on instagram

At pennyarkaid\_2020

**Hargrave, Mary; Sacramento Fine ART CEnter; Fair Oaks, Sacramento**

Before retirement, I spent 30 years in non-profit administration of publically funded mental health programs for abused and mentally ill children, youth and their families. I am a PhD psychologist in organizational psychology. Programs often included expressive arts for our clients, as well as implementation of research based interventions with at-risk populations.



Upon retirement, I became more active in Sacramento Fine Art Center, where I am President of the Board of an organization of 340 active arts volunteers in a large facility with three Galleries, and a large studio in Carmichael. Sac Arts put on 34 art shows a year and provides workshops, lectures and demonstrations to members and the public.

**Harper-Desir, Monique; Black Humboldt; McKinleyville, Humboldt**

Monique Harper-Desir, Mo, is a multi-racial, LGBTQAll+, Arts activist, from Western Massachusetts. Working throughout The U.S, and in multiple countries, Mo strives to connect communities of all backgrounds to each other, offering curriculum, workshops, trainings, art classes & more to enrich those around her. Currently, Mo follows a career in Media and Arts Education. Mo actively creates using Hip Hop theater, Visual Arts, Dance and Poetry. Mo co-founded an organization called Black Humboldt, which works to create and sustain safe spaces, resources and opportunities for The Black Community in Humboldt County. Mo has been listed as a “Notable Woman in Humboldt County”. Mo got her AA in Media Production in 2012 and her BA in Arts Management & Education with a concentration in Social Justice leadership in 2016. Mo grew up in youth programming, through these groups, she had many leadership opportunities, like trainings, conferences and workshops. Mo's experience with Social Justice, youth empowerment and art resources really shaped her humanitarian outlook on life and helped to birth her love of mixed medias, social justice and implementing change into the world for marginalized communities and helping them to find their voice.

**Harrigan, Meaghan; Outside the Lens; San Diego, San Diego**

I was raised in Los Angeles and am happy to be back in Southern California after ten years in Boston, MA where I earned a BFA in Graphic Design and an MEd in Community Arts and Multicultural Education focusing my thesis on youth voice within arts councils and community organizations. I began my career as a graphic designer for a global health nonprofit creating educational materials for a variety of cultural contexts. As I got more involved in the full lesson planning I shifted my focus from my own art-making for others to designing creative learning opportunities where people create art themselves. This, combined with my volunteer experience with young people in after-school programming, led me to a career pivot into creative youth development. I facilitated intergenerational art making activities in the Museum of Fine Arts, Boston for four years. I have worked in program coordination, management, and implementation at a variety of youth serving arts-based organizations with different focus areas including drama, visual arts, social justice, and college and career readiness. Now I serve as an AmeriCorps VISTA in development and operations at Outside the Lens, a youth digital media arts organization in San Diego.

**Harrington, Sandi; Sindaiya LLC; Oakland, Alameda**

BA Drama/Communication Mills College. Fifty years of middle eastern music and dance study, performance, and teaching. Nine years on City of Berkeley Mental Health Commission. Reporter/Editor. Non-profit grant making experience.

**Harris, Cassie; San Diego Humane Society; San Diego, San Diego**

I would like to express my interest in joining California Art Council's Grant Review Panel. I feel I would make a great addition to this panel because of my experience in both the arts and community advocacy. It would be a great opportunity for me to connect with the local arts community and learn more about the grants process as I aspire to work in arts administration.

I am currently in my third semester completing a Certificate in Museum Studies at Mesa College, San Diego. I have also completed Bachelor's degrees in Fine Arts and Arts, majoring in Time-Based Art and Theatre and Performance Studies at the University of New South Wales, Australia.

Engaging community through creative spaces and programs has been a core part of my life since I was an undergraduate. I've facilitated art exhibitions, body positivity workshops and a feminist book club.

I have experience working and volunteering for numerous arts and community organizations including Lambda Archives, Boise Art Museum, Kaldor Public Art Projects and Sydney Biennale.

As an artist I primarily create video and performance art but love a wide variety of mediums. With my background in performing and media arts I will bring a perspective that can be underrepresented.

**Hart, Linda; African American Mental Health Coalition; San Bernardino, San Bernardino**

Hello my past qualifications include reviewing school district and community Art competition review panels and As a Fine Art Commissioner for the City of San Bernardino. I also coordinate a Art galley for individuals with Mental Illness during African American Mental Health Awareness Week in February.

**Haskell, Lynn; MONCA Museum of Northern California Art and Chico Arts and Culture Foundation; Chico, Butte**

I am married to a classical guitarist. I am a docent at the MONCA and a grant writer for the Chico Arts and Culture Foundation. I have recently written and was awarded a grant for an art mentor program that matches artists with children at risk within the Mechoopda Tribe and Boys and Girls club.

**He, Chunzi; LuSys Laboratories, Inc.; Carlsbad, San Diego**

My involvement in the arts started when I was in elementary school, playing the clarinet in the school band in China, and then continually playing in middle school, high school, and the San Diego Civic Symphonic Youth Orchestra, after immigrating to United States at age 13. Playing music in those formative years anchored my love for the arts, so was doing after-school figure drawing, pursuing undergraduate studies in Art History and Film Studies in college, and then subsequently pursuing acting in Southern California after moving back from New England. I believe I am qualified to be an Arts Council Panelist for grant reviews because my internships in the arts, networking with local art communities in China Southwestern regions, working

knowledge of the arts and theatre communities in Southern California all make me aware of importance of arts and artists' work. I have a robust desire in learning and experiencing life to the fullest so I practice acting and that has been my passion, so I understand the power of words making artists' works stand out and themselves to stand out. My full-time job now is in Procurement at a biotech manufacture start-up and retail sales for an iconic American fashion brand. Thank you for reading.

**Hebert, James; Independent Arts Journalist (formerly of the San Diego Union-Tribune); Encinitas, San Diego**

James is an award-winning writer, editor and multimedia storyteller, with more than 5,000 published pieces to his credit. He served for 12 years as chief theater critic for the San Diego Union-Tribune, and has covered the area's arts scene for more than two decades. An alumnus of Columbia University's Graduate School of Journalism in New York City, James has received more than 30 journalism honors, including a national award from the Society for Features Journalism for a profile of the choreographer Twyla Tharp. His work also has been featured in two college writing textbooks. James has served as a juror for numerous awards programs, including the Pulitzer Prize in Drama.

**Hembree, David; Fresno State University; Clovis, Fresno**

I am a visual artist currently engaged in pursuing an M.A. in Art and Design with an emphasis in painting and drawing. In my capacity as a university Development Director, I write, review and conceive of programmatic grants to support underrepresented populations. My primary role for the university is to connect those who have the resources to existing opportunities to support our students in their journey to success. My previous career with the YMCA and my work with Fresno State University has provided me with experience in serving very diverse populations and seeking to eliminate obstacles for the underrepresented.

I have been in positions previously that required an annual grant to fund my job and programs, and have worked with the YMCA, Boys and Girls Clubs and other youth and family serving organizations in previous positions.

I have also taught art at the college level and facilitated art camp experiences within the YMCA in collaboration with local schools.

**Henry, Ric; Carlsbad Community Theatre; San Diego, San Diego**

Ric Henry

2604B El Camino Real # 135

Carlsbad CA 92008

760.716.6143

Director/ Producer

Carlsbad Community Theatre

President 2012 – Present. On the board of directors since 1991. Artistic Director and Producer.

Developed and directed summer youth productions

1992- 2002

Carlsbad Showcase Company

North County Outreach -Youth Show Group

Artistic Director 2012 - 2020

Fiddler on the Roof

CCT at the Avo Theatre –Director 2016

West Side Story

CCT at Moonlight Amphitheatre – Producer 2014

Bravo San Diego Award for Best Musical

Looking Back at U.S.

An Original Musical written and directed by Ric Henry commissioned by the Carlsbad Arts Office in association with the Dove Library. Performed at the Shulman Theatre and the Poway Performing Arts Center – 2014

The Art of Broadway

U.S. Tour 2004 – 2007

Director, Writer, Arranger and Performer

Celebrity Enterprises

Stranded

An original musical. Writer, composer, director.

Youth Production for CCT 1998.

Welk Resort Theatre

Welk Season Promo Shows 1992 - 1994

Developed and Directed with

Frank Wayne & Jason DeBord

Starlight Civic Light Opera

Season Promo Shows

Brian Wells – 1994-1997

Sumar Productions – Beverly Hills

Entertainment Director – 1984 Olympics

**Her, Der; HerDialogue; Sacramento, Sacramento**

My qualifications to become a part of CAC Grant Review Panelist include 10+ years of active participation in Sacramento's street dance culture.

I joined UC Davis's Breakdance Club from 2007-2009, and entered the battle scenes in Sacramento after graduation. In 2010-2013, I became a Director for thatONEcompany, an urban hip hop dance company in Sacramento, where I competed with my team throughout California. After thatONEcompany relocated to Los Angeles, my friend and I founded a new company called Hooligans; we wanted to continue to provide a space for the dancers left behind to continue to create, compete and push our creative boundaries. In 2018, I founded The Heights Dance Program in North Sacramento. The program provided weekly dance classes and community dance events for youth. Our biggest accomplishments include our youth hosting the first Bboy/Bgirl Battle in District 2 (there has not been one since 2010), and raising \$700 from our Spring Dance Showcase, in which we donated the proceeds to Asian Prisoner Support Committee for our commitment to use dance to develop our community.

Today, I identify as a Flow Artist, specializing in props and fire dancing. When not dancing, I work on my other passion: textiles.

**Heredia, Jorge; San Bernardino Valley Concert Association; San Bernardino, San Bernardino**

I currently serve as Executive Director for The Garcia Center for the Arts, a project of the San Bernardino Valley Concert Association. The Garcia Center for the Arts is a space envisioned to be an arts hub for the city of San Bernardino, serving not only as a space for arts classes and shows but also as a home for other arts organizations in the city like the San Bernardino Symphony, Arts Connection and Inlandia. My formal introduction to the arts in my community started in college, when I participated in three musical theatre productions, connecting me with a network of talented artists and education professionals. At the age of 22, I began to collaborate and organize a variety of community projects, including festivals featuring local musicians and artists. Each project challenged me to build skills and gain knowledge around budgets, communication and coordination, delegating tasks among volunteers and staff. I've also organized public mural projects with other artists, designing concepts with the input of the community. My role now as ED for the Garcia Center for the Arts involves grant writing and program coordination. I have been involved with the organization since 2015, starting first as a volunteer.

**Herrera, David; David Herrera Performance Company; San Francisco, San Francisco**

David Herrera is a choreographer/producer in San Francisco. He grew up in Hollywood, CA influenced by his diverse neighborhood and his Mexican and American heritages. In 2007, he launched David Herrera Performance Company (DHPCo.) as a response to the lack of Latinx visibility and representation in the U.S. modern dance field. He advocates to provide Latinx/POC dance artists opportunities and demanding cultural equity from institutions.

David is a Hope Mohr Dance Community Engagement Resident, advisor to the Festival of Latin American Contemporary Choreographers, an Isadora Duncan Awards committee member, and member of “Dancing Around Race”, a cohort dedicated to the implementation of cultural equity in the dance sector. David has also mentored homeless individuals through the Community Housing Partnership in San Francisco.

Commissions by Yerba Buena Gardens Festival, ODC Theater, Asian Art Museum, U.C. Santa Cruz, FWD.US, Novato School for the Arts, Williams Sonoma, and Push Dance Company.

DHPCo. has been supported by the Zellerbach Family Foundation, Phyllis C. Wattis Foundation, Kenneth Rainin Foundation, CA\$H Grant, and The Puffin Foundation.

**Heskamp, Daniel; College of the Sequoias and CSU Stanislaus; Visalia, Tulare**

Dan Heskamp is from the Chicagoland area where he received his Bachelor of Fine Art from Northern Illinois University in 2012 and his Masters of Fine Art from Texas A&M University-Corpus Christi in 2016. He has worked as a gallery assistant, professional photographer, and screenprinting technician. Currently he works as an instructor of art for College of the Sequoias and California State University – Stanislaus in California. His recent studies are focused in printmaking, photography and sculpture. Heskamp’s artwork has received various awards, has been published and exhibited nationally as well as internationally in countries such as Italy, Egypt and New Zealand.

**Hewett, Kiva; n/a; Long Beach, Los Angeles**

I was born into a family of performers, with a father who is a recording artist and a maternal Grandmother who was a dancer, touring cabaret singer, and model. I have always been drawn to the arts, tho I was far too shy for performing when I was younger. I stuck to studying art and taking in pieces of all sorts; cultural, ancient, performance, paintings, music, smut, healing, modern, political.

When I finally did find my expression, it was through dance, movement, and voice. I've studied many dance forms, but my biggest loves have been in Polynesian dance, specifically Tahitian Ori and the Hawaiian Hula, and I am known internationally as a burlesque dancer.

My forays in the art world has had me performing, producing, marketing and costuming shows of all sizes, from my daughter's school plays to full scale productions that take over entire resorts. Because I am a performer and producer, I have direct insight to what the people are consuming in the art world, not just high brow artists, but also the common folks art.

I aim to expand the definition of art and artist.

**Heying, Madison; UC, Santa Cruz; Santa Cruz, Santa Cruz**

Madison Heying is an electronic music historian, educator, and arts administrator based in Santa Cruz, California. In each of these activities Heying is committed to studying, sharing, and supporting experimental and groundbreaking art, particularly by women and BIPOC.

Her research centers on experimental electronic music with a focus on the work of women and the role of music technology in community formation. Heying's 2019 dissertation is a study of Carla Scaletti, the Kyma system, and the Kyma user community.

Heying is also a founding member of Indexical, a nonprofit dedicated to experimentation in music. Heying worked as Indexical's Audience Development Director for 4 years. She developed and manage Indexical's Artist-in-Residence Program for the creation of new public sound art in Santa Cruz by artists from underrepresented backgrounds. Her role involved coordinating artists, partnering with city and local nonprofit organizations; managing budgets, timelines, and schedules; writing grants, contracts, and other material for printed programs and marketing. Additionally, she contribute to the curation and production of over 20 events yearly, and managed email and social media marketing.

**Hild, Carl; Retired from Alaska Pacific University; Santa Cruz, Santa Cruz**

Stone Sculptor by preference, but I have managed non-profit organizations and taught business administration at a college level. Apprenticed as a Master Taxidermist and was offered the position of Head Taxidermist for the Museum of Natural History, Smithsonian Institution. In Alaska certified as a Museum Curator of Natural History. PhD in Organizational Systems, MS in Science Management. Two of my sculptures have gone to museums.

**Hinton, Jacqueline; Go 2 Talent, Mixed Emotions Theatrix; Santa Monica, Los Angeles**

I am a professional dancer and choreographer in stage, film, and television. I have a BFA in Dance from the University of Texas. I have submitted my work to dance festivals and worked closely with dance companies as an assistant choreographer and the development side as well.

**Hockersmith, Bella; Arts Council for Monterey County; Monterey, Monterey**

I received my B.S. in Studio Art at Skidmore College. I followed my love for art to New Mexico where I began my career in Development at non-profit art centers, such as the Center for Contemporary Arts and SITE Santa Fe. I then spent a few years running small art galleries in the Canyon Road arts district of Santa Fe, where I worked one-on-one with over 30 painters and sculptors to communicate their process to potential collectors.

I returned to the West Coast to join SFMOMA for a year, where I worked on the events team, producing art-related events on a global scale. I then spent the next few years at the Fine Arts Museums of San Francisco (de Young and Legion of Honor museums), working in Major Gift fundraising where I honed my craft of communication of exhibits and special projects through written and verbal solicitations with donors.

Looking for an opportunity to touch the lives of more diverse community members, I spent a year working with the Golden Gate National Parks Conservancy.

Now at the Arts Council for Monterey County, I am working to further the Arts Council's mission to bring the arts to more members of the community than ever before, with a focus on diversity, equity, and inclusion.

**Hoffman, Kelley; Sephora/LVMH; Oakland, Alameda**

Currently in my 10th year at Sephora, based in San Francisco, as an Associate Creative Director. Grew up on the central coast and studied Art History at Smith College. Worked in marketing at Vogue and wrote about culture for W, Elle, The Atlantic, and Harper's Bazaar. Published in art books Twitter Favs and #ArtSelfie.

**Hoffman, Lisa; Self Employed; Oakland, Alameda**

Lisa Hoffman gravitates towards projects that challenge her in multiple ways. She's happy doing everything from textile design to public art, and game design to graphics. Lisa's professional career includes time spent as a Window Designer for Farrell's Ice Cream Parlors; a Production Artist, Art Director, and Production Manager for various multi-media companies; a Graphic and Textile Designer for ESPRIT; Map Designer for Burning Man; and, an Instructor and Director of Graphic Design at FIDM, the Fashion Institute of Design & Merchandising. Lisa is currently seeking opportunities that inspire a desire for learning with more people in even more accessible ways. Her teaching philosophy is simple: "learning is at its best when information is shared rather than delivered. When students bring their unique perspective to the table, everyone gains."

Lisa's personal work has been featured at ProArts Gallery, Diego Rivera Gallery, and the Exploratorium. For the past few years she has been creating public art in the form of utility box designs and wall murals that can be seen on the streets of Oakland, San Leandro, Los Gatos, Danville, Redondo Beach, and San Francisco.

Samples of Lisa's work can be seen at [lisatized.com](http://lisatized.com).

**Hoffman, Marleen; Artists' Collaborative Gallery; Sacramento, Sacramento**

I have been an artist/crafter since 1971 starting my own business in July 1976 travelling and selling my arts all over central California and four shows in Alaska. I did shows in Arizona and Nevada as well. Travelling from my base in Sacramento, my regular run was from Lake Tahoe to Capitola to Marin County and that whole North Bay area. I did about 34 shows a year ending in 1986. I also had my art at the Circus Circus Mall Gallery, Las Vegas, plus Handmade America, The Elder Craftsman and The Artists' Collaborative Gallery in Old Sacramento. I am still with The Artists' Collaborative Gallery and currently serve as President.

**Holt, Michael; NAVEL LA CO; Los Angeles, Los Angeles**

Michael Holt (he/they) is an artist, organizer, creative strategist, and producer originally from Portland, Oregon and residing in Los Angeles, and is a Co-Founder and current Director of



NAVEL. He is the co-host of POWERVERS, a podcast exploring queerness and identity, an independent manager of artist & choreographer Spenser Theberge, producer of Chris Cruse's infamous underground rave SPOTLIGHT, and serves as performance curator and advisory board member for the Queer Biennial. From 2012-2015, Michael was the Assistant Director of Loyalty Marketing at Lincoln Center for the Performing Arts, where he managed all membership programs. Prior to that, he was Associate General Manager at Lisa Dozier Productions, specializing in experimental off-Broadway theater. Michael was an assistant at Stuart Thompson Production where he worked on Death of a Salesman and The Book of Mormon on Broadway. He received his MA in Performing Arts Management from New York University and his BS in Business Management Marketing from Brigham Young University.

**Homa, Ava; PEN America; Pacific Grove, Monterey**

Ava Homa is the critically-acclaimed author of DAUGHTERS OF SMOKE AND FIRE (Abrams, 2020) which weaves fifty years of modern Kurdish history. She is an activist and a journalist and holds an MA in English and Creative Writing from the University of Windsor in Canada. Her collection of short stories, Echoes from the Other Land, was nominated for the Frank O'Connor International Prize, and she is the inaugural recipient of the PEN Canada-Humber College Writers-In-Exile Scholarship. You can connect with her at [www.AvaHoma.com](http://www.AvaHoma.com)

**Homestead, Steven; American Composers Forum of Los Angeles; Mission Viejo, Orange**

Steven Homestead brings genre-spanning creativity to life, whether composing music, incarnating large-scale art projects, or leading generative events. Steven's creative work seeks to promote honor, give voice, share wonder, and develop unity.

As the President of the American Composers Forum of Los Angeles (ACF-LA), Steven supports the development and appreciation of new music throughout Southern California, including work to launch the inaugural Compose LA festival with the City of Los Angeles in 2019. Steven's music soars, plays, meditates, and reminisces. Steven earned his MM in Composition-Theory from CSUF. At UCLA, he received his BA studying music composition.

In the arts, Steven is the force behind multiple interactive installations, including work at the Festival of Arts, the Santa Ana Art Walk, Fuller Theological Seminary, and TEDxMission Viejo. In addition, he has led numerous projects for Saddleback Visual Arts. Additionally, he has been active in the community as a curator for Boca De Oro, as Art Director for Newgate Orchestra and Arts, and leading his "Conversations in Collaborative Creativity" at OCCCA. Discover more at [stevenhomestead.com](http://stevenhomestead.com).

**Honore-Elam, Jacquelyn; Amazing Grace Conservatory; Los Angeles, Los Angeles**

My life's work and passion has been serving disadvantaged youth and communities, as the Executive Vice President for Amazing Grace Conservatory I have been blessed to do the work I love and bring opportunities to underserved communities that otherwise might not exist, through collaborative partnerships that include corporate, government, community based organizations, universities and colleges we have been able to align resources to impact our

youth and our community. As a native of Los Angeles, and former Director for Job Corps, where I rose from entry level to the top position at the center, responsible for training and development of over 1100 youth annually, I know the importance of access, critical exposure and opportunity, I witnessed that impact in my own children, both who have careers in the creative industry, and in the thousands of others I served. The power of the arts is unquestionable in helping youth to find their voice and inspiring them to create their future, it is the heart of the community and helps it define itself, for me this is where passion and purpose intersect and is my life's work.

**Horton, Kandis; California Credentialed Teacher; Chico, Butte**

I'm involved in the arts through various avenues. I'm a retired high school fine arts teacher and department chair. I taught all aspects of the fine arts curriculum and oversaw curriculum for fellow art teachers. I developed curriculum, pathways, and community outreach. I also wrote grants to help fund my department.

I served on the City of Chico Arts Commission for two years. Our task was to distribute and assign grants to local arts organizations, honor local artists, and vet public art installations. I'm also a working artist, with strong ties in the local arts community and Museum of Northern California Art (monca) here in Chico.

Through a grant funded program, I've worked with the Butte County Office of Education to mentor teachers from all disciplines and grade levels to incorporate art into their curriculums, with these lessons published in a database for other teachers to access.

**Houghton, Nicole; San Diego Symphony; San Diego, San Diego**

Nicole Houghton has a Bachelor of Fine Arts and a Masters of Arts Management from Carnegie Mellon University. She is currently the Production Manager of the San Diego Symphony and has held previous positions in orchestra management with the Maryland Symphony and the Pittsburgh Symphony and completed the Essentials of Orchestra Management seminar through the League of American Orchestras. She served a two year term from January 2018 - December 2019 on the Steering Committee of Rising Arts Leaders of San Diego as the Membership chair where she helped coordinate the group's events and reviewed applications for the Virgil Yalong Quick Grants. With over 7 years of nonprofit management experience, she is passionate about nurturing the arts community of San Diego.

**Howard, Dina; California Lawyers for the Arts; Carmichael, Sacramento**

Hello! Thank you for considering my application.

After graduating from UCLA, I spent a decade in Los Angeles as a professional actress. My career included work in television, film, live theatre, and commercials, lots of acting classes with well known theatre gurus, and a lead role in a film that won the grand jury prize at the Sundance Film Festival. In my early 30's I went to graduate school for an MBA in non-profit management and have worked for or run various non-profit arts organizations. After moving to

Sacramento in 2001, my first job was working in special events for the Crocker Art Museum. I then went on to be the Managing Director of the B Street Theatre (and later the Press Relations Manager). I've also created and produced an audio documentary for Capital Public Radio that won 2 national radio journalism awards (including AP Best Documentary) and can still be heard on National Public Radio stations throughout the country.

I am currently a mediator and run the AAMS (Arts Arbitration and Mediation Services) and Sacramento Mediation Center programs for California Lawyers for the Arts. My programs offer mediation services to artists, arts organizations, and to the general community in Northern California.

**Hsi, Irene; Independent Choreographer; Dublin, Alameda**

Irene Hsi (MSW, Columbia University) is a performer, dancemaker, and movement teacher. She has been making movement-based performance for more than a decade in NYC, New England, and CA. Her work puts questions about identity and politics in dialogue with the body, and has been shown in places such as the Joe Goode Annex (SF), Shawl-Anderson Dance Center (Berkeley), LEVYStudio, (SF), Dance Complex (Cambridge), Third Life Studio (Somerville) and the Trident Gallery (Gloucester). Other artists that Irene has had the honor to learn from and work with include: Barbara Mahler, jill sigman/thinkdance, The Nerve Tank, Michelle Boulé, Emily Beattie, Anneke Hansen, Sara Shelton Mann, and Allyson Green. Recent awards and residencies include Dancers' Group Spring 2019 CA\$H Grant, Joe Goode Annex Rental Sponsorship, and SAFEhouse Arts Resident Artist Workshop. Current projects include virtual teaching through freeskewl and Midday Movement Series and being part of HMD's Aesthetic Equity Cohort led by Yayoi Kambara/Kambara+.

**Huff, Brad; Valley Cultural Coalition; Fresno, Fresno**

Brad Huff – Biography for California Arts Council

Education

Bachelor of Arts, Hamilton College, Clinton, NY

Master of Arts in Teaching, Harvard Graduate School of Education, Cambridge, MA

MS and PhD in Physics, University of Washington, Seattle, WA

Experience in the Arts and Arts Education

Community Theater, Geneseo, NY

Choral Director, The Pingry School, Elizabeth, NJ, choir director for several churches

Fresno State Opera Workshop: Gilbert & Sullivan, Trial by Jury actor

California State Director, Odyssey of the Mind,, creative, problem-solving competition

Consultant to the Fresno Metropolitan Museum

Board Member – Valley Cultural Coalition

Project Director – Valley Arts & Science Academy charter elementary school

Founding Head of School, University High School, CSU Fresno campus

Chair, Western Association of Schools and Colleges Visiting Committees

Reviewer – California Arts Council

**Hughes, Karin; San Diego Youth Symphony; San Diego, San Diego**

Over 20 years of non-profit, volunteer management and community organizing in Oregon, California and the US Army. Specialized and expert in grant writing, and grant management. Currently working with the San Diego Youth Symphony as a grant manager. I am passionate about education and supporting the next generation of students and artist, as they are the hope for the future.

**Humiston, Karin; Mono County Probation Services; Bridgeport, Mono**

I am a first generation American, having been adopted by American parents from an orphanage in Europe. I was raised in several countries in Europe and developed an interest in Art early (my favorite place to be was El Prado in Madrid).

During my 41 year career in criminal justice, I have written grants and/or provided art programs for adults and youth. We've produced plays in parks, designed traveling murals, produced and directed videos, and provided summer art programs. Art is an important element for disenfranchised youth. I am also a psychologist (PhD) and during my internship on the border of Mexico in Cochise County AZ, I used art to engage youth to communicate about their trauma and life.

I am an artist and own a photography business. I take on interns every year as well as provide scholarships for our graduating seniors in Coleville High School. I am not in need of an honorarium but if absolute, I will donate it towards a youth who needs it.

**Hunter, Vinkya; CONTRA-TIEMPO; Oakland, Alameda**

I developed my passion for the arts and social change as a student of music rooted in the African Diaspora. Through 8+ years of experience with arts nonprofits in my hometown of Oakland, CA as a musician and volunteer, I learned of the resiliency, perseverance, and innovation of artists who use the holistic healing and transformative power of music traditions as a tool for activism and resistance. I am entering into the arts administration field professionally with a commitment to the well being and liberation of community by way of the arts.

I am currently an administrative volunteer with CONTRA-TIEMPO Activist Dance Theater Company where I am gaining experience in organizational operations— specifically in grant acquisition and development. I earned a B.A. from Loyola Marymount University in African

American Studies and studied at Oakland School for the Arts and The Oakland Public Conservatory as a jazz trombonist. My experiences have shaped a valuable perspective that art and justice work hand and hand and have fueled my passion for becoming a cultural practitioner in the field.

**Hurley, Maureen; California Poets in the Schools; Sebastopol, Sonoma**

I'm a poet & visual artist, since 1979, I've taught artist-in-school residencies in rural & urban schools in California. I received 7 individual CAC AIR grants in Sonoma & Napa counties; & one grant from the Montana Arts Council. I've participated in CAC multi-artist residencies, received a Poetry Flash CAC AIR grant, PBS/KQED AIR grant, & two Oakland Cultural Arts Council grants. I've led arts workshops in the Western US & Florida, as well as in the Bahamas, Netherlands, & the former USSR. I've won fellowships and awards for my writing, art, and teaching residencies. I've trained artists and teachers through arts organizations, including California Poets in the Schools, Artists in the Schools of Sonoma County, and Rural Arts Services,

I've taught in a diverse range of communities throughout California. My ongoing work brings me in contact with a wide and diverse range of artists. I've photo-documented artists—especially poets—since 1979. Until Covid, I volunteered at the San Geronimo Valley Community Center, working with elders. My art has been in many shows at the art center, plus two virtual art shows. I was a featured poet at Petaluma Poetry Walk, & am a coordinator & emcee for the Watershed Environmental Poetry Festival.

**Jackson, Chandra; Wallis Annenberg Center for the Performing Arts; Los Angeles, Los Angeles**

Chandra Indigo Jackson is from Northampton, Massachusetts and received her B.A. from Manhattanville College in 2010. Although she has formal contemporary dance training, her graduate research focused on anti-virtuosic performance art. While using the discourses of psychoanalysis and black feminist theory, Chandra's final M.A. project examines two juxtaposed modes of "seeing" the performative black femme body through excessive virtuosity and monumental stillness. She is especially interested in tableaux vivant installations and has created her own work with artistic direction by Karen Finley, including a piece for Night of the Full Moon at the Kimmel Gallery windows in 2016. As an arts administrator, Chandra worked for the Alvin Ailey Dance Foundation from 2012-2016 and currently works in the marketing department at the Wallis Annenberg Center for the Performing Arts in Beverly Hills, CA. Chandra is the President of the Board of Advisors of TeenTix LA, a start-up youth development and arts organization.

**Jackson, Ronsha; City Youth Now; San Francisco, San Francisco**

My name is Ronsha Jackson and I am an Executive Director at City Youth Now. I have spent the last 10 years working with children and families in the community in a variety of community based settings. I was previously a juvenile probation officer, wrap-around service provider and Court Appointed Special Advocate. I have spend most of my career working with youth and

families from historically excluded communities and I have seen the huge difference that access to arts and culture can make in the everyday lives of youth and families.

**Jacobson, Kristen; None--Unemployed; Claremont, Los Angeles**

A daughter of a prominent local artist, I grew up with a focus on creative pursuits. I've always enjoyed reading and writing short fiction and poetry and, as a high school student, began pursuing a profound (albeit short-lived) interest in performing arts. I was heavily involved in theatre as a young adult, first in acting, then in scenic design. I also took singing and dance lessons. In college, I studied theatre, art history, literature, creative writing, and diversity studies. As a Junior at University of Redlands, I traveled to Austria to study art and politics. I then pursued teaching and library science in an effort to enhance my community. While studying and practicing in these fields, I also began practicing creative writing and graphic design and started my own freelance business as a content writer, social media manager, and graphic designer. Since then, I have been pursuing these creative practices both as passion projects and a means to supplement my income.

**James, Shayla; Rising Arts Leaders San Diego; San Diego, San Diego**

Shayla James balances her time as an educator, performer, arts administrator and researcher in the non-profit sector. She is a multi-instrumentalist who believes in being an advocate for accessible arts education and programming for all ages. She is currently the owner of Sempre Music Studio, an energetic and creativity focused studio that offers high quality music education to students of all backgrounds and ages. Her work is rooted in community engagement, empowerment and collaboration across disciplines. She co-leads an online community and forum for San Diego Teaching Artists, called Teaching Artists Circle. As a nonprofit researcher, her interests include arts education, cultural policy, and EDIA principles.

She has been involved with various arts and culture organizations and networks as a Teaching artist and arts administrator. Also, she volunteers as Chair of Rising Arts Leaders San Diego, an organization that offers resources, support, and networking opportunities to emerging arts professionals. She is on the Arts, Culture, and Design Committee for the Port of San Diego, and is on the Arts+Culture: San Diego Community Advisory Council through the Rise Up for the Arts Coalition.

**James, Brianna; Greater Sacramento Urban League; Sacramento, Sacramento**

Brianna James developed her focus and ability as a performing arts pioneer through gaining her Bachelors in Sociology and Associates in Theater & Dance from California State University of Sacramento. She served as a dance member and President for Sacramento Black Art of under the direction of Dr. Linda Goodrich. From 2012-2016, Brianna directed dance teams of middle & high school students as part of an expanded learning program curriculum for J.F.K High School, Rosemont High School & Kit Carson International Academy. From 2016-2019 Brianna held a position as a Program Director for Sacramento Chinese Community Service Center. She additionally served as a choreographer for the empowerment dance group, 100's unit, founded

by Venetia James. In 2019 she was hired as the Youth Program Coordinator for the Greater Sacramento Urban League's out-of school youth program. To better understand her ability as a leader & community activist, she went on to gain her Masters in Leadership from Saint Mary's College of California. Simultaneously, Brianna gained a position as a dancer for the inaugural season of the 916 Crew, for the Sacramento Kings. She continues to advocate for performing arts as a dance instructor for a dance studio called ROWDY.

**Jasper, Daris; Culture Saving LLC; Scotts Valley, Santa Cruz**

Daris Jasper is an art director who has a deep fascination with storytelling, sociocultural anthropology, branding, and market research; and has developed throughout his career a unique approach to assisting top executives of arts organizations and cultural institutions with defining and shaping the way they communicate to their audiences.

Daris's commitment to community and the arts has guided him on a path to giving back to youth throughout Chicago while working and supporting leading arts-focused organizations such as the Common Ground Foundation, Chicago International Puppet Theater Festival, N'Namdi Contemporary, and the Chicago Park District.

Daris returned to college to attain a masters from DePaul University to enhance his expertise and skills. He successfully formulated a graduate learning plan that focused on increasing an organization's financial sustainability by means of sponsorship and partners for the arts and arts education. His learning plan probes into sponsorship evaluation, public relations, event marketing, audience research & development, sponsorship sales, and social media and he has applied his research and theories to real world experiences with clients.

**Jimenez, Alejandra; Echo Park Film Center; North Hollywood, Los Angeles**

My name is Alejandra Eliza Jimenez, I am an artist, filmmaker, and organizer. On occasion I DJ on the side through the Echo Park Film Center's Optical track on dublab.com. I am a CO-OP member of the Echo Park Film Center and since joining I have completed a number of films. The subject matter of my films are mostly diary films about the San Fernando Valley and my emotional and mental state of mind. I center my art as well as curriculum on healing, and empowerment through sharing one's story. I learned many of these community development skills as a Community Organizer for the San Fernando Valley. My roots being with an organization called the Immigrant Youth Coalition, a trans/queer and undocumented led org. Our mission is to mobilize youth, families and incarcerated people to end the criminalization of immigrants and people of color. Since becoming the Youth Organizer for the San Fernando Valley I combined my passion for art and community and have held workshops all throughout the valley. My goals include open up a Cultural Center to create a hub of creativity and opportunity in the valley. To elevate the different communities in the valley as a transformative justice facilitator/practitioner.



**Jimenez, Jocelyn; N/A; South Gate, Los Angeles**

As a graphic designer, I engage directly with clients, such as small businesses, and art directors to communicate clear visual solutions for their projects. Since Covid, I was featured in Arcadia University's virtual undergraduate exhibition. In this exhibition, I presented my faux skincare brand, Yo. The brand centered on international cultures to negate harsh beauty standards implemented by the cosmetic industry. I also worked alongside the art department of South Gate, for Covid prevention posters, and displayed work in their virtual vigil. In 2019, I worked for findSisterhood, an app that is a safe space online. I created promotional content that reached over 1,000,000 interactions. I interacted with 95 ambassadors on how to improve the app's community. The same year, I hosted and showed work for two exhibitions. I assisted in curatorial activities to boost awareness and engagement, including creating plaques, building a website, creating brochures. Throughout this journey, my art has evolved stylistically, and in purpose. I create art with the intention of solace for others, and personally, to heal my inner youth.

**Johnson, Damon; Born and Raised Marketing; Emeryville, Alameda**

Damon Johnson is a proven marketing executive with a 20 year history of driving strategy and producing premium culture and sports marketing events for some of the biggest household brands in the world (including MTV, Red Bull and Verizon.) Via his social enterprise, Born and Raised Marketing, he consults cultural institutions on how to increase the community impact of their events via partnerships with non-profit organizations.

After consulting for a myriad of non-profit cultural organizations (including the DeYoung Museum, youth organization Today's Future Sound and music collective Hiero(glyphics) Foundation) Damon accepted a full time role with art/event space, Oakstop, in January 2020. Oakstop's social impact mission is grounded in their ability to manage expensive commercial real estate and offer it as accessible & affordable space for historically marginalized communities, who need venues for cultural programming, local art galleries, social justice meetings and initiatives. His first task was to found Oakstop's space-based non-profit, Oakstop Alliance, furthering the Oakstop mission by partnering with local creatives to produce free events, classes, and workshops for low-moderate income communities.

**Johnson, Martin; Kids In The Spotlight; Burbank, Los Angeles**

As someone who's life was changed by an arts based non-profit organization, Martin Russell Johnson understands just how important a non-profit' mission can be. He is currently the Program Director for an organization that services youth in foster care, and has experience both writing and analyzing grants.

**Johnson, Shaina Dyani; The Crucible; San Francisco, San Francisco**

Since discovering Fire Performance in 2001, I have appeared at private, corporate, and festival venues across the United States and overseas. Some of my credits include Huis Ten Bosch in Kyushu, Japan; the Harbor Nights Festival in Hamilton, Bermuda; the Sonoma International Film



Festival in Napa Valley, CA, as well as the Great American Music Hall and the California Academy of Sciences in San Francisco, CA. From 2004-2019, I was Founder/Artistic Director of the Copper Lantern Fire Theater, a stylized fusion of dance theater, fire performance, and flame effects. CLFT's goal was to create equitable opportunities for adults to explore choreography and stage production who came into performance later in life.

Since 2003, I have worked with The Crucible, and have appeared at open houses, fashion shows, fire festivals, and full-length theatrical productions such as Romeo & Juliet: A Fire Ballet, Heat: A Fire Cabaret, and Crucible Revival. I joined the Fire & Performance faculty in 2012, becoming Department Head in 2014. I instruct for regular adult programming and corporate team builds. Recently, I joined the Development Department to raise funds to continue our mission to make arts education accessible to all.

**Johnson, Stephanie; California State University / Monterey Bay; Berkeley, Alameda**

Stephanie Anne Johnson has been a lighting designer working locally, nationally, and internationally for over forty years. Locally, she has worked with Cultural Odyssey, Afro Solo, Ubuntu Theatre Project, Marin Theatre Company, TheatreFirst, The Lower Bottom Playaz, and many other groups. In 2018 the San Francisco Bay Area Critic's Circle, Theatre Bay Area, and Broadway World West nominated her for Excellence in Lighting Design. Johnson is also a visual artist who has had two one-person shows in San Francisco. Her public and site-specific installations have focused upon the use of light and projections as tools for symbolic and metaphorical examinations of African American history. In 2020, with a Lighting Artists in Dance award, Johnson created a solar sculpture for HouseFull/Black Women at The Black Cultural Zone in East Oakland. Dr. Johnson is a professor and founding faculty member of the Visual and Public Art Department at CSU, Monterey Bay. She has served on grants panels: City of Berkeley, S.F. Arts Commission, CAC, and CEC Arts Link (N.Y.). She served on the Berkeley Civic Arts Commission (2002-2010) and is currently on The Landmarks Preservation Commission.

**Johnson, Jeleana; Verge; Sacramento, Sacramento**

Member of former Kaumba Art Collective, art selected in KVIE Art Auction 4 years, participated in several art programs at the Crocker Museum; actively create textile art over last 10 years. Participated in the recent SMUD art collection.

**Jones, Anthony; Royce Hall, UCLA; La Crescenta, Los Angeles**

I feel I should be considered as a panelists due to my extensive background in the performing arts. I am an African American male who has worked in the arts for over 15 years. My career in the arts spans from an assistant projects coordinator at the Broad Stage at Santa Monica College, to the Tour Manager of Los Angeles Opera's Education and Community Programs, then the Director of Performing Arts at Japanese American Cultural and Community Center and now my current position as the Rental and Cultural Manager at the famed Royce Hall stage located on the UCLA campus.

**Jones, Ashley; Segerstrom Center for the Arts; Long Beach, Los Angeles**

Ashley is a 20-year dancer, educator, choreographer, and a native Angeleno.

She holds an AA in dance from OCC, a BA Business Administration and Political Science from USC, and an MA, Summa Cum Laude, in Dance Education from CSULB. In 2020, she was awarded a scholarship to the Claire Trevor School of the Arts to study dance performance and choreography.

Ashley has worked in the non-profit, private K-12, public K-12, performing arts, and the private and public corporate sectors. She serves as the professional development and conference chair for the California Dance Educators Association, sits on the board of Leadership Long Beach as well as Orange Coast College's Dance board, and was named one of Long Beach's 30 under 30 in the Arts.

Ashley dances professionally for Contempo Ballet, Kenneth Walker Dance Project, and Jazz Spectrum companies and is a teaching associate at the University of California, Irvine. She dances and teaches ballet, tap, jazz, hip hop, contemporary, and Latin dance up to the advanced-professional level. Ashley specializes in dance for disabilities and is the founding instructor and curriculum designer for Segerstrom Center for the Arts, Studio D. She possess non-native competency in Spanish and ASL.

**Jones, Bobbie Rae; Buddhist Tzu Chi Foundation; Chico, Butte**

I completed an Interdisciplinary MA in Art and Education: PreK-Older Adult. My thesis focused on building community with Art Education and Socially Engaged Art (SEA). Prior to this, I completed a BA Options in Studio Art and Art Education, and most recently a Single Subject Teaching Credential in Visual Arts. My teaching practicum served at-risk youth. That combined with volunteering for immediate disaster relief following the 2018 Camp Fire, becoming a disaster case manager (DCM) and then supervisor of the DCM agency, I gained a novel set of skills specializing in trauma-informed care and practices, working within special populations, using de-escalation techniques, UDL, and (unknowingly) becoming a rebuilding specialist. In the coming season, I will begin teaching arts in Paradise at two locations with a focus on bringing arts to the recovering community using trauma-informed and resiliency practices. I am on the board of the California Art Education Association of the Northern California Region as the Secretary and am on the Funding Committee for the Wellspring Arts Collective. As a professional fine artist, I work toward exhibiting in painting, fiber arts, and Socially Engaged Art practices.

**Jones, Shanita; Diamano Coura; Rocklin, Placer**

I have been a dancer with Diamano Coura for 20 years. Diamano Coura teaches and performs traditional dancing, singing, and drumming from all over West Africa. Additionally, I am a artist soap maker, and jewelry maker specializing in cultural pieces and education of jewelry.

**Judkins, Tiffany; Judkins, Tiffany; Los Angeles, Los Angeles**

Founder of Kinship Filmworks, Tiffany produces documentary style content authentic to social enterprises, non-profits, and brands. A Black Public Media Fellow, her Broadcast credits include Maryland Public Television, WTTW Chicago, and ESPN. Film credits include "A Lawyer Walks into A Bar" and "Samsara". Always down to make some art and do some good in the world. Recent works in 2020 Political campaign advertisements.

**Justice, Preston; Yerba Buena Gardens Festival; San Francisco, San Francisco**

I belong to a beautiful community of family and friends. I love to travel, listen to and play music, garden and move my body outdoors.

I've worked on the event staff of the Yerba Buena Gardens Festival for over a decade.. I'm honored to be a part of a team committed to supporting artists, offering them a platform to share their works with diverse audiences. The intentionality and care we put into each of our programs make YBGF the world class festival that it is.

Since 2014 I've helped a weekly event at the Oakland Museum. I began programming the musical stage in 2016. This has been an amazing opportunity to get to know and work with East Bay Artists and develop curation and front end event production planning skills. The 2 event have different formats and energy. The fact that they're both free to attend has allowed me to work with a broad network of artists and audiences on both sides of the Bay.

I consider myself pretty young in my career. I have a lot to learn and a lot to share. I'm working to navigate next steps in my life and career during and after the pandemic. As are we all. One thing that's clear- working in the Arts has nourished my life. I hope to continue to serve Artists and communities however I can.

**Kalra, Anand; Uncaged Librarian Arts and Information; Oakland, Alameda**

Anand Jay Kalra is the founding director of Uncaged Librarian Arts & Information. He is a professionally trained librarian with over a decade of project management experience in a wide range of social justice contexts, from community arts production to public health policy and information systems management. As an artist, Anand is a composer, lyricist, director, and triple-threat performer (singer/actor/dancer) who spearheaded the development and production of Uncaged Librarian's flagship program, Octavia of Earth, an original DocuMusical inspired by the life of science fiction luminary Octavia E. Butler. He was a 2017-2018 AIRSpace Fellow with SafeHouse Arts in San Francisco, one of three Bay Area artists selected for the program. In 2018, Anand was a featured soloist as a tenor with the Oakland East Bay Gay Men's Chorus. Anand is proud to be a queer transgender man.

**Kambes-Wright, Kathleen; Previously with Jail Guitar Doors (JGD); Artesia, Los Angeles**

I studied at the Conservatory of the Arts, SUNY & obtained an MFA in Creative Writing from Antioch, L.A. I've taught writing at middle-school & university level. I was fortunate to teach playwrighting for the Dwight Edgewood Project at Yale; have; 40 yrs of experience in productions

with: the Drama Ensemble Co; Theatre for a New City; The Red Room, NY; performed with the Stewart Players dinner theatre along the east coast, & Olufemi Dance, FL; The New Filmore Theater, SF; The August Strindberg Society of Los Angeles (TASSLA); among others. I served as Managing Director of TASSLA & Director of Operations with JGD 10+ yrs, developing them from grass roots to mid-level. Written work produced at The Red Room, The Elephant Theatre, & the Swedish Consulate. My work has been included in anthologies, literary mags & digital publications. I developed a trauma-based curriculum for songwriting programs being for incarcerated people & left JGD to have more time for writing & personal projects. I want to stay engaged with arts. I've worked with every budget & challenge non-profits face. I strive for diversity & feel strongly that we all need to develop the ability to see & act when systemic racism manifests.

**Kane-Parry, Tanya; Department of Theatre and Dance, Cal State LA; Los Angeles, Los Angeles**  
Directs and choreographs theatre, opera and dance. Artistic Director of Opera del Espacio. Worked at Long Beach Opera, LA Phil, Festival Opera, Opera Omaha, Houston Grand Opera, Washington National Opera, Los Angeles Opera, Canadian Opera Company, Liceo Opera (Barcelona), National Opera of Bordeaux and Angels Vocal Arts. Full-time faculty, Department of Theatre and Dance, Cal State LA. Since 2018, working with Tijuana-based legal advocacy group, Al Otro Lado, assisting refugees with asylum process; lecturing about humanitarian crisis along the border; active with immigrant advocacy groups Bend the Arc SoCal, Never Again Action-Los Angeles, and co-founder of new coalition, Alliance to Defend Im/migrants. Recently developed new play with DACA students and those from mixed-status families, entitled Dreaming of Our Future/Soñando de Nuestro Futuro. Now adapting for live-streaming, updating to address pressing immigration needs and issues as a new federal administration transitions into power. Lived, studied, worked in Spain, France, Russia. Fluent in Spanish and French. Conversational-level Russian, Italian, Portuguese. 14-years as newsreader for oldest continuous LGBTQ radio show, This Way Out, and 2 years as Board Secretary.

**Kang, Coffee; Level Ground/Hollywood Photo Studio; Pasadena, Los Angeles**  
Coffee Kang is a conceptual visual artist currently based in Los Angeles. She holds a BA in Creative Media from City University of Hong Kong (2016), and an MFA in Photo and Media from California Institute of the Arts (2018). She has exhibited in Hong Kong, Vienna, Budapest, Leipzig, and locally in Los Angeles at The Box, MAK center for Art and Architecture, Last Projects, Eastside International and Spring/Break Art Show. Coffee Kang was an artist in residency at Pilotenkueche and Eastside International, and currently is an artist in residency at Level Ground.

**Karp, Nancy; New Arts Foundation/Nancy Karp + Dancers; Emeryville, Alameda**  
Nancy Karp is artistic director of Nancy Karp + Dancers, formed in 1980. Karp has created over 75 works for her company, which has toured throughout the U.S. and internationally, including extended artist residencies in Germany, India, and Japan. Karp has been awarded commissions by the Sprachen der Kunste Festival Berlin, Cabrillo Music Festival Aptos, Kyoto College of Arts

Festival Japan, and the American Institute of Architects San Francisco, among others. Numerous honors and awards have included a Fulbright Senior Research Fellowship to India, a Rockefeller MAP Commission grant, and the Lifetime Achievement Bay Area Dance Week Award. She has received Choreography Fellowships from the National Endowment for the Arts, and organizational support from the Calif. Arts Council, Alameda County Art Commission, City of Emeryville, and numerous local foundations.

An active member of the Bay Area arts community she served as a trustee of the Djerassi Resident Artists Program, chairing its Arts Committee from 1993-2000 and was a mentor in CHIME Program, Choreographers in Mentorship Exchange, and has directed the dance company's Dancing in the Schools outreach program in Emeryville & Oakland public schools since 1982.

**Kartez, Jason; Jason Kartez; Los Angeles, Los Angeles**

Jason Kartez is an artist, writer and comics creator living in Los Angeles California. Kartez's art career has spanned such media as glass, sculpture, performance, neon, comics, wood and printmaking. Kartez has taught comics at the University of Wisconsin Madison and was the Horatio Alger Jr. Fellow for the study of American Pop Culture at Northern Illinois University. In 2019 partially funded by a grant from the California Arts Council Kartez built the Mobile Graphics Lab, a portable screen printing and comics classroom that was used to teach within local communities. Jason has worked as teaching artist for Side Street Projects, and for City of Los Angeles Recreation and Parks. Kartez is interested in the intersection of writing and visual arts through using words and pictures together. As an educator Jason has taught K-12 as well as undergraduate and graduate students. He has designed and written his own curriculum for school aged students as well as at the college level. Kartez is invested in bringing a high level of arts education and community engagement within the greater Los Angeles region and is interested in the creation and management of cultural programming within local City Government.

**Keefe, Matthew; Presidio Theatre; San Francisco, San Francisco**

Matthew Keefe has over 20 years of experience storytelling in the arts and higher education. Prior to joining the Presidio Theatre, he was the head of communications and public relations at Arts Midwest, a U.S. Regional Arts Organization. Keefe is a digital media strategy expert, having led digital media teams and projects for several high-profile nonprofits including New York University, Sesame Workshop, and BAM in Brooklyn. He was the founder of the Box Factory in Minneapolis and executive director of LALA, a festival dedicated to presenting live art by queer, trans, disabled, and POC artists. He created a transgender sci-fi radio show on 89.1FM in NYC called The Gone, directed the media lab at Urban Arts Partnership, and programmed work for the Brooklyn Experimental Media Center. He helped co-found The Kansas City Safe Schools Coalition. Keefe's film work with NYC youth has appeared in the Tribeca Film Festival, the Human Rights Watch International Film Festival, and the Bushwick Experimental Film Festival.

His live performance work has appeared at New York Live Arts, Catch, and Dixon Place in NYC. He was an inaugural fellow at Art-A-Hack in NYC.

**Keefer, Cindy; Center for Visual Music; Paso Robles, San Luis Obispo**

Cindy Keefer is an archivist and curator, and director of Center for Visual Music (CVM), a California archive devoted to preserving and promoting Visual Music and experimental animation. She has published essays and book chapters in publications internationally, and edited a book on filmmaker/painter Oskar Fischinger. She has restored dozens of short historical experimental animated films.

Keefer curates and presents media programs at museums, cultural centers, festivals and archives worldwide including Tate Modern, ZKM, Whitney Museum, EYE Filmmuseum, IFFR, Barbican Centre, SF MoMA, Guggenheim Museum, LACMA, Redcat and others. She taught the History of Experimental Animation at California Institute of the Arts, and has presented invited lectures at institutions worldwide from Oxford to UCLA. She presents at symposia including Expanded Cinema at Tate Modern, and at the Tanglewood Music Festival. She produced CVM's Symposium in Sonoma County in 2018.

Keefer has a degree in Film from New York University, and received a Peabody Award for her work in children's television. She is a member of the Association of Moving Image Archivists. Currently Keefer is working on a book about the San Francisco Vortex Concerts (1957-59).

**Kellier, Marie; International Eye LA; Los Angeles, Los Angeles**

Marie is an award winning artist, consultant and arts advocate. An Academy Nicholl Fellow with the Academy of Motion Picture Arts and Sciences, she holds an MFA from UCLA, and is Executive/Artistic Director of International Eye LA. Marie is CEO of MARIKEL where she designs festivals, place keeping projects and installations in public spaces. She has been Interim Director of Outreach for California African American Museum and Operations Manager for Danetracks, Inc, an Academy award winning sound company. Marie's pioneering work established the presence of Caribbean carnival arts in Southern California. As Chair of the Empowerment Congress Arts and Culture Committee she chaired and co-authored a position paper on the Cultural Equity and Inclusion Initiative (CEII), which added \$235,000.00 in funding from the L.A. County Board of Supervisors. She is a Board Member of Leimert Park, Inc. and a California Arts Council grant recipient to be the first Resident Producing Artist in Leimert Park Village. Marie has raised thousands of dollars for arts and cultural projects, is a passionate advocate for social equity and has advised the Government of Jamaica on issues affecting the Jamaican Diaspora.

**Kellogg, Stacey; POW! WOW! San Jose; San Jose, Santa Clara**

Stacey Crespo Kellogg is an experienced Attorney, Public Art Professional, and Program Manager currently working as the Director of POW! WOW! San Jose (PWSJ), a community arts organization. After several years in the private financial sector leading global account management strategies, Stacey shifted her efforts towards her passion for public art in 2018. In her role at PWSJ she wears many hats, from fundraiser to curator to community outreach guru.



The daughter of a Venezuelan immigrant and an army brat from Nashville, Stacey's parent's created deep roots in her hometown of San Jose, California. Driven by this sense of community, Stacey takes pride in creating accessible and inclusive public art in her rapidly developing city.

Stacey holds a B.S. in Sociology and J. D. from Santa Clara University. She was recognized by San Jose Councilmember Sergio Jimenez for excellence in cultural contributions in District 2 and she was named as a "Mover and Shaker" by GenArts Silicon Valley. Currently, Stacey and the PWSJ team are partnering with the Guadalupe River Park Conservancy to create the Guadalupe River Art Walk which upon completion will be the Bay Area's longest outdoor public art corridor.

**Kelly, Philippa; California Shakespeare Theater; Berkeley, Alameda**

Philippa Kelly (PhD Shakespeare) is Resident Dramaturg for the California Shakespeare Theater. A Fulbright, Rockefeller, Walter and Eliza Hall, and Commonwealth Scholar, and co-recipient of a Literary Managers and Dramaturgs of the Americas Bly Award for Innovation in Dramaturgy, Philippa has published 12 books and 96 articles. Philippa's Arden book, *The King and I*, illuminates *King Lear* through the lens of Australia's history of outcasting. Her *Run the Canon* series at Cal Shakes presents original 12-minute video talks on Shakespeare's canon <https://calshakes.org/cal-shakes-online/run-the-canon/> Most important perhaps to this application is that over several years, Philippa has led Walter and Elise Haas and California Arts Council-funded teams to work in curriculum curation with public schools across the Bay. In 2020, Philippa, together with Cal Shakes, was awarded a National Endowment of the Humanities grant to support dramaturgical innovations that highlight ways in which dramaturgs are working to re-think and re-frame theater practice in view of our history of racial inequity.

**Kemp, Charli; Change The Tune; Los Angeles, Los Angeles**

Charli Kemp is a doctoral candidate in education leadership at the Harvard Graduate School of Education. Charli believes "music is the universal language of the soul" and a panacea for societal problems. She is a curator of transformative, musical-learning experiences that empower individuals to create positive systemic change. Utilizing education as a vehicle for activism, Charli is driven in her desire to end inequitable systems, to create opportunities and access for underserved communities. *Change The Tune*, the nonprofit she founded in this regard, seeks to leverage universal connectors, including music, food, and sports, to reimagine the extended learning experience for youth. Previously, Charli worked as the Leadership and Life Coordinator for Green Dot Public Schools, where she led the development of the organization's social-emotional learning framework and oversaw the development of its Advisory Program. Before earning her MBA in 2014 from the University of Southern California, Charli was a Teach For America Fellow and taught middle school mathematics and science in New York City for five years.

**Kennedy, Charissa; Kids In The Spotlight (KITS); Maywood, Los Angeles**

Growing up, I was involved in sports and theatre, from costumes to make up to acting. Because of those experiences, I saw the value in social dynamics as it pertains to various group cultures.

I also wanted to understand cultural differences, biases and how I could be an ally to communities different from my own. That led me to pursue and receive a degree in Sociology from Cal Poly Pomona, focusing my course studies on family relations, criminology, and social issues. In 2017, I was the Assistant Stage Manager to a production of Beauty and the Beast, directed by Denise Dowse. I co-directed the 186 Film Festival in 2018, in which I recruited and oversaw the volunteer team, managed social media, and booked and worked with talent. I also worked as an assistant to an actor, where I ran lines, assisted at/taped auditions, etc. Still, for the last 10 years, my greatest satisfaction has been working with Kids In The Spotlight, empowering foster youth through filmmaking. Beginning by volunteering on set and catering desserts for KITS events, my role then grew to help with social media, while still serving on set. In 2019, I was able to bring my education and experience together by joining KITS as a full time Executive Administrator.

**Kenney, Joan; Getty Arts Educator, Museum of Latin American Art/ Docent USC Teacher Training Center -Arts; San Pedro, Los Angeles**

Art Center School -student

Retired Arts Educator Rolling Hills Country Day School 18yrs,

Getty Arts Educator program graduate

Member/Teacher / Exhibitor Palos Verdes Arts Center

USC—Teacher training center-LA

Docent > Museum of Latin American Art .Long Beach -10 yrs

Arts curriculum supplement program designer -LAUSD, Wilmington, Lawndale,

Torrance,Manhattan Beach, South Bay

**Kierbel, Aaron; RhythmAllogy; Oakland, Alameda**

I have been a teaching artist in the Bay Area for over 15 years, working with teaching artist organizations such as Destiny Arts, Attitudinal Healing Connection, LEAP, Performing Arts Workshop, East Bay Center for the Arts and more. All of these organizations believe in equitable access to the arts, focusing on historically marginalized and underserved communities living in the Bay Area. I have received many hours of training in these orgs on topics ranging from anti-racist pedagogy to cultural competency to creative youth development framework. A few years ago I launched my own company, RhythmALlogy ([www.rhythmally.com](http://www.rhythmally.com)) which seeks to use facilitated group rhythm making to build community, connection and social change in the Bay Area and beyond.

I also have been a professional working artist in the Bay Area for 17 years. I am a founding member of Rupa and the April Fishes, a global roots band fronted by a practicing physician, touring to over 30 countries. I am also a member of the Jazz Mafia, San Francisco Mime Troupe



and have played/recorded with many notable local musicians such as Meklit Hadero, La Misa Negra, Marcus Shelby and more.

I am fiscally sponsored by Intersection of the Arts

**King, Cheryl; King Consulting, Inc.; Chico, Butte**

BS in Education with major in Theatre; MS in Theatre; Abd Theatre. Michigan State University with emphasis in children's theatre; touring theatre education troupe;

Taught theatre at University of Northern Colorado; developed and managed children's theatre touring troupe using theatre to teach educational concepts (TIE teams) 1982-85;

Executive Director, Butte County Arts Commission (State Local Partnership Program bringing arts to schools throughout California) 1985-1989;

Education Consultant, Jack Schreder & Assoc., 1989-1994;

President, King Consulting, Inc. (woman owned company working with school districts throughout California and in other states to assist in funding programs and facilities); 1995-present; active with local artists and arts organizations.

**King, Tiara; Retrain The Night; Bakersfield, Kern**

I have a PsyD and own several businesses.

**Kinsella, Emer; Emersion Music; Culver City, Los Angeles**

Emer Kinsella is a composer, violinist and creative artist, based in LA who has worked on critically-acclaimed films, television series and live performances. Emer's credits include working with Johnny Klimek on the hit Netflix series "Sense8".

She composed the music to the LGBTQ feature film 'I Hate New Years' and 'In Orbit,' which screened at Outfest and the Newport Beach film festivals among others, and was awarded Best Score at the SFAA Festival.

She received an MA in 'Social Impact: Arts as Urban Innovation' at the University of Applied Arts in Vienna and an MFA in film scoring from Columbia College Chicago.

Emer is also a creator of immersive site-specific concerts where she redefines the role of audience and musician.

Her recent performance Intrinsic Strings was held at the top of the Baldwin Hills scenic overlook. Also in Vienna, Austria where musicians played out of windows of an abandoned building.

Emer was the string player on the 2019 Oscar nominated film St. Louis Superman. She was part of a pop-up performance, playing in front of an empty toilet paper aisle at a grocery store that went viral online with over 12 million views out of solidarity with out of work musicians at the start of the Coronavirus crisis.

**Klein, Sabrina; None Currently; Kelseyville, Lake**

I'm a theatre artist, educator, researcher and a mother (not necessarily in that order). With over 30 years experience with a diverse array of education and arts organizations, I believe that artists and art-making truly make the world a better place. I recently served as Director of Artistic Literacy at Cal Performances, and am also a co-founder of Teaching Artists Support Collaborative (TASC) of California (now merged with Teaching Artist Guild); I am the former Executive Director of Teaching Artists Organized and of the Julia Morgan Center for the Arts in Berkeley. I've taught writing and theater at UC Berkeley and Harvard University, and was a teacher-educator bringing artists in to Bay Area classrooms since 2000. I've created arts-based curriculum, trained teachers and master teaching artists, and facilitated community conversations with over 50 nonprofit and education organizations, learning about what really matters to people in their work and helping them plan to act on those values in a meaningful and sustainable way.

**Knapp, Emily; VP of the Board, Space Art ; Editorial Advisor, HereIn Journal (arts & culture pub); Founder, After 1920 (Arts Residency Project); San Diego, San Diego**

Emily works at the intersection of art and strategy, most recently within the UCSD Design Lab as Industry Strategist, and as Director of Strategic Planning for advertising agency Do Not Disturb. In addition to her professional roles she is VP of the Board at Space 4 Art (an artist live-work space), co-founder of After 1920 (an artist residency project) and the editorial advisor for HereIn (an online arts and culture journal).

In over a decade working in advertising and marketing in NYC Emily helped global brands fight malaria, handcraft small batch whiskey, launch first generation technology products, and bring manufacturing at scale back to America.

In addition to working at some of the most prestigious global ad agencies (Leo Burnett, BBDO, Havas) Emily helped nurture and found a number of start-ups while in NYC including motive (a social innovation company), and SwellShark (a media agency for the modern age).

In 2015 she quit her 9 to 5, sold all earthly belongings, and left New York to live and work from the road before settling in San Diego in 2017.

Upon arriving in San Diego Emily's mission has been to invest whatever financial, human, physical and social capital she can gather into the local San Diego arts community.

**Knutson, Sherry; More Love, Love More; Gold River, Sacramento**

I have over ten years of experience in nonprofit senior management as Director of Studio Programs with San Francisco Art Institute. In addition to my Director position, I created and taught the first International Summer Residency Program. I am familiar with artists' needs and committed to their sustainability, and served on retention and engagement and social justice committees. Unfortunately, this summer, my position was eliminated due to low enrollments, happening across the country in small fine art colleges, and layoffs. I will miss the students at

SFAI but I am thrilled at the opportunity to work with artists in a capacity, as a community leader, outside of academia as a founder and designer of "More Love, Love More"!

I am dedicated to artists and want to keep the arts alive and it's a story I want to continue, lead, mentor and build.

Masters Degree: New Mexico State University

BFA: San Diego State University

Founder/Designer: More Love, Love More

Director of Studio Practice, San Francisco Art Institute

Faculty: San Francisco Art Institute

**Koch, Bailey; Collaborative Artists Bloc; Culver City, Los Angeles**

Bailey J. Koch currently serves as the Managing Director of Collaborative Artists Bloc, a majority BIPOC theater institution based in Los Angeles. Bailey is an alum of NYU's Tisch School of the Arts with a BFA in Drama and CSU Long Beach's College of Business with an M.B.A., emphasis in Theatre Management. Bailey has experience in management and as a director, dramaturg, and casting director, among other credits. She has previously worked with Center Theatre Group, The Theater @ Boston Court, Playwrights Horizons, California Repertory Company, Lower Manhattan Cultural Council, and the Incubator Arts Project, as well as NBC Universal, Showtime, and Warner Brothers studios.

**Kocher, James; Madera County Arts Council; Merced, Madera**

Growing up in a household filled with the arts, including parents who were musical artistic, it is now abundantly clear that I should be leading a California Arts Council. Music, performance and fine art were all part of my world as a young person. It led me toward performing in plays in grade school, to marching band in high school and to theatre in college, where I declared a Theatre Arts major. Indeed, I have run parallel careers in my life, both as a professional and a performer. Prior to becoming part of Madera County Arts Council, I was on the staff of Playhouse Merced community theatre for seven seasons. In both locations, our organizations serve a wide range of people and families in very different socio-economic settings. In the professional world, I have worked in leadership positions with Robinson-May, Dignity Health and The Walt Disney Company. It was there I learned the ways of the private sector, working within a corporate structure, and how to get things done. I have been able to use those skills and bring them into the non-profit world. It is my honor to complete an application for a California Arts Council grant review panelist. Thank you for your consideration.

**Koertge, Ronald; Hamline University/Low Residence; South Pasadena, Los Angeles**

I'm a recipient (a couple of decades ago) of a CA Arts Council grant in Poetry. I've taught at the community college level for 35 years and continue to teach in a low residency MFA program for Writing for Children & Young Adults. I write regularly and publish. My latest book of poems is

YELLOW MOVING VAN (Univ. of Pittsburgh Press.) My Poetry Writing Workshop students and I organized local readings and attended readings all over town from Compton to Chinatown.

**Kohel, Cybele Garcia; Creative Conversations; Pasadena, Los Angeles**

I am a writer and organizational capacity builder who specializes in arts and humanities organizations. My writing and work both focus on centering human capacity and needs in an organization, making space for marginalized voices through consensus building processes. I believe in utilizing the creative capacity within an organization for strategic planning and problem solving.

**Kopciak, Zachary; 3Girls Theatre; SF, San Francisco**

Zach Kopciak is a deviser, producer, dramaturg, performer, and director for theater and live events. In the past, Zach has worked as a theatre artist and creative producer in NYC, DC, LA, and London, where he received his MA from the Central School of Speech and Drama. Currently based in San Francisco, Zach specializes in supporting emerging artists from historically underrepresented communities working in experimental, immersive, and interactive modes of live performance. As the Associate Artistic Director of 3Girls Theatre (which develops and produces exclusively new work by Bay Area based women playwrights) and Program Director of its Innovators Series, Zach has also worked with companies such as Epic Immersive and Adventure Design Group to make art-making in the Bay Area more accessible for artists from historically underrepresented communities, in particular women, artists of color, and queer and gender-nonconforming artists.

**Korb, Amber; Amber Korb, Private Librarian; Sacramento Book & Literary Arts Center; Fair Oaks, Sacramento**

I was fortunate enough to grow up experiencing and benefiting from the many cultural offerings available in Sacramento. I was homeschooled from 2nd to 6th grade, and my mother considered arts appreciation to be a vital part of my education. We attended Music Circus, the ballet, symphony, plays, and Shakespeare in the Park. We visited the Crocker and other museums, participated in the living history program at Sutter's Fort, and went to innumerable festivals, fairs, and one-off events. I did ballet and tap as a child, and then ballroom, swing, and Argentine tango as a teen and young adult. As an adult I have also particularly enjoyed Second Saturdays and Wide Open Walls.

I've never been a professional artist, but I have always dabbled in various arts and crafts. Some of my favorites are writing Pysanky eggs, Medieval illumination, and cross-stitch. Book arts are my special passion. I have been involved with the Sacramento Book Collectors Club for a number of years, and am the President of new non-profit we're working to start called the Sacramento Book & Literary Arts Center. One of the reasons I'd like to participate in this experience is to help us apply for grants in the future.

I should also mention my MS in Library Science.

**Krause, Jamen; First Clean Solutions; Los Angeles, Los Angeles**

My name is Jamen Krause. I am 24 years old & have studied music composition for the past 12 years. For past 5 years I have also deeply focused on visual art. A massive amount of my work is driven by "Fluxus" values & is focused on extracting art directly from the environment. Much of it is aimed to reflect facets of the environment & life which typically go overlooked or marginalized. Field recordings & photography are the usual modes I work through to create compositions & artworks. I have received formal education of multiple instruments & artforms through high school & college. I have participated in many community & nonprofit events engaging with underrepresented communities. I would be honored to art of such a program with CAC.

**Kumar, Beverly; Arts and Culture Commission of Contra Costa County; Danville, Contra Costa**

Appointed by Supervisor Candace Anderson (Contra Costa County), Beverly is an AC5 commissioner, after completing a 4 year term as an Art Commissioner for the Town of Danville where she is most proud of her involvement in the ten year strategic plan, participating in branding workshops to ensure messaging aligns with Danville and the first public art exhibition. Beverly taught dance for 16 years in the Chicagoland area prior to a move to Minnesota where she had a photography business. Beverly holds a Bachelor of Science in Communication Studies from St. Catherine University in St. Paul, Minnesota.

**Kuo, Jennifer; UCLArts & Healing; Playa Vista, Los Angeles**

I have an abundance of experience working with various types of arts-related events/programs and interacting with people of all ages and diversity. With over 20+ years of experience, I bring an assorted spectrum of skills with my background working in special events, marketing, community engagement, volunteerism, and education. It is truly my passion to find opportunities that are professionally and personally rewarding by being able to make a difference in the lives of other people. I'm currently working as the Programs Manager for UCLArts & Healing, a non-profit organization, providing professional development trainings & programs in social emotional arts. I've volunteered in various non-profit organizations and have also been an educator in music & movement. My first experience of working with grants for the community was when I worked as the development/grant assistant for a Boys & Girls Club. Additionally, I'm currently a first-year part-time grad student pursuing a Master of Public Health. You can visit my LinkedIn at <https://www.linkedin.com/in/jenniferkuo>.

**La Bar, Dan; South Sutter Charter School; Chico, Butte**

I have 8 years of administrative experience at a high school recognized as an exemplary school of the arts by the state of California (Gold Ribbon program), an exemplary program by the national Art Schools Network, runner-up for the regional Rita Moreno award for musical theater, and back to back state champions in Digital Cinema at the Skills USA competition. These high school programs (fine arts, dance, vocal music, instrumental music, media arts, recording arts, musical theatre, theatre, and theatre production) were initially supported with successful grant writing for over \$600k of CTE funding. I also served as a grant reviewer for the

k12 Strong Workforce funding appointed by the California Community College Chancellor's Office as well as the California Dept. of Education. This review team distributed over \$30M over two funding periods. I served as the keynote speaker at the "Arts in Education Summit" in the North State presenting my belief that investing in the arts and arts education is a legitimate and research-supported method to stimulate local and regional economies. Lastly, I am the president of a Non-profit Foundation focused on raising funds for a state facilities grant that will match up to \$10M of local funding.

**Laflamme, Eva; Global Museum; Little River, Mendocino**

I hold a BFA in museum education and am currently working on my MA in museum studies at San Francisco State University. I have been an arts educator for many years working with a diverse group of students. I have taken graduate level coursework in grant writing and am an intern at two organizations in the fundraising department. I am also a low income single mother of two living in a rural community in Northern California. I have experience fundraising and supporting non profits in a managerial role in my small town as well as years of experience in the service industry working blue collar service jobs to provide for my family. I also volunteer for charities that cater to women who are breast cancer survivors. I am passionate about the arts and also making sure that the arts are accessible to everyone and that the programming, education, exhibits, and content reflect a diverse group of voices, viewpoints, and cultures.

**Laflen, Angela; California State University, Sacramento; Elk Grove, Sacramento**

Angela Laflen is an Assistant Professor of English at Sacramento State. She holds a Ph.D. in English from Purdue University. At Sacramento State, she teaches in the Writing Program, in the areas of digital rhetoric and professional writing. Her primary artistic area of expertise is the literary arts, as her doctoral work focused on contemporary American literature, and she has published numerous articles, an edited collection (Prescribing Gender in Narrative and Medicine, Cambridge Scholars, 2009), and a monograph (Confronting Visuality in Multi-Ethnic Women's Literature, Palgrave Macmillan, 2014) on topics related to contemporary women writers' engagement with visual technologies. She is particularly interested in multimodal literary works, which combine visual and linguistic modes of communication, as in graphic narratives. To this end, she is the co-developer of the Graphic Narrative Database, an open-access, searchable database that offers carefully researched and edited information about graphic narratives for use by scholars, librarians, and members of the general public.

**Lanthier-Molitor, Bonnie; UCSB Arts & Lectures; Santa Barbara, Santa Barbara**

Bonnie Lanthier-Molitor is an experienced Chief Financial Officer, Chief of Staff/Operations, and Research Administrator with a dedication to the arts, higher education, professional development, and social justice. With 20 years of professional experience, exceptional interpersonal skills and political acumen, Bonnie draws on partnership-building, communication and strategy to attain results. Skilled in arts and non-profit management, Federal grants management, HR management, financial analysis, grantwriting, and project management,

Bonnie brings a diverse background with a BS in Business Management from California Lutheran University.

Professional experience includes 10 years at CSU Channel Islands as Assistant Director of Research and Sponsored Programs, 5 years at UC Santa Barbara as Assistant Director of the Center for Nanotechnology in Society, and 4 years in her current role of Chief Financial & Operations Officer at UC Santa Barbara Arts & Lectures.

Bonnie has a strong personal commitment to social justice causes, specifically higher education disparities, criminal justice and prison reform. Personal passions outside of work include film noir, metaphysics, roller derby, and succulent/cactus landscape design.

**Lape, Rose; Self Employed; Modesto, Stanislaus**

Successfully served as a representative for the Festival of Philippine Arts & Culture in Los Angeles, CA; productively worked in a diverse team to initiate, develop, coordinate and implement arts/culture events; held contract positions as Grant Writer and Program Director.

As Admin. Asst. w/ Great Leap, Los Angeles, CA, I communicated and interacted w/a diverse community of performing artists, non-profit organizations and staff.

As an LA-based independent dance educator/maker, I have served ages 3-11 yrs in the schools, the special needs population, and collaborated w/artists representing the diverse cultural communities found in L.A.

**Larios, Edward; Latino Film Institute Youth Cinema Project; Los Angeles, Los Angeles**

Edward Larios began his professional public service career as a staff member to Los Angeles County Supervisor Zev Yaroslavsky. Mrs Larios served as a deputy responsible for Technology, Discretionary Grants and constituent-related issues. Mr. Larios quickly rose through the ranks to establish a name for himself as staff member to one of LA County's most politically seasoned in policy development teams.

Over a 12-year period, Mr. Larios worked with Supervisor Yaroslavsky and key opinion makers within the district during memorable projects with President Bill Clinton, Vice President Al Gore, California Governor Gray Davis and California Lieutenant Governor Cruz Bustamante.

After 11 years as a County Supervisor's deputy, Edward Larios worked in the Public Affairs Office of the County's Chief Administrative Officer. During his tenure, Mr. Larios provided critical counsel to the County's CAO and CIO on the implementation of countywide server technology leading to a successful transition of the county's upgrade in server communication within county departments.

**Laster, William (Hal); The Choral Project; Morgan Hill, Santa Clara**

I am grateful for a career in the arts that has taken various turns, including serving as a trombonist with the US Air Force Band program for four years during the Viet Nam War era, and administrative tenures at three of our nation's premier arts institutions:



--19 years as Asst Dean for Admissions and Student Services at the U of Cincinnati College-Conservatory of Music;

-- 8 years as Dean at the Aspen Music Festival and School;

-- 5 years as Vice President and Dean at the Music Academy of the West in Santa Barbara.

Various other life experiences have included:

-- Panelist for the Arkansas Arts Commission;

-- Province Governor for Phi Mu Alpha Sinfonia;

-- Two coast-to-coast bicycle trips to raise funds for the American Lung Association and the Ryan White Foundation for Aids Education;

-- Two Avon39 Walks (39 miles in two days) to raise funds for Breast Cancer research;

-- Vestry member for my local Episcopal parish/Morgan Hill.

I have been with The Choral Project since 2011 as a singer for 8 years, and in a senior leadership position for 9 years, and I've written numerous successful grant proposals to support our work. (I retired from singing two years ago, and will be stepping down as General Manager on January 31, 2021.)

**Leal, Oscar; Latino/Latina Round Table, Gallery 57 underground.; Chino, San Bernardino**

I'm a queer Latino freelance artist, first-generation. I have a bachelor's in fashion merchandising and a minor in art. Currently, I'm working as a freelance artist. In my work experience, I had the opportunity to work for a non-profit organization in Pomona California for three years. I was hired as a part-time art teacher; however as other opportunities opened up, I was able to help in other areas of the organization. Such as, community outreach, fundraising and gallery support. I really enjoy working here because I love supporting and assisting the community. Currently, I have been working with another nonprofit organization called Latino/Latina round table. In this role, I have been leading art workshops and doing community outreach to promote health and wellness. I feel that with my first-hand experience and work experience I would be a good fit for Grant Council reviewer.

**Lee, Ahran; A PLACE OF HER OWN; San Francisco, San Francisco**

Ahran Lee is a Korean American multidisciplinary artist, writer, and improv actor, living and working in San Francisco. She is interested in the intersections of radical healing, transformative creativity, and mindful community building. By modeling imperfection as her superpower, Ahran helps womxn of color in A PLACE OF HER OWN normalize and embrace their flaws as fuel for empowerment. As a PLACE facilitator, she creates safe spaces for WOC to have vulnerable conversations around trauma through art making. She also works to help PLACE leadership diligently decolonize themselves from oppressive systems, as individuals and in the creation of policies and procedures. She scrutinizes community partners and participants for alignment. In



her visual art and writing practice, Ahran enjoys dreaming in the liminal space between her Korean and American identities. Specifically, she explores Han, mental health, Asian American feminism, and what it means to be a messy and wild womxn. In improv, Ahran hones her vulnerability, connecting, and co-creating practices through playful collaboration with fellow actors. She loves the economic aspect of improv where the only required medium is yourself. Ahran finds the healing quality of play magical.

**Lee, Linda; Los Feliz Charter School for the Arts; Los Angeles, Los Angeles**

Linda Lee has over twenty years of experience as an educator serving diverse demographics, such as Title I, English Language Learner, and minority students in preschool through eighth grades. She has served as an executive director, principal, technology coordinator, bilingual teacher (Spanish), and she is a National Board Certified, Early Childhood Generalist.

For the past six years, she has been working at Los Feliz Charter School for the Arts and fostering its constructivist, arts integrated, project based program. The vision for the school's work is: To champion an education for all that embraces the power of possibility through holistic learning, authentic experiences, and the agency to effect social change. She also teaches in the Educational Leadership doctoral program at California State University, Los Angeles.

She is a native of Los Angeles and was a student of the Los Angeles Unified School District. She has a Bachelor of Science in Psychobiology; two Master of Arts in Curriculum and Instruction with an Urban Education focus and Computer Education; and an Educational Doctorate in K-12 Educational Leadership with an emphasis on School and System Redesign.

**Lee, Lonnie; Vessel Gallery; Oakland, Alameda**

A longtime fixture of Art Murmur on First Fridays, Vessel Gallery is a contemporary arts destination for thought-provoking work by emerging and established artists.

The curator and founder, Lonnie Lee, has been a key part of building the Oakland arts scene and has a verve for sculpture, installation, and paintings created by California, American, and a diverse range of visiting international artists.

Lonnie Lee creates and directs a space where artists and art lovers journey together; she seeks out artists who have a distinct visual language and a mastery of materials. Lee is concerned with an artist's work pursued over a lifetime and achieved with increasing concentration and singularity, presenting the evolution of an artist's visual language. In the last 15 years, Lee has curated over 160 art exhibitions featuring more than 80 artists. Lee has placed artworks and installations in museums and personal collections, exhibiting both nationally and internationally.

Vessel strives to exhibit diverse programming and above all be a destination gallery, and is committed to relationships with the Oakland community at large through educational outreach and support of charitable causes.

**Lee, Sophia; None; San Francisco, San Francisco**

Sophia Lee was born in Taipei, Taiwan and immigrated to Southern California at age 9. At the time of the move, she didn't know any English, the only way she connected to fellow students were her art. She was also an introverted child and spent most of time in her own world of drawing and reading. Growing up, she moved between the two countries, living 2 different identities. She studied fashion design and continued her education in studio arts at Art Center College of Design in Pasadena, California. Upon graduation, she moved New York City and designed and illustrated book covers.

When 911 happened, the tragic event prompted her into wandering the world. While she was in a museum in Japan, the exhibit inspired her. She realizes creating art is who she is.

Her first solo exhibit was held in Taipei, Taiwan in 2007, titled "l'arabesque." Besides participating in group shows in LA, Portland, and the Bay Area, she has begun to work on public art and installation projects.

Since NYC, she's lived in LA, Taipei, Portland, Newport Beach, and now San Francisco.

She recently completed her residency at Journal Building Artist Residency program and is now part of the Electric Snail Studio collective in the Mission district of SF

**Leggett, Andy; Rancho Cordova River City Concert Band (RCRCCB); Rancho Cordova, Sacramento**

Andy Leggett is a Sacramento, California-based composer, concert curator, countertenor and percussionist. Their work has been played both nationally and internationally, by soloists such as Australian timpanist Brett Miller, LA-based Euler Quartet and organist/composer David Bohn. A published poet and seasoned theatre actor, their work explores the dramatic as well as the conceptual, exploring both romantic lyricism and the unexpected of the experimental.

In addition, their work as a performer has stretched from baroque opera to New Music premieres. Previously, they studied with jazz pianist/composer Joe Gilman, Liviu Marinescu and currently with organist/composer Jeffrey Parola.

They are also a passionate member of the local concert band community, serving on the board of Rancho Cordova River City Concert Band (RCRCCB) as the chair of the Music Selection Committee. They also work as a music teacher, teaching voice and piano, with an emphasis on providing low-cost lessons to POC and low-income youth.

**Lema, Fiorella; UC Santa Cruz - Social Documentation MFA; Roseville, Placer**

I'm currently a graduate student in the Social Documentation MFA program at UC Santa Cruz. For my thesis, I'm producing an animated documentary about the reclamation and reconstruction of indigenous food systems in California from a Diasporic lens. Before attending graduate school, I was a community organizer and "activist," utilizing my skills in filmmaking and traditional art mediums to service the community. In 2019, I was co-editor and co-camera

operator on a mini-docu series concerning the school to prison pipeline, produced for Sol Collective, an art and social justice space. I also organized and curated the Summer Solstice Film Festival, a film festival that showcased Indigenous excellence, strength and excellence on a global scale. From 2015-2017, I collaborated with indigenous community members and Kenyan scholars to co-author a documentary about the milk trade in Nakuru County, Kenya. In 2015, I traveled to Australia in the same year to intern at The Film Bakery, an independent film production company. As an undergraduate at UC Davis, I majored in Technocultural Studies, and produced three documentaries on asexuality, representation of women in media, and cosplaying (costuming) and consent culture.

**Leonard, Cathy; Oakland Neighborhoods for Equity; Oakland, Alameda**

I am currently on the Advisory Board of Dimensions Dance Theater. I am on the Grant Selection Committee for the Community Anti-Displacement and Stabilization Fund a program of the Community Coalition for Equitable Development. I was recently on the boards of Ragged Wing Ensemble/The Flight Deck for four years and served as Board Secretary.

**Leong, Lindsey; HELLA famous; San Jose, Santa Clara**

My name is Lindsey Leong aka HELLA famous. I am a Bay Area Asian American spoken word artist, host and curator. I am known for my poetry which reflects on identity, social justice, gentrification and mental health. As host I was the first and only woman host of Cito at Iguanas formerly the longest run open mic in San Jose. As a curator I create events that reflect content matters and community first. I bring together artists of all ages, races, genres, sexual orientations and more to share their work in family friendly settings. I am most known for working with hip hop, R&B and spoken word artists. Over the years healers and motivational speakers have become an important part of my work. My goal is to create sustainable and inclusive spaces. Through these shows I have put hundreds of dollars back into community organizations and causes including shower trucks for the homeless, socks for the homeless and backpacks for lower income children. the HELLA famous community is multicultural and multigenerational in a very special way and its all started because of our mutual love of art.

**Leslie, Gina; The Burbank Chorale; Van Nuys, Los Angeles**

I have been singing with and on the Board of Directors for The Burbank Chorale for the past eight years. I've also been a member of the the planning committee for the Hollywood Arts Council.

Planning events, fundraising raising and performing has been a joy in my life for many years. I would love the opportunity to give back to the community and help others to experience the world and grow through the arts.

**Levine, Abbe; Orange County School of the Arts; Orange, Orange**

Abbe Levine has dedicated the past 15 years of her career to arts education, in addition to making strides as an accomplished writer. She is the founding dean of arts at California School of the Arts – San Gabriel Valley (CSArts-SGV), which opened in August 2017 through an effort by

Orange County School of the Arts to offer its award-winning arts and academic programs to more students. In her role, she has overseen the establishment of 10 arts conservatories, built essential relationships in the Duarte and San Gabriel Valley communities, and laid organizational foundations that will serve the school for years to come. After the new school had been firmly established, Levine returned to OCSA as the executive dean of strategic growth, where she continues to work on large scale projects and implementation strategies for new initiatives.

Levine began teaching at OCSA in 2004 and soon became the co-director of the Creative Writing Conservatory. Recognized for her leadership, she was promoted to director of arts enrichment and program expansion, where she greatly expanded OCSA's summer community program, before directing her attention to opening future schools.

**Lewis, Karen; California Poets in the Schools; Albion, Mendocino**

Born in San Jose, I grew up in Los Angeles and now live in rural Mendocino County. Living in both rural and urban California informs my identity and vantage point. Since 1995, I've led workshops with California Poets in the Schools. While teaching thousands of K-12 students, approximately 30% English Language Learners, I have come to value the arts as a major driver of student success. Reluctant readers find courage when reciting a short poem. Shy students love being part of a performance group; students with emotional challenges can find safe pathways for self-expression while engaged in creative arts projects.

I am fully dedicated to fostering arts for all ages, and appreciate the CAC support in this endeavor. (I am a 7-time CAC-AIS grantee.) While retired from classroom teaching, I now lead inservice workshops for teachers and teach creative writing to all ages in community centers.

My fiction, essays, and poems are published in anthologies and literary journals. My most recent chapbook is PEACE MAPS (Finishing Line Press, 2020). I am the former Executive Director of the Mendocino Coast Writers' Conference, and appreciate budget analysis, administrative teamwork, and building diversity through programming and recruitment.

**Ligon, Avery; Habitot Children's Museum; Berkeley, Alameda**

I have an MA Cultural Heritage Management.

I design exhibits at a small museum for very small children.

I love updating the exhibits and activities that teach children about their own culture and the cultures of their friends.

**Ligon, Michael; Afro-American Chamber Music Society Orchestra; Los Angeles, Los Angeles**

Michael Ligon is a seasoned Musician and is creative & founding director of an organization that promotes the music of classical composers of the African Diaspora. He studied piano with Pulitzer-winning composer, pianist, Dr. George Walker. Ligon holds a B.S. in Music from Ball State University and a M.A. from Marymount University. As double bassist, he has performed in

orchestras backing Ray Charles, Beverly Sills, Ron Carter, Peter Nero, Victor Borge and Dave Brubeck. Ligon played in Muncie, Richmond, Fairfax, Roanoke, LA's South East, American University, Wolf Trap and American Youth Performs Orchestras under distinguished conductors Maurice Peress, Milton Katims, Michael Morgan and Arthur Fiedler. Ligon has taught piano/music theory, history and performance techniques in Los Angeles for the Meremblum Youth Orchestra; on faculty at Washington Preparatory Magnet for Performing Arts; and visiting faculty at Flintridge Preparatory School. As publisher/administrator, he represented the classic holiday song "This Christmas," by Nadine McKinnor and Donny Hathaway; specializing in restoring rights of 'legacy' songwriters/publishers. He serves on the board of the Los Angeles Afro-American Chamber Music Society Orchestra.

**Limayo, Amirah May; Filipino American Symphony Orchestra; Encino, Los Angeles**

Since 2015, Amirah serves as a Board Director for the Filipino American Symphony Orchestra (FASO) and as Board Secretary since 2018. She also works as FASO's Grant Writer Consultant with more than twelve (12) years of grant writing experience and a proven track record of researching, identifying and obtaining funding from foundation, corporate and government sources. In addition to volunteering with FASO, Amirah works full time at International Myeloma Foundation (IMF) as the Senior Research Project Coordinator. She has more than twenty (20) years of nonprofit work experience supporting health, education, arts and cultural programs throughout Los Angeles County. She holds a Master's degree in Public Administration (MPA) and a Graduate Certificate in Nonprofit Sector Management. She is currently working on her Grant Professional Certification. #dowhatyoulove #lovewhatyoudo

**Lin, Jason; Story Arch Pictures; Santa Monica, Los Angeles**

Jason Lin is a film producer and executive. Jason founded Story Arch Pictures in 2019 to focus on developing and producing commercially-driven films featuring Asian leads showcasing fresh inclusive perspectives.

At Alibaba Pictures based in LA, Jason was responsible for establishing and managing partnerships with premiere Hollywood companies like Amblin Partners, Fox Studios and eOne. He led a slate of China co-production projects, including A DOG'S JOURNEY and PEPPA CELEBRATES CHINESE NEW YEAR. Jason acquired films and worked with key internal divisions of at Alibaba to execute China releases of films such as GREEN BOOK and A DOG'S PURPOSE.

Jason earned an MBA from The Wharton School and worked in Tech, Media and Entertainment investment banking at Morgan Stanley and Moelis. He also worked at the United Talent Agency as a Director in Corporate Development & Strategy.

Prior, Jason was a VP of Development and Production at Jet Li Production Studio based in Shanghai. His producing credits there include OCEAN HEAVEN and THE FORBIDDEN KINGDOM. He created and built a partnership with Adidas called WUJI that embodies Chinese martial arts culture and Adidas technology.

Jason earned a BS in Business Administration from UC Berkeley.

**Lin, Vivian; Los Angeles County Museum of Art; Culver City, Los Angeles**

Vivian Lin is a museum educator with experiences working with adult, school, youth, docent, and university audiences. Her current role as education content specialist at Los Angeles County Museum of Art (LACMA) is creating innovative public programs for exhibitions across cultures, including artist talks, tours, performances, storyslams, cooking lessons, and tasting experiences. Most recently, she organized programs for following exhibitions: "Betye Saar: Call and Response", "Fiji: Art and Life in the Pacific", and "Do Ho Suh: 348 West 22nd Street." In her previous positions, she worked as the curator of education at Sheldon Museum of Art training docents to provide inquiry-based tours to K-12 students. She also managed a community exhibition program supporting local Asian American artists at the Asian American Resource Center in Austin, TX.

Vivian earned her MA in art history from the University of Texas at Austin focusing on contemporary Chinese art, and BA in business from National Taipei University.

**Liu, Tamara; Opera Cultura and Cabrillo Festival of Contemporary Music; Watsonville, Santa Cruz**

Tamara Liu is a dedicated and passionate arts administrator, with experience in a wide variety of performing arts roles. She first joined Opera Cultura, a Latinx opera company based in San Jose, in 2016, where her roles now include organizational administration, development, project/production management, and marketing and communications. Tamara also works as an Events & Programs Coordinator with the Cabrillo Festival of Contemporary Music in Santa Cruz, an organization dedicated presenting new works for orchestra by living composers. With Cabrillo Festival, she manages all hospitality for artists and audience, oversees the free Student Staff program, coordinates artists for the two-day outdoor Church Street Fair, and is in charge of program book advertising, among other roles. Tamara's experience also includes being part of the working board of the Santa Cruz Chamber Players, and working as a production assistant at the Krannert Center for the Performing Arts (IL). She received her Bachelor of Music in musicology and a minor in business from the University of Illinois at Urbana-Champaign, and is a trained flutist.

**Ljubinkovic, Sonja; Mercy Housing, City Art Gallery, Drawbridge, Richmond Arts Center, Alice Foundation and others; San Francisco, San Francisco**

As a community artist and art therapist I've spent over 20 years working with all forms of art, with my beloved SF community . I exhibited my artwork as well as curated exhibitions for City Art Cooperative Gallery for 10+ years, where I was exposed to many artists, concepts, mediums and experienced all aspects of gallery work, from an idea, communication with artists, production, curating, hanging, opening receptions, gallery sitting, and take down.

My therapeutic and community arts work started with at risk youth and moved into my present work with adults living in different Mercy Housing buildings throughout San Francisco.

We've organized many different community artworks some of which are visible from San Francisco streets such as outdoor mosaics, glass paintings and murals. I bonded with many special needs adults working on transformative, intimate works of art with and I witnessed the importance of art in people's internal processing, transformation and well-being. I believe art is much more than a visually pleasing object, it's a series of cultural imprints of a time and place, they're socio-cultural waves of communication and messages about the psycho-spiritual progress of personal and transpersonal human experience.

**Lobatz, Tova; Kultivate Labs; San Francisco, San Francisco**

As a nonprofit consultant, my goals are to provide economic sustainability for nonprofits and artists. I help with fundraising strategies, prospect research, and formulating thoughtful and precise proposals. I have helped many Bay Area organizations and artists write proposals, secure funding and create fundraising plans.

During my ten years in arts administration, I have produced over 100 art installations nationwide and successfully launched two public art projects. As director of Heron Arts, I have emphasized programming that reflects the community, are inclusive, and responsive to the needs of the diverse, emerging Bay Area art scene. My shows regularly feature women of color wrestling with themes of self-determination, identity and place, environmentalism, consumerism, and healing. To further that goal, I have developed strong partnerships with and curated shows to benefit charities such as La Casa de las Madres, which works with victims of domestic violence.

**Lopez, Edlin; OPEN WALLS; South Gate, Los Angeles**

Edlin G. Lopez is a community activist, artist and educator. She received a Bachelor's degree in studio art from Humboldt State University with a minor in Art History, as well as a certificate for Museum and Gallery Practices. In 2016, she returned to pursue a California Teaching credential at California State University, Dominguez Hills. Her commitment to educating and providing access to resources for her community is evident in every project she takes on. She currently works as an teacher, and sits on the Santa Monica Mountains Conservancy Advisory Committee, where she advocates for the preservation of open space in LA County. Deeply dedicated to the work in the Los Angeles River, she has curated the main art gallery of the SELA Arts Festival since its inception in 2018, and is continuing to expand the notoriety of her home region of SouthEast Los Angeles. She is the cofounder of Open Walls, an artist studio dedicated to providing exhibition platforms to emerging and established artists in SouthEast Los Angeles. Together with Albert Orozco, she has designed and implemented various community projects. She has worked with local government agencies, cities, and artist collectives in order to uplift art in her community.

**Lopez, Isabel; Raizes Collective; Santa Rosa, Sonoma**

Inspired by artists, students, and professors involved in the social justice art community during her time at Sacramento State University, Isabel Lopez founded Raizes Collective in Santa Rosa in



June 2015. The nonprofit was created out of a need to have dedicated spaces and programs for intergenerational, family-friendly art among the bi-lingual, bi-cultural community in Sonoma County with a mission to empower people through art, culture and environmental education. Raizes has had a remarkable level of success for its young life. A slate of over 90 art and cultural workshops and events have been produced and implemented by Lopez throughout 20 institutions, organizations and schools throughout Sonoma County. Lopez holds a bachelors degree in Business Administration with a concentration in Marketing and has been an ACE's & Resiliency Master Trainer for the Sonoma County Human Services Department since April of 2017. This great momentum has made it possible to transition from a volunteer-run organization to a nonprofit with Lopez becoming the first Executive Director in June of 2019 with help from the California Arts Councils' Cultural Pathways grant program.

**Lopez, Lizelle; Artists in Solidarity; San Diego, San Diego**

Art major at UCSD. Co-creator of the non-profit Artists in Solidarity, we hold art auctions and donate the proceeds to organizations such as RAICES. Teacher's Assistant at Media Arts Center San Diego summer youth camps from 2018-2019.

**Lopez, Loreto; Culver City Education Foundation; San Gabriel, Los Angeles**

Loreto Lopez is an emerging arts manager whose goal is to help families learn about the arts and how transformative they can be to our lives. She is committed to discovering different avenues for increasing the participation of low-income families and people of color in the arts. She aspires to collaborate with these communities to establish a relationship between their members and cultural organizations in the greater Los Angeles area. Loreto is currently the Administrator for the Culver City Education Foundation and is a member of the Leadership Council for EAL/LA, working on the Programming Committee and DEAI Task Force. She has also worked as an Administrative Assistant in the Conservation Center at LACMA and completed an Apprenticeship with the Arts and Culture Commission within the City of Glendale's Library, Arts & Culture Department. She has held prior internships at the Museum of Tolerance and at Amistad National Recreation Area in Del Rio, TX through the Latino Heritage Internship Program. She holds a B.A. in Art History with a minor in Archaeology from Loyola Marymount University, and an M.A. in Arts Management through Sotheby's Institute of Art at Claremont Graduate University.

**López, Abdiel; Center for Cultural Innovation; Los Angeles, Los Angeles**

Abdiel J. López is the program officer at the Center for Cultural Innovation (CCI), a California-based knowledge and financial services incubator for individual artists. As program officer, they manage the AmbitioUS portfolio, which invests in alternative economic paradigms of and federated infrastructure by those most dispossessed—primarily BIPOC communities—who are seeking financial self-determination in order to preserve and support their cultural identity and artistic expressions on their own terms. They also help facilitate the CAL-Now Network and administer the CALI Accelerator Grant program. Abdiel joined CCI in 2019 as the program assistant and later became the program associate.



Previously, Abdiel was a gallery manager at Galería Estéreo in Mexico City. Abdiel jump-started a career in the arts and culture sector after co-curating *En Voyage: Hybridity and Vodou in Haitian Art* at the Grinnell College Museum of Art and subsequently joining 18th Street Arts Center as the 2018 Getty Marrow Undergraduate Curatorial Programs Intern.

Abdiel holds a B.A. in sociology from Grinnell College. Born and raised in Los Angeles, Abdiel currently lives in Koreatown with their Pomeranian dog Horchata.

**Loscutoff, Steven; California Humanities; San Francisco, San Francisco**

A Bay Area native, Steven has a background in arts administration from working in advancement and development departments at California Humanities, the Fine Arts Museums of San Francisco and SFJAZZ. Prior to working in the nonprofit field, Steven operated his own art and design business, creating paper goods. Steven is pursuing an MA in Museum Studies at the University of Leicester, having received his BA in Art History from Arizona State University and earning two Associate degrees from City College of San Francisco in Arts and Humanities and Marketing.

**Lyman, Elizabeth; Monterey Symphony Orchestra; Monterey, Monterey**

I have been the Executive Director of the Washington (DC) Bach Consort, the Contemporary Music Forum, and the Grammy-nominated Woodley Ensemble, with whom I also performed. In Charleston, SC, I directed the program and public affairs office for the Piccolo Spoleto Festival and helped establish the Moja Festival to highlight African American artists and musicians. I also sang with the Charleston Renaissance Festival, a professional choral group. In Washington, DC, I was the Managing Director of the Theater Chamber Players, resident chamber ensemble of the Kennedy Center.

I also served on the DC Arts Commission as a performing arts panelist.

In New York City, in my capacity as Head of Corporate Social Responsibility for the Bank of Tokyo-Mitsubishi, I established the bank's non-profit support program and created programs in the city and across the globe to help a wide range of performing and visual arts organizations. I still serve on the Board of Trustees of the Orpheus Chamber Orchestra and was head of the tours and concerts committee. Since moving to Monterey in 2018, I have been a panelists for the arts council and I serve on the Board of Directors of the Monterey Symphony.

**Lyons, Sara; Freelance/UCLA Department of Theatre, Film, and Television; Pasadena, CA, Los Angeles**

Sara Lyons is an LA-based director who creates interdisciplinary new theatre and performance works from queer, feminist, and anti-racist frameworks. Their work has been presented by REDCAT, Los Angeles Performance Practice, Automata Arts, OUTsider, SFX Festival/The Wild Project, Ensemble Studio Theatre, HERE Arts Center, LaMaMa, Edinburgh Fringe, and more. They have received residencies at Ucross, Thymele Arts, PAM, and Automata Arts.

Recent projects include directing Paul Outlaw's critically acclaimed BBC (Big Black Cockroach) and BigBlackOctoberSurprise, which unearth the living legacy of slavery in the Black queer body (REDCAT 2020 & 2019). I'm Very Into You (Sarah Lawrence College, The Wattis Institute, Los Angeles Performance Practice, OUTsider, SFX Festival), called "worth keeping an eye out for" by American Theatre Magazine, is an ongoing project co-authored by queer artists across the country.

MFA: Carnegie Mellon University; Alum, The Hemispheric Institute's EMERGENYC program for arts-activists at NYU. Sara teaches at UCLA, publishes critical writing with Riting.org and ContemporaryPerformance.com, and has worked as a teaching artist for students of all ages.

### **Machado, John; The Arts Area; Upland, San Bernardino**

John Machado has been a full-time professor of art history at Chaffey College since 2005. After completing undergraduate work in art history at San Diego State University he earned his graduate degree at the University of Texas at Austin specializing in the culture and art history of Pre-Columbian Mesoamerica. At Chaffey College he also serves as the Registrar for the Chaffey College Art Collection and the supervisor for the Visual and Performing Arts Resource Center.

In 2015 Machado returned to graduate school to attain a Master's in Arts Management from Claremont Graduate University, Drucker School of Management. He has also created an undergraduate program to provide arts business management courses at Chaffey College.

In 2016 Machado founded the nonprofit organization The Arts Area and currently serves as CEO and President of the Board. In this position he also serves on various city and county advisory committees.

### **Mack, Tonya; The Village Yuba Sutter; Sacramento, Sacramento**

My name is Tonya Mack, and the Yuba Community College District currently employs me as the Director of Grant Research and Development. As a woman of color, I suppose I could use that as a defining qualifier, but my professional experiences working with the community I love have provided so much more for me to share!

I have worked as a non-profit /small business/grants professional for over 30 years. My clients range from Asian Resources, The Greater Sacramento Urban League, Roberts Family Development Center, United Way, Sol Collective, The Sacramento Observer, and a host of other local artists and black-owned businesses.

The needs of local businesses of color, especially those working in the Arts, are extremely challenging. Often underresourced, outbid and lacking in the entrepreneurial expertise of their peers, our artists and businesses are left out of many opportunities that they desperately need.

This is the calling placed on my life. My professional (and personal) goal is to level the playing field and be the bridge to equity for our community champions; those who work to preserve our history, culture, and the legacy of our ancestors. It would be my honor to serve with you.

**MacKenzie, Vic; National Cartoonist Assoc, Fallbrook arts; Fallbrook, San Diego**

Trained as a teacher. Taught for seven years. Became an editorial cartoonist for a major newspaper for eight years. Was an editor and publisher for major port magazines for 20 years. Since then have freelanced as a graphic designer. Worked for Disney and Mattel Toys. Have written and published four books. All of my artwork is in digital media, although I do occasionally paint in oils and acrylic for relaxation.

**Mahler Salinas, Zaquia Luisa; DISCO RIOT; San Diego, San Diego**

DISCO RIOT Artistic Director and Co-Founder, Zaquia Mahler Salinas, is a native of San Diego, CA. After receiving her BA in Dance with Honors from UC Santa Barbara in 2011, she returned to San Diego and danced for Jean Isaacs' San Diego Dance Theater from 2012-2018. In 2017 she obtained her MFA in Dance: Creative Practice from Saint Mary's College of California where she focused on artistic development and dance as a platform for social justice. She is currently serving as dance faculty at San Diego City College and the Coronado School for Creative and Performing Arts. As a choreographer, Zaquia has presented dance works throughout California, Texas, Peru, and Mexico. Zaquia spent the summer of 2019 as an Artist in Residence with Diyar Dance Theatre in Bethlehem, Palestine, where she worked with dance and embodiment practices as a platform for Creative Resistance. Her work with DISCO RIOT is centered on the mission to elevate a collaborative art culture in San Diego and promote community, justice, and movement as a form of radical expression.

**Malonga, Muisi-kongo; Fua Dia Congo; Oakland, Alameda**

Cultural caretaker, teaching and performing artist and arts administrator, Muisi-kongo's arts practice is steeped in a staunch Bay area legacy of cultural preservation, social justice and service through art. For the past nine years, she has served as Executive Artistic Director of Fua Dia Congo (Fua), a 41 year old Oakland-based cultural and performing arts organization founded by pioneering master artist Malonga Casquelourd. A performing member with the company for over 20 years and a lifelong apprentice of traditional Congolese cultural art forms, she remains committed to protecting, preserving and passing on the rich traditions of the Kongo people.

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

**Malouf, Jacqui; What's Your Story? WYS Foundation, TraLuLu Productions, Oscar Townstone Inc; Monrovia, Los Angeles**

Jacqui Malouf is a lifelong student, teaching artist and voice for educational reform toward the raising of cultural consciousness. Jacqui is a passionate advocate for teaching students "how to

think, not what to think.” She has penned three plays, several published essays, articles and short stories, and the internationally published best selling memoir cookbook and relationship guide, "Booty Food" (Bloomsbury/St.Martin’s Press.) She appeared as a contributor on Good Morning America, The Today Show and various other talk shows. She has appeared in thousands of on camera commercials and voice overs, as well as in TV shows, films and plays. She is an Emmy award nominated TV host and comedian, best known for her work on the Parents' Choice Award winning, Cable in the Classroom/ESPN’s SportsFigures, Bravo’s Things I Hate About You, VH1’s Best Week Ever and Food Network’s Hot Off the Grill with Bobby Flay. For the last twenty years Jacqui has been the voice of Scholastic/HMH's READ180 and MATH180, which she also helped produce. She studied with Uta Hagen for four years and is certified to teach the Hagen Technique in person and online. She is a graduate of The Actors Fund 2020 Teaching Artist Cohort/Virtual Teaching Intensive.

**Maluta, Yulia; Transform Through Arts; Santa Barbara, Santa Barbara**

Yulia Maluta is a professional dance teacher, choreographer, film maker and performing artist. Her backgrounds are inclusive of studying and teaching Performing Arts, Acting, Argentine Tango, Yoga, Latin, Ballroom, Belly dance, Pilates, improvisational and healing movement. Yulia choreographed numerous dance theater productions such as “Journey of Love”, “Colors of Love”, “Colors of Sensuality” and “Dancing to Freedom”. Yulia is associated with some of the best dancers in industry, she taught on the "Cruising with the Stars" with Karina Smirnoff from "Dancing With The Stars" and was featured instructor on "Malashock thinks you can dance" with Mary Murthy. She is Internationally traveling instructor and repeat Maestra at World Elba Tango Festival and has taught throughout Hawaii and travelled to Buenos Aires. Tango, dance theater, film making and performing arts have being her latest expression and passion. She values diversity and her mission is to untie humanity in all of its diversity through performing arts. She is a creative director and producer at her "Transform Through Arts' that produces multicultural productions that feature People of Color, Chinese, Hispanic, Pacific Islander and Native American cultures.

**Mancillas, Mike; Los Angeles Chamber Orchestra; Los Angeles, Los Angeles**

Mike is a designer and digital creator based out of Los Angeles. He is passionate about digital engagement, amplified accessibility and social justice.

**Manheimer, Susanne; Otis College of Art + Design and USC Annenberg School of Communication; Santa Monica, Los Angeles**

@smartdesign is the Santa Monica-based design office of Susanne Manheimer. For the previous vigorous and exuberant 20 years, Susanne has been recognized for her work by its elegance, sophisticated humor, style, and wit. Her knowledge, understanding and respect for innovative design, is incorporated in her invention of new design approaches. Simplicity and directness of communication are the main elements of her style. Her work makes people smile, laugh, and...think. Today, she divides her time between running the studio, teaching, and lecturing to corporations and schools on the importance of The Democratization of Creativity™ as well as

Conceptual Thinking and Problem Solving. Susanne graduated from the Kansas City Art Institute with a BFA in design. Susanne a native New Yorker worked in "The City" as a Creative Director for Tiffany and Co. where she was awarded a Certificate of Distinction for Typography, Creative Director for Bloomingdales by Mail, Revlon, and also The Museum of Modern Art, to name a few. Disney called, and she moved to California to work for Disney + Co. as Creative Director for the Disney catalogue. Susanne has a history of success mentoring young designers, both in academic roles and as an industry leader.

**Manker, Nicole; Dynamic EnerG, Celebration Arts, Institute for Dunham Technique Certification, San Joaquin Delta College, CSUS, Folsom Lake College; Sacramento, Sacramento**

Nicole Manker began her artistic career as a percussionist, which fueled her passion for choreography. Nicole has spent the bulk of her artistic energy engaging community members through collaborations with dance companies, studios, and otherwise in Northern California, as well as working with theatre productions, fashion shows, and artistic endeavors in Western Europe. Nicole holds a B.A. in Foreign Languages, a M.Ed. in Curriculum and Instruction, is A.B.D. in Ed.D. for Educational Leadership, and is a Certified Dunham Teacher. Nicole is currently Adjunct Faculty at CSUS, San Joaquin Delta College and with Los Rios Community College District. Nicole has been connected to Sacramento/Black Art of Dance (S/BAD) for more than 25 years. Nicole also founded Dynamic EnerG, which is a worldwide collective of more than four-hundred artists that have been creating together since 2007. Nicole started a Sacramento-based chapter of Dynamic EnerG in 2014, which remains deeply rooted in Katherine Dunham's holistic system with cultural fusions of African and Caribbean styles to continue the tradition of Black Concert dance in America in direct conjunction with social justice artistic endeavors.

**Manzo, Rosa; UC Merced; Fresno, Fresno**

Dr. Rosa D. Manzo is an interdisciplinary community-engaged researcher. She has extensive experience with community-based participatory action research for program development and implementation in the health and education fields. She has developed partnerships with Promotora groups across the San Joaquin Valley region and has successfully trained them as data collectors. She currently serves as the Associate Director of Medical Education at the University of California, Merced and has been critical in the development of medical school curricula that incorporates a community-engaged approach to addressing health disparities in the San Joaquin Valley. She has published numerous articles in the areas of community-based and community-engaged methodologies.

**Mariano, Nola; Circuit Network; Oakland, Alameda**

Nola Mariano has served as Co-director of Circuit Network since 1987- To present. Throughout this period, Circuit Network has been instrumental in the commissioning, producing, fundraising and touring of dozens of original productions by such pre-eminent artists as Contraband, The Hittite Empire, Guillermo Gómez-Peña/La Pocha Nostra, Culture Clash, James Luna and Kristina Wong among others.

Nola Mariano believes that for artists to have long-term successful careers, they must understand the business side of the arts. Seeking to demystify business she developed an artist curriculum, “The Business of Art & The Art of Business”©. Currently she is teaching it at San Francisco International Arts Festival,

Highlights include:

Developing an incubator project that taught emerging artist the skills to market themselves at booking conferences and produced a showcase of their work at the Western Alliance of Arts booking conference Over 100 presenters attended.

She wrote Creating an Effective Promotional Video: A Guide for Those in the Performing Arts, which was published by the California Arts Council and reprinted by the Pennsylvania Council on the Arts. She is currently working on a digital touring artists toolbox.

**Marie, Christine; Mission Women's Business Center, DT SLO Cultural Arts Committee, Gala Pride & Diveristy Center; Pismo Beach, San Luis Obispo**

A visual artist, has spent her career in the creative industries: graphics, interior, fashion, tv/film industries, with an emphasis on strategic alliances, client/community relations, marketing and development.

As a kid, she wrote poetry, performed in choir, dance, gymnastics, symphonic/jazz/marching band, talent shows and drama.

Community involvement: Downtown SLO Cultural Arts Committee, conducted Arts & Economic Prosperity report surveys, fundraised/organized art workshop for Autism Spectrum, involvement with Gala Pride & Diversity Center, SLO Jazz Festival, SLO Earth Day Art & Music Festival and Opera SLO, plus collaborative events with local dance co's; was an interpretive artist and assistant installer for Deprise Brescia of Veteran's Voices I-III exhibits.

Providing artist curation services and previously managed Art After Dark, Open Studios Art Tour and other programs for SLO Arts Council; organized and curated their PopUp gallery; collaborated with Dept of Education for kids programs.

She currently provides small business consulting through MCSCorp/Mission Women's Business Center, creates abstract art and experiments with new materials/techniques.

Post COVID: Open an art gallery, support and enjoy the arts in person.

**Marín, Betty; Alliance for California Traditional Arts; Wilmington, Los Angeles**

Betty Marín is a cultural worker from Wilmington, CA. Her work centers on using popular education and language justice to create spaces that encourage learning, dialogue, and solidarity between different communities. She is based in ACTA's LA office, where she co-manages several programs within Boyle Heights, including the Building Healthy Communities program, and the Sounds of California project. She also co-manages the Traditional Arts

Roundtable Series and Cultural Pathways programs. Betty joined ACTA in July 2018. Before joining ACTA she worked as a Community Partners Specialist with 18th Street Arts Center where she created a strong foundation for continued community programs in their local neighborhood through her work with Culture Mapping 90404 and related projects. She graduated with an MFA in Art and Social Practice from Portland State University. As a student, she edited a book titled Art and Education, centering on a conversation she had with artists and educators Pablo Helguera and Luis Camnitzer.

**Marks, Alison; Sonoma State University (retired); Petaluma, Sonoma**

Most recently, I am coordinating a volunteer program for Memorial Hospice to support patients that are especially isolated during Covid19. Dozens of artists have been recruited to paint 3x3 inch canvasses to shine light during this difficult time. They are delivered by Hospice staff when they visit patients.

As program director of Excel for Youth at Sonoma State University, I was responsible for all aspects of this award-winning program which offered accelerated classes in the arts, technology and science for ages 8-18.

I was a founding member of the Petaluma Arts Council and instrumental in the creation of the Petaluma Arts Center. I served as board president and executive director and have a history of successful grant writing.

I was the chair of the City of Petaluma's Public Art Committee. I helped develop community outreach programs and scored a lot of public art proposals.

As an art teacher in public and private schools I am knowledgeable in arts curriculum and the California State Standards. I co-authored an arts curriculum handbook and trained many K-8 classroom teachers.

I am the owner of Alison Marks Designs, a studio that creates artwork for galleries, film and commercial display.

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

I know how important the arts are to empower student voice and provide cultural context. Hands-on art history and appreciation programs and writing programs I developed more than 20 years ago are still running in schools. I participated in the BMI-Lehman Engel Musical Theatre Workshop for a decade. As a result, I collaborated on 6 musicals -- 3 produced. I have been a Teaching Artist and standards-aligned curriculum writer in Title I schools for 4+ years. I led a partnership between a Title I and an independent school for 5 years. I led a consortium of 9 independent schools and 34 Title I public schools for 2 years. I have taught Art History and Drama. I have designed and delivered curriculum for grades PreK-14. I served on the Long Beach Arts Council grants panel twice. I have evaluated US Department of Education and NASA education program grants.



**Marquez, Abel; Citrus College; California State University, Fullerton; KCACTF Region 8; Garage Theatre Ensemble; West Covina, Los Angeles**

Abel Marquez (He/Him/His) is a Southern California based Director, Dramaturg, Writer, and Arts Administrator. He has recently worked as an Associate Director for the student devised piece Living Six Feet Apart, as a Dramaturg for the first adaptation of the Latinx novel The Book of Unknown Americans, and as an LGBTQ+ writer for Emerging American Voices. Abel was a National Finalist for the '18 SDC Directing Fellowship at the Kennedy Center American College Theatre Festival. He received a scholarship from ASTEP's Artists as Citizen Conference to the Juilliard School of the Arts and was invited to the Kennedy Center for their Directing Intensives. In 2019, he was a Program Assistant at the Kennedy Center, where he worked the 50th Anniversary of KCACTF National Festival and 2019's "Arts Summit" in Washington, DC. In 2020, Abel co-founded the Garage Theatre Ensemble, a cohort dedicated to representing diverse emerging artists in the midst of a pandemic. He is the Student Advocacy and Connection Advisor for ACTF Region 8 Board, a member of the Latinx Theatre Student Council, and the Student Liaison for his theatre department. He is currently finishing up his undergraduate (directing emphasis) with Mark Ramont at Cal State Fullerton.

**Marshall, Khimberly; The MacBeth Project; Sacramento, Sacramento**

Khimberly Marshall has 18 years combined experience in both Theater and Film production having written, directed and produced national commercials spots, short films and regional theater productions. She has won numerous awards for art and literature. Khimberly has also worked for major clients such as the California Music Theater, Sacramento Ballet, Sacramento Area Theater Alliance, Theater El Dorado Board, Celebration Arts, El Teatro Espejo, and the Creative Arts League of Sacramento. She has a Bachelor of Arts in Theater Management with a second Bachelor's degree in Film from The Art Institute of California. Previously engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the Block by Block Initiative, creating social practice art in underrepresented communities.

Currently, she is the Artistic Director of The MacBeth Project designed to provide Shakespearean experiences to communities of color. Khimberly finds her most rewarding work in providing support to people and organizations that foster community. Oh and by the way...she is also a ninja!

**Martin, Coral; Anthozoa Studio; Richmond, Contra Costa**

I am a freelancer dancer and dance educator. I have performed with Sacramento Ballet, Oakland Ballet, Capacitor, City Ballet of Boston, among others. I have taught for Boston Ballet School, ODC School, Shawl Anderson Dance Center and many other schools throughout my career as a dance educator. In all of these professional capacities community outreach has been a central tenet in my mission as both an artist and an educator. Ensuring that all students and all audience members are enriched by dance is particularly important to me, especially as a woman of color myself.



I also founded and run a small business as a jewelry designer, Anthozoa Studio. This experience has offered me the opportunity to learn from an expanded community of artists and artisans working both in fine art and crafts. Additionally, the experience of running a small business has given me an insight in to the tools necessary to run a creative business.

I earned my bachelor's degree from Harvard University in 2010, with a major in cultural anthropology and a minor in visual art. My senior thesis was an examination of Brazilian immigrant identity and experience in the greater Boston area. Harvard awarded me a post-graduate fellowship to study dance in France.

**Martin, Seretta; San Diego Poetry Annual / San Diego Writers.Ink (SDWI) / Border Voices Poetry Project / California Poets in the Schools (CPITS); Santee, San Diego**

Seretta Martin, managing editor of San Diego Poetry Annual, has authored several poetry books including her forthcoming, *Overtaking Glass*. She is a finalist in the Philip Levine Book Prize, the Washington Prize and Atlantic Review. Her writing has been well published in the US and Internationally. Often, she is called on to judge poetry submissions and has served on the panel for Poetry Out Loud and San Diego Writers Ink. (SDWI) As a teacher at SDWI, Border Voices Poetry Project, California Poets in the Schools and KIDS SDPA she enjoys helping students to express their creativity. At Border Voices Poetry Project, she serves at the Assistant Director, Poet-teacher Coordinator and website designer. Seretta has appeared as a featured poet a KPBS gala and on ITV. She curates readings at libraries and conferences, holds an MFA in Creative Writing and studied art at Chouinard Art Institute in Los Angeles. Her company, Blue Vortex Publishers, publishes books for other poets. She is also a Hospice volunteer.

**Martinelli, Erin; California District Attorneys Association; Herald, Sacramento**

Erin J. Martinelli is Director of Training Project Development for the California District Attorneys Association, and has been with the association for almost thirteen years. Prior to joining CDAA, Martinelli served as the Director of Conventions & Marketing for the California Mortgage Brokers Association. She started her career in hospitality management, managing multiple restaurants including restaurants such as Roadhouse Grill, Bubba Gump Shrimp Company in both Chicago, and San Francisco. She has also worked as senior sales manager in the hotel industry for both Hilton Hotels Corporation, and Starwood Resorts and Hotels.

Erin has presented for the California Society of Association Executives several times on topics such as Contingency Planning & Management, and The Partnership Roadmap: Top Tips for Building Sponsorship for your Association. Erin is a Board Member for the Elk Grove Fine Arts Center, and has been a member artist since 2019.

**Martinez, Luisa; Independent / The Aja Project; Chula Vista, San Diego**

Luisa Martínez is a transfronteriza artist, educator, and bridge. Her practice develops from the trans-border context of so-called Tijuana-San Diego, but looks to understand borders beyond geographical parameters. Much of her work focuses on tenderness and intimacy as strategies

of resistance and solidarity. She investigates the ways our bodies can disrupt and transform space – physically, emotionally, and politically.

Luisa assembles creative spaces (ephemeral, recurring, and permanent) and centers underrepresented creators and their communities. She often organizes cultural situations and creates art collaborating with others – past co-conspirators have included Otros Dreams en Acción (ODA), Out Here, Borderlandnoise, Las Fotos Project, Casa Tamarindo, Burn All Books, and artists from the music scene Ruidosón, among many others. She currently collaborates with Tijuana Zine Fest, as well as IMPERFECTU, International Film and Gender Studies Festival.

**MartinezCruz, Ariana; Sew Frisco; Daly City, San Mateo**

Ariana Martinez-Cruz, fiber artist, mother, partner, family business owner and sewing enthusiast. With 20 years of a mixtures design school and personal teaching of sewing, pattern drafting, crafting, costume design and embroidery art she brings all areas of textile art to create one of a kind iron on patches. Her sewing work has been showcased in the last four years of Loco Bloco's carnaval costumes during the iconic festival in San Francisco. Currently she has grown out the costume department to bring paid sewing internships to San Francisco high school youth. When she is not creating patches, making carnaval costumes or teaching youth she also hosts sewing and embroidery classes through out the city.

**Mason, Crystal; Queer Rebels Productions; San Francisco, San Francisco**

Crystal Mason has served as Co-Director at Queer Rebels Productions since 2018 and served on the board for 5 years before that. Crystal co-founded Luna Sea Women's Performance Space and was Executive Director of the Jon Sims Center for the Arts. In Berlin, where they lived for 9 years, they co-owned Schoko Café, a women's art and culture center. In San Francisco, they were an organizer working with ACT UP and the San Francisco AIDS Foundation, and also worked on Electric City Queer TV. In 2008 they co-produced the multimedia theater piece Hey, Sailor. They have created 3 short films: In My Blood, I Know My Soul, and In My Own Hands. In 2016 they created a multimedia performance/installation at Fort Mason as part of the THIS IS WHAT I WANT Festival 2016 titles There is No Other, Fractured And Complete, Tell Me Something True. In 2019 they appeared with Zulfikir Ali Bhutto in Tomorrow We Inherit the Earth, a collaboratively devised ensemble piece that dived into the junction between horror, speculative fiction and queer futurity.

**Mastain, Schuyler; Open Fist Theatre Company; South Pasadena, Los Angeles**

Schuyler is a playwright and actor living and working in Los Angeles. His play, "The Sower", a 90 minute dramedy about the life of Vincent Van Gogh, was so well received at the 2018 Hollywood Fringe Festival that it was given a six show extension at the Stephanie Fuery Studio Theatre. His follow - up play, "Bushwick", a love letter to "New York apartment plays", also received positive response at the 2019 Hollywood Fringe. Currently, Schuyler is collaborating with a Thai female writer / producer to create "Handsome Man", an hour long drama TV series set in Bangkok, where he taught High School English and Drama for two years.

After graduating from Southern Methodist University in 2004 with a BFA in Acting, Schuyler joined the Actors Equity Association having worked with the Utah Shakespeare Festival and A Noise Within, among others. He is a graduate of the MFA in Acting program at UNC Chapel Hill, where he played extensively with PlayMakers Repertory Company. On screen, Schuyler has acted in numerous short films and independent features in lead and supporting roles. In addition to his acting, writing, and producing experience, Schuyler is a CA credentialed secondary education English teacher.

**Mata Fragua, Leah; IAIA, Chairwoman for YTT Northern Chumash, Artist; Sacramento, Sacramento**

I have been a full time artist since 2008. My education, however, expanded my direction into Anthropology and then on to a Masters in Cultural Sustainability, all while still being a practitioner of placed based arts. In 2014, I took a temporary position with Gratin Rancheria in their Cultural Resources Dept, working to protect and secure culturally significant sites. In 2016 I accepted an adjunct position at the Institute of American Arts.

**Mathews, Shelley; None; Sacramento, Sacramento**

I have recently retired after twenty years serving the nonprofit community as a grant research/writer. Many of those years were spent working with performing arts (orchestral music) and arts education organizations (for schools, all grades) in their quest to acquire and sustain funding. They included Bear Valley Music Festival, Sierra Ensemble, Sacramento Music Theatre, Friends of Sacramento Arts, and Steiner College (now known as Meristem). On many occasions, I have served as a grant reviewer (consultant) for education and social service organizations whose mission was to fill the need gap for underserved youth populations.

This experience over the years provides me with the skill to assess the need and ability of an organization to see a project thru from beginning to end and meet their objectives based on a succinctly submitted request for financial support.

**May, Richard; Chaffey College; Rialto, San Bernardino**

Originally from Chicago, Richard Allen May III is Professor of public speaking, interpersonal communication & small group communication at Chaffey College, and composition and writing at California Baptist University. He taught African American literature and Speech Communication at San Bernardino Valley College. May also taught drawing and painting to men and women who are incarcerated at California Rehabilitation Center for Men (CRC) and California Institution for Women (CIW) sponsored by the William James Association. He's written art exhibition reviews, curator profiles and book reviews for Los Angeles-based magazine, Artillery.

**McBride, Coleen; The Santa Barbara Symphony; Ventura, Santa Barbara**

Coleen McBride is a seasoned and dedicated fundraising professional. She is a CA State Certified Fundraising Council and Grant Writer and has been working to strengthen the nonprofit sector in Santa Barbara, Los Angeles, and Ventura counties for over 20 years.

**McCambly, Jessica; San Diego Miramar College; San Diego, San Diego**

Originally from Massachusetts, Jessica McCambly lives and works in San Diego, CA. She earned an M.F.A. in Painting and Drawing from the University of North Texas, College of Visual Arts and Design and is Associate Professor of Art at Miramar College in San Diego, CA.

In addition to her role as Co-Director of goodgoodthings, a pop up curatorial project, McCambly's work has been exhibited at various galleries and institutions, including Kenise Barnes Fine Art, Holly Johnson Gallery, 500X, Helmuth Projects, and The Dallas Contemporary. Her work was selected for inclusion in both the Museum of Contemporary Art San Diego's "Here Not There: San Diego Art Now" and "Women and Abstraction" at the Cornell Museum of Fine Arts. In addition, McCambly's work was featured in "New American Paintings Juried Exhibitions-in-Print, No. 109, Pacific Coast Issue". Jessica McCambly is represented by Kenise Barnes Fine Art.

**McClain, Nicole; Midpen Media Center; Tracy, San Joaquin**

Nicole started getting immersed in the creative arts at an early age. After various stints with painting drawing, singing, dancing, playing a musical instrument and acting, she transitioned from performing to production and then to administration. Nicole holds a Master of Arts Management from the H. John Heinz III School of Public Policy & Management at Carnegie Mellon University and has held arts administration positions at the College Conservatory of Music (CCM), the Clarice Smith Performing Arts Center at the University of Maryland, Liz Lerman Dance Exchange and Ensemble Theatre. Nicole has served as a commissioner for the Tracy Arts Commission, a panelist for the Maryland State Arts Council's Arts in Communities (AIC) Program, and for Arts Council Silicon Valley's Regional Arts Fund (RAF) and Community Arts Fund (CAF). She loves cooking, reading, attending arts events, enjoying nature and working in the nonprofit arena.

**McCord, Garrett; B Street Theatre; Sacramento, Sacramento**

Garrett McCord is a professional writer whose work has appeared in many print and online publications such as Gourmet Live, Saveur, Huffington Post, Smithsonian, and NPR. Past clients also include numerous food companies, wineries, and distilleries. Garrett's cookbooks include Melt: The Art of Macaroni and Cheese and Stewards of Spirits: A Collection of Sacramento Cocktails and the People Who Make Them. Garrett has worked as a grant writer and project manager for numerous artists and nonprofits in the Sacramento region. In addition, he has worked as a grant manager for the California Department of Food and Agriculture. In 2016, Garrett capped off managing a \$26 million capital campaign to build the new B Street Theatre building in midtown Sacramento.

**McCray, Dr. Tristaca; NERDS RULE INC.; Chula Vista, San Diego**

Since 2011 as the Founder and Executive Director I'm a global leader with extensive experience in strategy, community outreach, development, and operations with a few award-winning programs focusing on delivering best-in-class results. NERDS RULE INC. promotes socio-

economic empowerment and development among children, teens, youth, and young adults around the world. Currently increasing the structure of educational skills in leadership, culture change, environmental knowledge tapping into building the next generation of leaders through community action projects. NERDS RULE INC. organization can not only change our local communities, but we can change a nation of under-served communities. Having me and my organization on the list will allow others to gain access to our resources and training to uplift, give HOPE and shift leadership around the world. solidarity.

**McCray, Matthew; Son of Semele Ensemble; Los Angeles, Los Angeles**

Matthew McCray has directed productions, concerts, workshops and live events for Center Theatre Group, LA Philharmonic, South Coast Repertory, Santa Clarita Performing Arts Center, Museique, Deaf West Theatre, Chance Theatre, Rogue Machine Theatre, Son of Semele Ensemble, Odyssey Theatre Ensemble, among others. Directing awards and award nominations include accolades from the Los Angeles Drama Critics' Circle, Ovation Awards, LA Weekly Theatre Awards, SAGE Awards and others. Highlights of McCray's directing include his award-winning productions of "Our Class," "The City," and his original works "Eternal Thou" and "Tribe" which premiered at South Coast Repertory and in London, respectively. Matthew served nine years on the board of the Theatrical Producers League of Los Angeles, including three years as President. He was also an Ovation voter for 10 years. KCRW states "[McCray] distinguishes himself as one of the most plugged in theatre makers in LA."

Now in its 20th season, McCray is the Founding Artistic Director of Son of Semele Ensemble. He has received grants from the EST/Sloan Science and Technology, California Story Fund through the California Council for the Humanities, Theatre Communications Group and CCI/Durfee.

**McDaniel, Rachael; I am not affiliated with any organization; San Diego, San Diego**

I am a visual artist in a graduate program studying expressive arts therapy. I helped launch an art therapy group for a Baja orphanage. My art sales have helped support victims of human trafficking and abuse in the Americas and South East Asia. Another contribution I am proud of is writing the bibliography for James Turrell's Roden Crater. This light and space artist has deeply impacted my life. I love to transmute darkness into light. More can be seen and read at [Rachaelmcdaniel.com](http://Rachaelmcdaniel.com)

Thank you for your consideration.

**McDonald, Charlotte; Eureka Main Street; Eureka, Humboldt**

I have been leading Eureka Main Street, a business improvement district, since 1996. We have used the arts as a catalyst for redevelopment from 1992 through the present. I work closely with our local artists promoting and supporting their efforts. We co-hosted John Villani, author of the 100 Best Small Art Towns in America, when Eureka was named as his number one Best Small Town following his 1994 publication. Together with the Ink People Center for the Arts we were able to support the City of Eureka's application for the first California League of Cities Helen Putnam Award for Arts as Economic Development. In partnership with the City of Eureka

and the Ink People we are one of the 14 Designated Cultural Arts Districts in California. I have overseen art installations, phantom gallery projects, host (until Covid-19) a monthly First Saturday Night Arts Alive which includes 70+ galleries, retail businesses, and restaurants and bars. I worked closely with Humboldt State University's art program, which included First Street Gallery, featuring student and graduate works. I am also involved with the 4 arts organizations in our community, including Humboldt Arts Council, the local CAC partner.

**McDonnell, Shannon; Stagebridge; Oakland, Alameda**

I have more than 25 years' experience in arts marketing, PR, development and management across a variety of disciplines including opera, symphony, theatre, and visual arts. I serve on the grant review panels for Silicon Valley Creates and the Silicon Valley Artists Laureate Panel.

**McGovern, Maeven; YR Media; San Rafael, Marin**

Maeven is a culturally responsive and innovative program director with 10+ years of experience identifying emerging trends and best practices, and creating efficient and customizable professional development experiences to keep organizations at the cutting edge of their fields. Maeven has focused her career on building regional and national networks that increase the presence of marginalized and underrepresented groups in arts, media, education, and technology. She has leveraged trauma-informed arts education frameworks to build mastery for individuals with the goal of disrupting cycles of poverty and inequity to positively impact communities. In addition to spearheading program and operations management, she has experience in strategic planning and fundraising, building key stakeholder partnerships, and delivering audacious organizational objectives. Maeven has worked in both institutional and community settings throughout California, bringing innovative and engaging experiences to schools, juvenile detention centers, established community organizations, and informal community settings. In addition to direct service, Maeven has developed and led trainings for local, statewide, and national youth-serving and arts institutions.

**McGuire, Jennifer; Private Contractor Educator; Grass Valley, Nevada**

I have been a professional artist/educator since 1999. I have taught all ages, including adult community ed. at Sierra College and Cabrillo College, as well as at arts venues such as the Crocker Art Museum and the Mendocino Arts Center. I have exhibited in juried exhibitions, lectured at international art conferences, and taught classes in diverse communities. As an amateur Celtic fiddler, I have been affiliated with Sierra Fiddlers, San Francisco Scottish Fiddlers, and numerous music camps. In addition, I have published articles in national publications and books, all contributing to my wide-ranging arts background. I have taken many community college arts classes to enrich my 20+ years experience as a self-taught artist, and have been involved in many community-building art projects, including recent large-scale public murals.



**McKinnie, Faith; Black Artists Fund; Sacramento, Sacramento**

Faith is the founding director of Independent curator & consultant. Her curatorial practice is rooted in the care and prioritization of artists from the margins. Informed by her own experiences with race, gender, politics, and sexuality, Faith wields the transformative power of diverse, equitable, accessible, and inclusive art in her critically acclaimed projects, programs, and exhibitions.

Raised by a single mother-art dealer in the 1980s and 1990s, Faith has a lifetime of engagement, discourse, and dialogue with artists and objects. With an undergraduate degree in Art History, she has also held leadership positions at the Crocker Art Museum, Sacramento Theatre Company, Bigger Than Us Arts, and is the founding director of the Black Artists Fund.

**McMahan, Dawn; Pythia Arts Center for Social Change; Oakland, Alameda**

I am the Executive Artistic Director of a non-governmental agency that combines the arts with social services for our East Oakland community. We are small, and in the past few years have been focusing more on social justice issues. With a BA in theatre and an MSW both from USC, and an AA in Substance Abuse Counseling from Merritt College, I currently am attending Johns Hopkins in their Global Health program online.

I have professionally performed Butoh, Contemporary Dance, and Ballet. I studied several movement therapy modalities and from them created a funded community development program I instilled in several Bay Area homeless shelters and drug rehabilitation facilities: the Phoenix Rising Homeless Project. I held just about every kind of production position imaginable, and made my living for several years being a production stage manager and theatre technician. I worked with some amazing artists like Reza Abdoh, John O'Keefe, Alonzo King, Roxanne Rogers, Maria Irene Fornes, Andrei Belgrader, and Tony Shalhoub.

I have worked for a wide variety of nonprofits, including LINES Ballet, the Marin Theatre Company, Shotgun Theatre, Odyssey Theatre Ensemble, the Hudson Theatre Guild, and Berkeley Reparatory Theatre.

**McMahon, Kevin; Musical Theatre Guild; Palm Springs, Riverside**

Kevin McMahon, an award-winning actor, and educator, is a graduate of the Boston Conservatory. A Musical Theatre Guild company member for over 23 years, he created the company's award-winning educational outreach program in 2000. In the subsequent two decades, the program has reached thousands of students in underrepresented communities in the greater Los Angeles area, exposing students to the magic of musical theatre, often for the first time. He currently also serves as the company's development director. Outside of the Musical Theatre Guild, he is a teaching artist with the Music Center Education Division and a faculty member at Coachella Valley Repertory Conservatory. His extensive acting credits include the Broadway touring productions of "Wicked," "Bright Star," and the Tony Award-winning "City of Angels." He serves on the governing body of Actors' Equity Association, the union of professional theatre actors and stage managers in the United States, where he chairs several

national committees. He is a graduate of the Grantmanship Center's advanced training program and has studied Grant Proposal writing with Beverly A. Browning.

**McMains, Reenie; Sierra Expeditionary Learning School; Truckee, Nevada**

I am a self-taught visual artist and educator creating from the Sierra Nevada mountains of northern California. My abstract nature paintings in ink, watercolor, and acrylic are shown and sold in California, Nevada, Washington, and South Carolina. I've enjoyed acceptance in multiple west coast festivals and been honored with recognition of my visual artwork. In addition, I've run summer-camp style programs for youth focused on creative arts, and incorporate the arts in my classroom as an instructor and artistic collaborator. I am also a professional education writer. My success is driven by an eye for detail, an ability to evaluate quality work, and a celebration of the joy of artistic endeavors.

**Medina, Lourdes; Dolores Huerta Foundation; Fresno, Fresno**

Avid local arts and cultural heritage supporter. Appreciate art from the educated artist to the natural self taught creative style and traditional training. Motivated and live by the relationship I make with art and it's creators every day.

**Mellor, Larissa; Berkeley Art Studio, University of California; Richmond, Contra Costa**

Larissa Mellor (b. 1982, Philadelphia, PA, USA) works in drawing and painting in the expanded sense. In two dimensional works, videos, objects and installations she explores the intersection between the visual, linguistic, and geographic. She is most interested in how we relate directly to the world through the senses; a relationship that is often-overlooked, temporal, and ever evolving. The work is subtle, often fleeting or evoking the ephemeral, as if caught in a moment between forming and dissolving.

Mellor received her BFA from Maine College of Art and MFA from The Ohio State University. Her work has been exhibited nationally and internationally including Ortega y Gasset Projects, Marshall University, The University of Cincinnati, Moscow Museum of Modern Art, Casa de Cultură Borsec and Maine Center for Contemporary Art. Among other awards, she received a 2010 Fulbright Fellowship to Germany. She has taught painting, drawing, and writing at the Columbus College of Art and Design, The Ohio State University, the Berkeley Art Studio at the University of California Berkeley, and the Children's Museum of the Arts, where she was the Director of Fine Arts and Gallery.

**Mendez-Reyes, Arturo; None; San Francisco, San Francisco**

Arturo Méndez is an arts producer working in areas of communication, event production, community organizing, development-fundraising, coalition-building, and cultural diplomacy in the Mission District of San Francisco, and Puebla, Mexico for over 10 years.

His work strives to curate and preserve spaces for political empowerment and community healing through cultural equity, and intersectional representation.



He is the Executive Director of 'La Diáspora Festival'. Formerly worked at the Mission Cultural Center for Latino Arts. He has produced shows for Harvard and Cornell University, and the United Nations, as well as the Mexican Consulate in SF, and the Secretary of Culture of Puebla, Mexico.

In 2018, he supported community efforts to pass legislation to expand the Latinx Cultural District to encompass the Mission District offering protections to artists, cultural spaces and practices, legacy business, and tenants.

In 2020, he participated in different Fellowships such as the Advocacy Leadership Institute by NALAC, Emergent Arts Professionals of SF and Seeding Reciprocity with the San Francisco Arts Commission.

"Culture is an essential tool to grant dignity for all people."

### **Meredith, Cara; Self-Employed; Oakland, Alameda**

Cara Meredith is a freelance writer and author of *The Color of Life: A Journey Toward Love and Racial Justice*. As a white woman, she is passionate about partnering with practitioners of color (most especially with other writers, authors and poets) to engage communities in the kinds of conversations that matter, like issues of justice, race and privilege. A former high school English and leadership teacher, as well as outreach minister, she is equally passionate about helping individuals tap into the words already alive inside them. As such, since the global pandemic started, Cara has also begun facilitating virtual writing workshops and meditations, in an effort to help lay writers come together to discover and unlock the changing power of their words. She marvels at the unique intersection of all of her previous professional roles and considers guiding others into listening to the Writing Muse within nothing short of one of the deepest honors. Cara is just now starting to put "bones" to her second book, and in the meantime, continues to lead writing workshops and write freelance articles for various publications.

### **Meza, Verónica; Teatro Nahual; Mountain View, Santa Clara**

Verónica was born in Sonora, México. She holds a B.A. in literature and drama from the National Autonomous University of Mexico with additional study at The National Institute of Arts in Mexico, and received an M.A. in Spanish Education from Bennington College. In 2003, she created Teatro Nahual, a Spanish-language theatre in Santa Clara County. Since 2004, Verónica developed a methodology to lead beginning, intermediate and advanced Spanish acting classes. In 2012, Verónica directed Teatro Nahual actors in Internet episodes of her story *Mirela*, about Alzheimer's caregivers produced by Photozig in collaboration with Stanford University and National Institute of Aging. Verónica is the Spanish Department Chair at The Girls' Middle School. She received the Friedel and Otto Eberspacher Award for Excellence in Teaching Spanish Language 2020 from the Johns Hopkins Center for Talented Youth (CTY). Verónica is a writer of the cultural and education sections in the Hispanic newspaper, *Alianza News* and has been recognized from *The National Hispanic Publications: A golden award in*

2009, “GED Classes in Spanish.” First Place for Editorial, “El Alzheimer en la Comunidad Latina,” in 2015. Bronze award, “The Danger of the Nuclear Bombs” in 2019.

**Miao, Jean; JTM Advisors; Rancho Palos Verdes, Los Angeles**

After more than two decades in the nonprofit sector, I bring both a local and global perspective to philanthropic and nonprofit arts management. Currently an independent consultant, I primarily advise family foundations in operational strategy and grantmaking design to achieve meaningful change and impact on their constituents. Some of my recent and ongoing work has been for the LA Arts Relief & Recovery Fund that includes a collaborative of both local and national arts funders, the Dunhuang Foundation based in Houston that supports conservation and research related to the Silk Roads, and the Smithsonian Center for Folklore and Cultural Heritage in Washington, DC.

Previously, I was director of operations and programs for the Robert H.N. Ho Family Foundation, I led its grantmaking in arts education and visual and performing arts in the U.S., the U.K., Canada, and greater China. I also managed three youth arts education programs that the Foundation operated in Hong Kong and established and managed the Foundation’s first strategic planning process, in addition to analyzing funding needs and identifying opportunities to meet the foundation’s areas of interest.

**Michelson, Eric; Asian Culture & Media Alliance; San Diego, San Diego**

With over 25 years in the television & film industry as a producer, director, writer, cinematographer and editor, my knowledge as a media creator has allowed me to produce many powerful, impactful and authentic stories representing the diverse, yet undeserved Asian Pacific American (APA) communities throughout California. Beginning in 2009, I co-produced the first Korean cooking show for PBS television series, 'Cathlyn's Korean Kitchen', as well as developing and producing cultural based documentary films. I currently serve as the Creative Director for the Asian Culture & Media Alliance (ACMA), a 501(3)(c) nonprofit organization based in Southern California. I assist ACMA's efforts in creating a better awareness and empowerment for the Asian Pacific American community through the power of media by co-producing the award winning television series, 'Asian Voices'. I'm also the lead media instructor for ACMA's Take One youth media internship program since 2016, designed to educate and inspire the next generation of Asian American youth ages 18-25, in learning the vocational and personal skills required to pursue careers as filmmakers and media creators in support of ACMA's mission.

**Michelson, Zoe; Zoe Blake and Co Instruction; Oakland, Alameda**

Hi! I am a young, female Bay Area business owner. I run a private music lesson business catering to children from Oakland to Lafayette. We work with students ages 5-17 and have been running since 2017. I am interested in bringing music and the arts to communities that may not have that curriculum provided in schools. I want the youth in the Bay Area to be able to express themselves in artistic ways and connect their emotions to the art and music around

them. I believe that my experience as a business owner in the education field is relevant to the needs of the CAC panel review process.

**Miera, Laura; Homeboy Industries; San Marino, Los Angeles**

A community-based art therapist and arts instructor, Laura has been a social practice artist since she moved to LA in 1990 from NYC, where she was a theater professional.

During her BA studies in theater arts at SUNY Buffalo she was introduced to performance art through native resident artist Robert Longo. In 1992, Laura participated in LACMA's Memento Mori performance art by Karen Finley whom she workshopped with.

In 1996 she graduated from LMU with a Masters in Art Therapy and since has pioneered several community-based art therapy programs with marginalized groups, such as literacy learners at Glendale Public Library, dual-diagnosed youth at Long Beach Child Guidance Center and in 2017 initiated Art Heals at Homeboy Industries with former gang members and previously incarcerated adults and youth.

At Homeboy Laura collaborated with visual artists Cara Levine, was commissioned by The Other Art Fair to create an installation in LA partnered with Fabian Debora in Homeboy's summer youth program and currently is working with the youth of Boyle Heights' Dolores Mission community, where she has been a member since 1990.

**Miguel, Hadrian; American Hecho; Los Angeles, Los Angeles**

I am a multidisciplinary artist, writer & playwright, published poet, and apparel & graphic designer, who runs his own company called American Hecho. I am directing a play for a filmed production through the Teatro Frida Kahlo here in Los Angeles in March of this year called I Am A STAR about gay & trans activist, Sylvia Rivera. I also have a play, Meet Me At The Bodega, that due to the pandemic will be produced as a radio play in February 2021. I am currently putting together an anthology of my poetry and plays and hope to release this by summer 2021. As a graphic and apparel designer I am influenced by music, art, fashion, barrio, beach and pop culture.

**Miller, LaJon; Love2Paint; Long Beach, Los Angeles**

Since 2015 I have been focusing my creative energy on painting and illustrating empowered women. The women in my paintings are not based on any one specific female or feminine figure in my life but a plethora of many women. I currently live in the Long Beach area. I recently directed my creative energy toward community beautification in the city of Long Beach by painting vibrant hopeful and positivity inspired murals on various boarded up businesses. As a Long Beach resident I want to contribute to the city clean up after the social injustice retaliation from earlier this year.

**Miller, Madeline; P.S. ARTS; Los Angeles, Los Angeles**

Madeline Miller is the Associate Director, Institutional Giving at P.S. ARTS, which is dedicated to advancing equity and opportunity for children and youth by providing arts education in public

schools and communities. Prior to joining P.S. ARTS, she was the Associate Director of Development and Communications at the Los Angeles Neighborhood Land Trust. She is an active volunteer docent with the Los Angeles Conservancy, a historic preservation organization active throughout Los Angeles County. Ms. Miller holds experience and knowledge in community-led design processes, creative placemaking, preservation of historic and cultural resources, and arts education among youth and adults.

**Miller, Pamela; Southern California Institute of Architecture; Los Angeles, Los Angeles**

Following a 20-year career at the top levels of national magazines, including Self, Glamour, ESPN, and InTouch, I transitioned to arts fundraising. As a grant writer with the Queens Museum (QM), I worked with curators, community organizers and educators to secure funding under the leadership of then-ED Tom Finkelpearl—who later served as NYC’s Arts and Cultural Commissioner—and is known for pioneering efforts to address inequities in the arts and redefining how a museum serves its constituency. I have advanced my experience with community engaged art making as a grant writer for Los Angeles Poverty Department (since 2007), securing funding for multi-disciplinary programs at Skid Row History Museum and Archive, at premiere venues such as REDCAT, and in the Skid Row neighborhood—all collaboratively created with Skid Row community members. My experience with arts organizations has broadened (as a freelancer and staffer) at Film Independent, Colburn School (LA); Studio in a School, and Usdan Summer Arts Day Camp (NYC). I am now Research and Grants Manager at Southern California Institute of Architecture, ranked among the top 10 architecture schools in the US, and regarded as the most avant-garde school of architecture in the world.

**Miller, Phyllis; Visual Beyond Words; Santa Monica, Los Angeles**

MILITARY SERVICE: US Navy, Coronado Island, San Diego, Ca, 1974 to 1978: a tour of duty/  
Illustration Draftsperson, honorable discharge.

VISUAL ARTIST: Art creation of theme venues and exhibits. Consulting services, interior, and exterior mural art design. Art therapy instructor. Business consulting via portfolio investments. Art exhibition coordination,

Curation experience solo exhibit and community art projects.

Medical Illustration. Illustration drafting.

EDUCATION

ART CENTER OF DESIGN (FINE ART INVESTMENTS / ILLUSTRATION) UCSD: FINANCE/ECONOMICS

JOHN HOPKINS SCHOOL OF MEDICAL ILLUSTRATION

VA WESTERN REGIONAL ART COMPETITION, WEST LOS ANGELES, CA 02/2020,

Art Therapy artist to the veteran community of Los Angeles.

**Miller-Coleman, Nicole; Women's Museum of California; San Diego, San Diego**

Nicole Miller-Coleman, MA, CNP, brings 20 years of experience working with 24+ nonprofit and arts and culture organizations ranging from small cultural centers, to universities, to railroad and aircraft carrier museums. Nicole's early career included extensive experience in the visual arts including as a painter, photographer, gallery director and independent curator. More recently, she served as the Executive Director of the San Diego Museum Council. Nicole earned a BA in Art History/Theory/Criticism (summa cum laude) from UCSD and an MA in Nonprofit Leadership and Management from University of San Diego (USD). A CORO Southern California/San Diego Commission for Arts and Culture Arts Leadership Program fellow, Nicole serves on the membership committee of California Association of Museums, as Board Treasurer for the Women's Museum of California, and as a founding member of the Maraya Performing Community Advisory Council. She is certified in nonprofit management by the Nonprofit Leadership Alliance (2012) and in Foundations of Racial Equity (2020) by USD/RISE San Diego.

**Miller-Galaz, Michelle; Porterville College; Bakersfield, Kern**

Over the last eight years, I have worked with administration and divisions at community colleges for student success initiatives, partnered with faculty to develop professional learning communities, developed initiatives that brought more than \$15 million dollars to the colleges, and collaborated with administration on developing a strong vision for student success. I am currently the Dean of Instruction at Porterville College responsible for Fine & Applied Arts, Language Arts, and math. I have served on Board of Directors for community theater, that included fundraising, special events, and writing grants. I have worked for over 20 years in community organization working on leadership projects, grants, community art projects, and revitalization.

**Mindlin, Fred; String Stories; Watsonville, Santa Cruz**

Following more than twenty years as a bilingual elementary classroom teacher and a pioneering role as a technology integration trainer, I began developing my own curriculum to teach storytelling and performance with string figures. For the past decade, I have worked as a Teaching Artist, performing dozens of long and short term residencies in Watsonville's public elementary schools. My favorite performances have been with Arts Council Santa Cruz's Family Arts Nights, helping children and their caregivers throughout the County to learn String Game Storytelling and share stories with each other.

**Minnicks, Susan; San Diego Unified School District, UCSD, San Diego Area Writing Project; San Diego, San Diego**

I was a grants writer and program developer for Community Arts of San Diego back in the 1980's, then wrote criminal appellate briefs, lived in Mexico for a year, then returned to San Diego to teach. I taught ESL and English at the middle school level, but was also a team leader with UCSD's SDAWP Summer Institute for 20 years. I have always integrated the arts in writing instruction and practice. I retired from teaching in 2015, but still work as a consultant and with the Center for the Art of Translation in SF, with their PIO program.

**Mitchell, Marcus; Capital Integrated Arts LLC; Los Angeles, Los Angeles**

I am the founding owner and director of Capital Integrated Arts (CIA)—an independent public art consulting agency providing comprehensive administrative and project management services to municipal agencies, artists, cultural organizations and private developers commissioning ambitious new artworks in response to diverse architectural, cultural and socio-economic contexts. Prior to founding Capital Integrated Arts in 2018, I served as the Arts and Science Council’s Director of Public Art at Charlotte Douglas International Airport (Charlotte, NC) where I was responsible for refreshing the mission, strategy and vision for the airport’s rapidly growing City ordinance-funded public art collection. I conceptualized and implemented an administrative and curatorial framework that remains in place today and yielded ambitious new commissions from Refik Anadol, Christian Moeller, and a suite of vibrant murals created by diverse local artists integrated throughout the newly-renovated Terminals greeting tens of thousands of commuters each day. I hold a master’s degree in Curating Contemporary Art from the Royal College of Art, London and studied Art History (BA) and French (BA) at USC.

**Mitha, Aneeta; First Exposures; Villa Grande, Sonoma**

Aneeta Mitha (b. 1986, Oakland, CA) is a visual artist who uses photography, film, and new media to reconceptualize power and explore societal dissonance. Their practice critically investigates systemic-derived narratives that define oppressed identities and ecologies as a means to problematize complacency. Along with their own practice, they are also one half of KANTA Collaborative, an experimental collaboration that uses visual and socially-engaged art to address issues such as climate change and white supremacy.

Mitha has been an artist resident at More Art for their work on the personal impacts of gentrification, and a fellow at Brooklyn Community Pride Center for their photo series on queer resiliency. Their work has been exhibited at Flux Gallery, the Brooklyn Academy of Music, the MIT List Visual Arts Center, as well as, film festivals in the U.S. and abroad. They received their B.A. from San Francisco State University in Social and Environmental Justice with a concentration in Race and Resistance Studies.

**Miyaji, Ben; City of Palo Alto Public Art Commission; Pittsburg, Contra Costa**

I have almost 30 years of experience in the non-profit sector in various positions including board member, staff positions and executive director. I have served on numerous grants panels for small, medium and large size organizations. I have a unique perspective as a funder and grantee.

7/1992 – 6/1996, 7/1999-6/2007, 7/2010-2/2015: City of San Jose Arts Commission (Chair 2003-2006). Chair San Jose Mineta International Airport Public Art Steering Committee.

6/2013 – Present: Palo Alto Public Art Commission. Current Chair.

3/2019 & 3/2020: CAC VIA grants panel.

10/2020: CAC Fellowship of Color grants panel.

The arts make our lives complete. The arts are more important now than ever before. 12/2020 – Present: Arts Commission of Contra Costa County. Member.

The arts are more important now than ever before. The arts allow us to use our own creativity to create meaningful pieces that reflect our unique experiences. Children from lower economic areas benefit from the arts in so many ways – creating something using their own hands; a sense of accomplishment; planning and reviewing their project and finishing the project.

**Moghadam, Nasim; EPACENTER ARTS; Palo Alto, Santa Clara**

Nasim Moghadam is an art educator and visual artist working across multiple disciplines, including photography, video, and sculptural installations. Her work attempts to deconstruct the roles of power and gender in Middle Eastern Culture in order to address subjects such as femininity, discrimination, and identity. Identity and representation are being questioned in Moghadam's work by going back to her Iranian culture. She is interested in bringing to light the restrictions and limitations placed on females and their bodies. Nasim received her MFA from the San Francisco Art Institute in 2018 and her BFA from Azad University, Central Tehran Branch in 2002.

Besides her studio practice, Nasim is currently teaching photography at EPACENTER ARTS, a creative youth development organization that increases opportunities for East Palo Alto youth. She works directly with young artists age 12-18, guiding them to find their voices, amplify their talents, realize their potential and impact their world through art.

Nasim's works have been shown, awarded and published both nationally and internationally.

**Momoh, Lucia Olubunmi; UC Berkeley; Fair Oaks, Sacramento**

After received my MA in Art History from Tulane University, I returned home to California and took a position as a Curatorial Assistant at the UC Berkeley Art Museum and Pacific Film Archive. Since starting at BAMPFA in January 2019, I have supported a number of exhibition, namely "Rosie Lee Tompkins: a Retrospective" and "Ron Nagle: Handsome Drifter."

I also curated "Art for Human Rights: Peace Now!" a collection-based show that marked the 50th anniversary of Nixon's unlawful extension of the Vietnam into Cambodia, the killing of students at Jackson University and Kent State University by police and the National Guard, and the Augusta Riots by featuring protest posters made by students at UC Berkeley during May 1970 in response.

In addition to my work at Berkeley, I also serve as an exhibitions committee member at the Sonoma County Museum of Art, where I'll be co-curating an exhibition with Ashara Ekundayo, titled "Collective Arising: A Positionally of Insistence from Black Bay Area Artists."

Finally, I currently am also working part-time for Prospect.5 in New Orleans as a curatorial assistant, writing entries for the catalogue and providing support for Grace Deveney, the triennial's Associate Curator.



**Moon, Emma; Segerstrom Center for the Arts; Costa Mesa, Orange**

Flutist and fundraiser, Emma Moon received her Bachelors and Masters degrees from the Juilliard School as well as Yale University, where she majored in Sociology and studied concurrently at the School of Music. Formerly an acting member of the Utah Symphony/Utah Opera and the Honolulu Symphony/Hawaii Opera Theater/ Chamber Music Hawaii, Emma has performed with the Glimmerglass Opera Orchestra in NY, the Sun Valley Symphony in Idaho, the Cabrillo Festival in California, and the Chautauqua Symphony Orchestra in NY. Currently, she is principal flute of the Berkeley Symphony and a member of the Skywalker Ranch Orchestra. She is also a private instructor at UC Berkeley and performs locally with various orchestras.

As a fundraiser, Emma is currently the VP of Development for the Segerstrom Center for the Arts in Orange County and was formerly the Development Director at Montalvo Arts Center, Other Minds New Music Festival and the Stern Grove Festival.

**Moon, Tiffany; Greenway Arts Alliance; Simi Valley, Ventura**

Tiffany Moon is a theatre maker devoted to new plays who has worked in both L.A. and New York. She is currently Producing Director of Greenway Court Theatre, where she recently directed the NNPN Rolling World Premiere of Herland by Grace McLeod, and Literary Manager of Ojai Playwrights Conference, where she most recently served as dramaturg for new plays by Luis Alfaro, Bill Cain, and Ramiz Monsef. She has previously held staff positions at Center Theatre Group, South Coast Repertory, Rogue Artists Ensemble, and Summer Play Festival in NYC. She is currently on the Board of the Theatre Producers League of Los Angeles. She will receive her MFA/MBA in Theatre Management from California State University, Long Beach, in December 2020, and holds a BFA in Theatre Performance from Chapman University and a certificate from the Two-Year Musical Theatre program at Circle in the Square Theatre School.

**Moradkhan, Anahid; Ani s art studio; Glendale, Los Angeles**

I am an artist focusing on bronze figurative sculptures. I got my Ba from California state university Northridge, continued my studies at Florence academy of art and Los Angeles academy of art. Currently I teach painting and sculpture at my private art studio ,Ani s art studio and sculpt lifesize sculptures.

**Morgan, Emily; N/A; Long Beach, Los Angeles**

I am an Ohio-raised L.A. transplant with a background in community service and media studies. With a lifelong drive to improve the world around me, I have worked in many fields, from youth education to health and wellness. Since 2010, I have been an evaluator for the Ohio Future Problem Solving program, which helps K-12 students develop their critical thinking skills and knowledge of current affairs. I have also worked in the non-profit sector at the Jewish Community Center of Greater Pittsburgh, and continued my support of the arts as a Script Reader for the Los Angeles International Screenplay Competition and a volunteer for the



Cleveland International Film Festival. Currently, I work as a freelance writer with a focus on content marketing, personal essays, and fiction.

**Morgan, Syville; Designer / Costumer; Los Angeles, Los Angeles**

I am a Fashion Designer of Couture Clothing for men & women. I have dressed & designed garments & produced my own Fashion Shows for over 3 decades. I also train the models , giving opportunities for many young women & men who are interested in becoming models , or who want to become Designers as well.

I served an apprenticeship under a tailor for 2 years, where I was able to train in the art of designing. I have also worked with other designers in the costuming world.

Margaretrose, and numerous others in the Los Angeles area.

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

Darryl Mori is Executive Director, Foundation and Government Relations, at ArtCenter College of Design. He has 20+ years of experience in the nonprofit sector in Southern California, with emphasis on grantseeking in the visual arts and education. Previously he was VP of development/communications at the Japanese American National Museum and corporate/foundation relations director at UCLA, serving across 10 major academic areas. He is the co-founder of the Arts Grants Roundtable, a coalition of 30+ Los Angeles-area arts nonprofits. As a writer, he has been a contributing author to DiscoverNikkei.org, a cultural website, for more than a decade. He holds a BS in Communication Arts from Cal Poly Pomona, and in 2017 he earned a Certificate of Nonprofit Board Consulting from BoardSource. Earlier in his career, he worked in film/TV as a story analyst and associate producer for the independent production company Sanford/Pillsbury Productions.

**Morrison, Margaret; None; Goleta, Santa Barbara**

I've practiced art and fine art photography for over 40 years.

I studied Art, Art History and English while at Humboldt State U., in Arcata, CA. I received a BA in Art there in 1979. After graduating, I worked at a photo print lab in Irvine, CA. I then moved to Japan to immerse myself in the art and culture there, while further perfecting my still life lighting technique and teaching English in Tokyo. I then moved to NYC to further study art and develop my work. I studied photographic printing at Otis Parsons New School and was a member of the historic Camera Club of NY. I also acted as a 'foreign correspondent' writing articles for Japanese art periodicals on the art being exhibited in the NY galleries.

These past 30 yrs. in Santa Barbara, CA have. been spent creating art, photography and assemblage work and exhibiting in solo and group shows. I have numerous 1st place and honorary awards and my work in in a number of private collections. I've also been asked to guest lecture at Brooks College of Photography.

**Moss, Karin; Russian River Chamber of Commerce; Guerneville, Sonoma**

I have been in nonprofit management for over 30 years and have served as a consultant to nonprofit arts and cultural organizations throughout the West Coast.

**Mullin, Carolyn; Oxnard Performing Arts Center Corporation; Ventura, Ventura**

A Miami native of Mexican-American descent, Carolyn Merino Mullin has over 17 years in the nonprofit sector. Carolyn has been with the Oxnard Performing Arts & Convention Center since 2017. Originally brought on to spearhead the Center's Programming, she assumed the role of Executive Director during the height of City budget cuts, layoffs, and proposed closure of the Center.

Prior to working in Ventura County, Carolyn founded The Animal Museum in Los Angeles, the world's first museum dedicated to exploring the human-animal bond. In Santa Barbara, she served as the Associate Director for Casa Dolores, Center for the Study of the Popular Arts of Mexico. She has also worked for The Miami Science Museum, The Chico Museum, and the Miami Children's Museum.

Carolyn earned her Bachelor's in Religion Studies, with a focus in Religion & Nature, from the University of Florida and a Master's in Nonprofit Management from Regis University in Denver, CO. She is a contributing author to The Art of the Animal, Mourning Animals, Defiant Daughters, and Why Dogs Hump and Bees Get Depressed? Mullin serves on the City of Ventura's Arts & Cultural Commission and is a Board Member for the Ventura County Arts Council and My Dog is My Home.

**Munoz, Ismael; Community Initiatives for Collective Impact; Merced, Merced**

I am a life-long musician, and educator, an art enthusiast who understands that the Arts play a crucial role in the healthy development of human beings. During the COVID-19 Pandemic, our band has been unable to perform since February of 2020. There has been nearly a year absence of music performance and production. When we have performed in the past, our band (Klons) performed throughout the state of California at fundraisers dedicated to providing clean, potable water for rural counties in California.

Los Bohemios - 1998 - Present

Grupo Klons 2009 - Present

Los De La Calle 3 - 1999-2002

Central Valley Latino Leadership Training - November 2020

MA Teaching, CSU Fresno 2008

Orff Schulwerk Certification Level, CSU, LA I - 2004

BA Liberal Arts CSU Fresno 2001

**Murdock, Kathryn; COCA; Half Moon Bay, San Mateo**

Thirty-five plus years as an educator, generally about the ancient world.

As a dancer I appeared in college modern dance performances, and studied ballet and danced with Jackie Thomas and Susan Hayward. I taught the little ones dance and conducted fitness classes based on ballet training. I wrote ballets for children and designed sets.

Lead writer/photographer for oral history book, "Transitions."

A member of the group that started this side of the Hill Players [later Coastal Repertory Theatre] in Half Moon Bay. where for seven years serving as front of house, actor, set designer, gala coordinator and an assistant director. I also volunteered and acted with Spindrift Players [Pacifica].

Receiving a grant two plays were produced at Spindrift.

Written and directed produced a video, Ruins of the Coastside: Going, Going, Gone. Written and directed two other video's through the Story Center in Berkeley.

As past president of Spanishtown Historical Society created and produced a calendar of local houses.

**Muro, Nanzi; None; San Diego, San Diego**

I am a photographer/artist of Mexican descent who uses visual communication to bring awareness of malnutrition in low-income communities. Moreover, my vision as an "artist" is to engage viewers in a conversation that helps them to understand that change begins with each of us.

Over the past five years, I have worked with food photographers on food sustainability and chronic diseases. As an undergraduate, I took nutrition classes and continued obtaining knowledge to use my visual communication expertise as a tool to end malnutrition and learn to combat my own disease, diabetes. Driven by this passion, I interned at several community gardens, such as Veggielution Community Farm in San Jose, California. This experience helped me reaffirm my commitment to taking action, increasing awareness about the lack of healthy food resources in low-income communities. I also helped develop a magazine about the SJSU community garden in partnership with one of my peers to encourage other students to learn gardening skills.

Lastly, I used my BFA exhibition to transform a white cubicle into a small garden. The exhibition's objective was to encourage viewers to practice composting at home and become more involved in community gardens.

**Murphy, Amanda; NA; Spring Valley, San Diego**

Since I was a small child, my imagination and creativity were my best friends. I would design clothes for my barbies, write and illustrate stories, and create name keepsakes for all my

friends. I have always been creative, and will always radiate creativity throughout every avenue of my life. I chose to pursue a creative career as an Artist because that is my calling, my passion, and my purpose. I know I am destined to use my creative skills for a purpose, to serve my community, connect with others, and bring joy and love through my art.

I studied art in college, receiving my BA in Fine Art with a concentration in video production. While in college, I worked as a studio assistant with a nonprofit that created puppets to make statements on the political atmosphere of the city. There I learned the impact art can have on a community. In 2017, I attended Point Loma Nazarene University for graduate school, obtaining my Single Subject Art Teaching Credential. I have been a practicing artist since college, learning as many things on the history and mediums of the Arts as I can. I have painted murals for the Black Lives Matter movement, as well as for the music department at Mission Bay High School. I love creating with others!

**Murphy, Julia; Pedal Press; Chico, Butte**

I was born in Boston, MA in 1969. I grew up in the middle-class suburb of Newton. I left at a very punk rock age 15, and spent the next six years moving around the USA. I traveled with the best gift my family had given me: a belief in myself as a creator, an artist. This both made, and solved, many problems for me.

I had a hard time in my 20's with a traumatic brain injury and mental illness. Those years sucked. I became the mother of a child in 1996 and henceforth my shit was by necessity together.

I have been a portraitist, a sign painter, a graphic designer, a tattooist. I got my BA in Interdisciplinary Studies in 2009; credentials to teach Art and English in 2018. I currently teach Art at a continuation school, a charter school, and in the Juvenile Hall. I am also 1/3 of Pedal Press, a youth-focused, community-based screen printing project.

In my teaching, and especially with Pedal Press, we ask people what the world they want looks and feels like; and how their life fits into their vision, their future-story materially. We build and share that creative power, with the goal of creating a world that has space and love for all of us.

**Myerson, Sheryl; Laemmle Theatres - until we closed March 2020; Malibu, Los Angeles**

As a producer, fundraiser and former studio executive, I've connected Los Angeles communities to the arts for over 30 years. As Director of Laemmle Arts (until the pandemic closed the theatres in mid-2020), my portfolio included Laemmle Live and Art in the Arthouse. Laemmle Live presented emerging musicians and professional performers at the Monica Film Center. Art in the Arthouse offered a unique platform for local visual artists to connect with the movie-going public. Laemmle Arts contributed to the cultural conversation through fine arts and live performance. Born into a family of East Coast theatre operators, my partnership with Laemmle Theatres was a culmination of my commitment to community engagement. Career highlights include producing fundraisers with Kristin Chenoweth and The Beach Boys for deToledo High School and co-creating a children's series at the Broad Stage. I produced concerts for

Crossroads School, founded non-profit Chamber Music LA, and served as Creative Executive at Walt Disney Pictures Feature Animation and Television. At WGBH-TV in Boston, I worked on the teams of This Old House and The Victory Garden. I have a BS in Communications from Muhlenberg College and studied at Brandeis University.

**Nabe, Megha; Self Employed; Studio City, Los Angeles**

I recently completed a CA Arts Standards Teaching Artist Certification Program, made possible through a grant from SONY and the Actors Fund of LA. Being someone who has directly benefited from an arts grant in our state, I have a special interest in providing support organizations such as the CAC.

I am also currently a mentor at two Los Angeles Arts organizations- Young Storytellers, where I serve as head mentor, and Unusual Suspects theatre company. Both these organizations are nonprofit and rely on community and/or public funding. We work with underserved and vulnerable populations, helping bring arts exposure and education to students who may not have it otherwise. Bringing arts education to the masses is essential for our community growth and to serve on a panel that would help channel the funding appropriately, would be an honor for me. Also being a minority artist, I would especially like to be part of the conversation of how we allocate our funds and how we can uplift diverse voices.

**Natal, David; Disney; Riverside, Riverside**

David Natal is a LAIFFA award-winning director, producer, and musician from Southern California. His videos have garnered over 2.5 million views on YouTube. He has toured North America and Japan as a musician and has performed with acts such as SUM 41, Sheldon Reynolds, and Michael Gungor. David has also served as a music educator throughout Southern California for 15 years. He also hosts the educational YouTube channel, PLAYN DRUMS with Dave Natal. He could be seen performing with the World Famous Disneyland Band in Anaheim, CA and hopes to return to that role after the pandemic.

**Neal, Safiya; None; Sacramento, Sacramento**

Hi My Name is Safiya Neal I live in a artist community that has very little diversity. Which encouraged me to participate in 1st Fridays here at Warehouse Artist Lofts. As much as possible so patrons could experience diversity. This was a challenge with two sets of twins but I did it up until COVID. I love art of all kinds and I'm a great listener and have compassion and respect for everyone. I represents the human race, and the beauty of the combination.

**Newmark, Mary Lou; Green Angel Music; Pacific Palisades, Los Angeles**

Mary Lou Newmark is an electric violinist, composer, poet and playwright. She holds Masters' degrees in both violin performance (USC) and music composition (UCLA). Her music combines live performance, original poetry, and electronically processed sounds into unique pieces that inhabit their own ecosystems. Her theater works integrate multiple disciplines to explore social issues. The Los Angeles Times described Mary Lou as "Laurie Anderson on a good hair day, but aiming more at emotions than intellect." Mary Lou's latest CD, "Room to Breathe," has

appeared on weekly Top 30 Charts at public and college radio stations from Alaska to New York. Mary Lou enjoys working with artists of different disciplines. Her concert length collaboration with poet Brendan Constantine, "Trading Storms" used poetry and music to establish a new genre of performance pieces. In 2020, when performances were canceled, Mary Lou worked with textile artist Beanie Kaman to create video art that wove her new music with Beanie's textiles and images of nature. In the fall of 2020, Mary Lou completed the Social Emotional Arts Certificate program at UCLArts & Healing. Her website is [greenangelmusic.com](http://greenangelmusic.com).

### **Newsome, Aambr; Afro Urban Society; Oakland, Alameda**

Aambr Newsome is a Visual Artist, Illustrator, and Muralist, who specializes in reshaping and curating a new African American experience by exploring and shifting Black History through the lens of Art Therapy.

In 2010, she began her journey to inspiring change by joining the True Colors Mural Project. She created iconic public art that focused on creating socio-political and economic change, she was also invited to learn how to restore public art via her mentor Juana Alicia. Alongside her, the original designers, and a handful of volunteers, we successfully restored the SF Women's Building.

2012 marked when she showed her political posters at Yerba Buena Center for the Arts in collaboration with Political Gridlock. The next year she was invited to become a visual artist and community organizer with House of Malico, a female based collective committed to shifting space and perspectives for POC women in the Arts.

In the next 5 years she would go to create and exhibit with The Black Woman is God, African American Arts and Culture Complex, Queen of Heart Art Gallery, Oakhella, The Black Joy Parade, 3rd on Third, and Somarts. In 2019, she became a recipient of the Onye OZi Fellowship Award.

### **Ng, Debbie; San Francisco Arts Commission; San Francisco, San Francisco**

Debbie Ng is the Organization Support Program Officer for Community Investments at the San Francisco Arts Commission. She leads grant making, technical assistance, and capacity building for arts organizations with a racial equity lens.

Since 1998, she has worked for nonprofit organizations serving underserved communities in the areas of youth development, education and independent media in the San Francisco Bay Area, with fundraising, philanthropy and communications as key components of her work. Prior to joining the San Francisco Arts Commission, she was the Director of External Affairs at the Center for Asian American Media, where she led the organization's fundraising and institutional marketing strategies for eight years. She co-produced the award-winning film Kieu, a modern-day telling of the 19th century Vietnamese poem, The Tale of Kieu.

She is a steering committee member and mentor for Asian Americans/Pacific Islanders in Philanthropy, San Francisco Bay Area chapter. She graduated from UC Santa Cruz with a

Bachelor's degree in Feminist Studies (with honors), with an emphasis on race, class and gender.

**Ngo, Isabel; Antaeus Theatre Company; Monrovia, Los Angeles**

Isabel Ngo is an emerging arts administration professional at Antaeus Theatre Company, an actor-driven theater company grounded in a passion for the Classics. She started working at Antaeus in 2020 as a Development Assistant to support fundraising, donor relations, and grant management. Isabel has a wide range of experience in editing and publishing and has worked in nonprofit environments since 2018, first at Villa Maria — a transitional shelter for women in El Paso, TX — and as a research fellow with Ms. Magazine in Los Angeles, CA.

Isabel received a BA in Theatre Arts from Loyola Marymount University, where she was involved in the Los Angeles Loyolan, Ignatians service organization, and the University Honors Program. Before her undergraduate career, Isabel was named a California Arts Scholar in 2014, as a Creative Writing major at the California State Summer School for the Arts (CSSSA).

**Nguyen, Vivian; Brentwood Art Center; Burbank, Los Angeles**

I am an efficient and self-driven individual skilled at administrative tasks, preparing exhibitions, conducting inventories, and performing professional tours of collections. I have worked in different sectors, as a gallery assistant at a local art gallery in Orange County, as a gallery associate/coordinator of public programs/curatorial assistant at CSUF Grand Central Art Center, and am currently working as administrative assistant at Brentwood Art Center, a non-profit art center in Los Angeles. I have extensive knowledge in modern and contemporary art history, well developed time management skills, and the ability to perform well in fast-paced team environments. Moreover, I am teachable and goal-oriented and also specialize in organizational management, marketing, and administration. I received my BA in Art History and BA in Business Administration at the University of California Irvine in 2016 and my MA in Arts and Cultural Management at IESA Arts & Culture Paris in Paris, France in 2018.

**Nichols, Virginia; Nichols Design; Bodega Bay, Sonoma**

In parallel to my studio practice, I've worked for many years in NJ, CA and NH teaching and sharing my art with pre-school -12th grade students painting murals, individual paintings in oil, acrylic and water colors, printmaking, drawing, ceramics, creating books and designing scenery, costumes and props. I have exhibited my work regionally and my work is in several private collections. I have been commissioned to create new work for various types of projects.

I am on the roster of the Arts in Education program in NJ and a former roster artist with the NH Arts in Education, Rural Arts and Very Special Arts NH. I have a BFA in Fine Arts from Pratt Institute. I am a former teaching artist with the San Francisco Opera and currently in process to be on the Luther Burbank Center Artist roster.

I am trained in Visual Thinking Strategies (VTS) methodology,



CA & NJ Curriculum Standards, Curriculum development and classroom management skills,  
Contributed curriculum to SF Opera Education Program ARIA Network Curriculum Guide 2010

**Oatis, Jay; 916 Ink; Sacramento, Sacramento**

A 2014 Temple University Diamond Research Scholars Grant recipient, Jay has worked for education nonprofits for the past seven years. As a Teaching Artist for both Dancing Classrooms Philly + Dancing Classrooms New York, Jay spent three months in residency where they taught social emotional skills through ballroom dance to 2,000 students across 20 schools from 2014-2018. They are currently the Program Coordinator at 916 Ink. At 916 Ink they wrote, produced + co-hosted 15 unique creative writing segments on YouTube. They also wrote + co-hosted "My Heroic Journey," in collaboration with Scholar's Playground, a four-part video series presenting the Hero's Journey through a trauma informed care lens for students in grades 6-8.

When not working at 916 Ink, Jay also performs as A La Mode, a 2019 Sacramento News & Review Best Drag Performer Winner. A former company member of Liberty City Kings Drag & Burlesque, A La Mode creates performance pieces that are one part social commentary + one part crafty glam. A La currently hosts monthly makeup tutorials for LGBTQIA+ youth in collaboration with the Sacramento LGBT Center. Mx. Mode has performed in Washington, D.C., Philadelphia, Sacramento + New York.

**Ofori, Benjamin; Founder; Concord, Contra Costa**

Bodac cultural group is international educational group.

**O'Keefe, Melissa; Living Jazz; Oakland, Alameda**

Melissa is a marketing and communications executive with 18 years as a proven thought leader and dynamic communicator, a life-long arts advocate, experienced non-profit leader, and equity and inclusion ambassador. She currently serves as Director of Marketing for Ambassador Tours, Board President of Living Jazz, an Oakland-based music education and community engagement nonprofit, and as a Board Member for the Jack London Improvement District. She previously served as Marketing Director for Silicon Valley Shakespeare, a non-profit theatre organization in San Jose, and as Director of Strategic Partnership for Living Jazz. Additionally, Melissa is an award-winning actress and singer, having worked for nearly 20 years on the stage, in national and regional commercials, and in feature and independent films. She is an expert strategist in defining and developing the voice of an organization, a creative problem-solver and motivator with strong leadership skills, and an active volunteer in the Oakland community. She regularly volunteers with the Alameda County Community Food Bank, has volunteered with Make-A-Wish Greater Bay Area, 510 Oakland, and for various opportunities through the Leadership Oakland Alumni Association.



**Olsen, Jennifer; Golden Chain Theatre; Coarsegold, Madera**

I have been involved with community theatre for over 5 years. Everything from being an actor, to directing, stage managing, and sitting on the board of directors. I've also been involved with children's theatre workshops.

**Olson, Carmen; None; Emeryville, Alameda**

My favorite pastimes include collaborating with other artists, making people-activated installations, and residencies. Past highlights include two artist-in-residencies at the Dream Community in Shijr, Taiwan, co-directing Synopsis Performance and Art Space in Eureka, CA, and four years as Art Director for Camp Grounded, a Digital Detox retreat for adults.

Whatever form my artistic expression may take, I like to explore the ways in which art is a language of community and how one's personal world becomes a signifier of our hopes and dreams for the commons.

I am also an American Sign Language interpreter - a very different yet, I find, complimentary occupation for a visual and performing artist.

**Orozco, Marisa; Las Fotos Project; Montebello, Los Angeles**

I attribute a large part of my identity to Los Angeles, and my experiences growing up here sparked my passion for social justice, cross-cultural understanding, and storytelling. I worked with UC Berkeley's Multicultural Community Center, a student-run, student-led space for cultural expression, identity exploration, and community building. There, I launched the inaugural MCC Radio, a digital space for students of color to connect and engage with each other on issues that mattered to us.

After graduating, I created my own storytelling project where I explore what it means to be in post-grad and how to "adult." This project has proven to me the importance of reflection, speaking my truth, and sharing narratives that are not often seen in mainstream media. I feel compelled to share those same values of creating as a form of radical self-care, resistance, and community building at my current job at Las Fotos Project. Based in Los Angeles, Las Fotos Project is an organization dedicated to uplifting youth voices through photography and mentorship.

I believe in the sacredness of storytelling; the stories we tell today inform how we think, imagine, and create our future.

**Oruche, Nkeiruka; Afro Urban Society; Oakland, Alameda**

Nkeiruka Oruche is an Igbo producer and multidisciplinary performer specializing in Afro urban culture and its intersections with identity, health and politics. Since 2002, Nkeiruka has been instrumental in ushering African culture unto the global stage working as Editor-in-Chief of Nigerianentertainment.com, a digital magazine, to her current projects.

She has presented in Yerba Buena Center/Arts, Oakland Museum of California, Yoshi's SF, Dance Mission Theater, the Independent, Stern Grove Festival, UC Berkeley, and the California Academy of Sciences and performed with Magic System, Les Twins, Elephant Man, and Onyeka Owenu. Nkeiruka has a Health Education degree from San Francisco State University and has worked with Amara Tabor-Smith, Ellen Sebastian-Chang, Our Family Coalition, Mario Pam/Ilê Aiyê, Youth Speaks, and Boys & Girls Clubs.

She is a NYFA Immigrant Artist Fellow. Grant awards include Creative Work Fund, MAP Fund, Kenneth Rainin, California Arts Council, Zellerbach, East Bay Community Foundation, City of Oakland and Akonadi.

She is a co-founder of BoomShake, a social justice-based music organization, and Director of Afro Urban Society, an art & culture driven organization.

**Oshima, Scott; JACCC; Los Angeles, Los Angeles**

Scott Oshima is an artist and organizer, based in Los Angeles/Tongva land, with over ten years' experience in community arts nonprofits. As the Sustainable Little Tokyo Program Director at the Japanese American Cultural & Community Center, they use community-driven and arts-based strategies to advocate for equitable development in LA's historic Japantown. As part of this work, Scott organizes local artists to create inclusive art programs, such as ART@341FSN, which engage and empower marginalized stakeholders. Previously, Scott has worked at Venice Arts and CalArts Community Arts Partnership, coordinating accessible arts education programs.

Scott serves on the Board of Directors for Little Tokyo Community Council, NEA Our Town Resource Team, and National CAPACD Asian American Pacific Islander Creative Placemaking coalition. They have presented at national creative placemaking conferences, such as ArtPlace Summit, People & Places, and Arts for LA, and have written for the forthcoming ArtChangeUS REFRAME, Federal Reserve Bank of SF Journal, and more. Scott received a Bachelor of Fine Arts from California Institute of the Arts.

**Otieno, Nereya; None; Los Angeles, Los Angeles**

I focus on intercultural spaces and the ways in which music, food and the arts are forms of storytelling. They define identities and create communities. I first found my love for nonprofits in the arts when interning for the Stern Grove Festival in San Francisco during my undergrad degree, the next summer I worked at Grand Performances in Los Angeles. Both showed me the joy that could be spread when inviting people to experience something together. No requirements beyond: get here, be pleasant. For the past year, I have worked as the Communication Coordinator and Programs Assistant for Art + Practice, an arts and social justice nonprofit based in Los Angeles. COVID-19, unfortunately, ended my time there.

I write about the arts, serve on the board of a Danish organization specializing in teaching womxn to DJ, and currently volunteer as Director of Operations for a new organization for artist incubation based in New York. I moved away from the US in 2011, following my graduation

from USC, and returned in 2019 after green card issues. I come from a multicultural, biracial family and can now sympathize with my grandparents and father about what immigration really means. I love learning people's stories.

**Ott, Michelle; Gateway Science Museum; Chico, Butte**

I am a practicing visual artist, with an MFA from UC Berkeley (2015). I serve as the Artist in Residence at the Gateway Science Museum at California State University, Chico and I am on the board of a local non profit art gallery in Chico, CA called 1078 Gallery. My work has been shown nationally and internationally and I have illustrated books for Ten Speed Press as well as published works with small artist run publications. I hold a BFA in photography from the Minneapolis College of Art and Design and operate an art based business called The Postcard Machine.

**Otto, Johnny; CEO; Los Angeles, Los Angeles**

Johnny Otto is self-taught contemporary artist based in Los Angeles. He was born in Bay Village, Ohio in 1966, the grandson of Czech and German immigrants. Often compared to Basquiat, Haring and Picasso, Otto's work is actually influenced by a trip to the Detroit Institute of Arts, which he visited as a child and where he was exposed to their vast collection of African Art.

Otto's work spans more than 35 years and includes shows with David Hockney (Angel Art Fundraiser Auction), 01 Gallery, Headquarters, Jeff Hamilton's Street Art Fair, Radiant Space, Ministry Gallery, Art Squat, Novian-Miller Space, and many others. His work is collected around the world by Art Collectors, Fellow Artists, Designers, from Los Angeles to Japan, Germany and France.

**Overton, Kimberly; Independent; Castro Valley, Alameda**

I have been on artist selection committees for the Alameda County Art Commission for community murals and art box programs. I am a visual artist. I have an art website and an Etsy site. I have participated in art exhibits including for social causes such as the international Peace Project. I have two pieces of public art: an art utility box for the City of Dublin Reaching for a Shamrock and a mountain lion sculpture at Palomares Elementary School in Castro Valley. I have been an art teacher including for Art & Soul Music Studio, Athena Academy, Ohlone College Program and Kids and Teens. I have taught art workshops through the homeschooling community and public schools. Classes I've taught have ranged from traditional to sculptures of endangered species using recycled materials, found object art, combining art and science. I have interviewed public artists throughout California for a film project: the Art Box Project. While a college student I took classes from both Frank Lobdell and Nathan Oliveira. I have BA in psychology and a BS in civil engineering.

**Owens, Jesse; Art Cart; Oceanside, San Diego**

I am a street artist. I show my work for free in my local community to the delight of the locals.

**Oye, Derek; Taiko Community Alliance; San Jose, Santa Clara**

I am a yonsei, or fourth generation Japanese American (JA) born and raised in Torrance, CA. I have been involved with cultural and community activities during my childhood, including JA sports leagues and volunteering. I continue to volunteer for the Gardena Valley Japanese Cultural Institute.

I am a leader, teacher, administrator, and performing artist within the taiko, Japanese drumming, community in California and greater North America. Currently, I am a leader of Kinnara, Inc., the first Buddhist Taiko group in North America, and the Chair to the Taiko Community Alliance, an arts network and support agency. For 13 years, I have been able to train and perform with community and professional taiko groups across California and Japan.

I organize conferences that engage and sustain the local and international taiko community, including the North American Taiko Conference, Buddhist Taiko Retreats, and World Taiko Conference (Japan). In 2018, I had the honor of being on the planning committee of the CAC Partner & Networks Grantee Meeting in Sacramento, CA. These experiences taught me the importance of the arts and cultural communities while learning about my culture and heritage.

**Paniza, Meike; Meike Bertrand-Paniza Photography; Lompoc, Santa Barbara**

Artist profile includes:

All-Alaska Biennial Exhibition, Anchorage Museum at the Rasmussen Center, Alaska (2016 & 2019), Mt. Rokko International Photography Festival, Kobe, Japan (2017), Photolucida's Top 200 (2019) and Center Review Santa Fe 100 (2016). First Place Award, Punctum Photographic Center North-West Annual Photography Exhibition (2015) and Honorable Mention Rarefied Light, Alaska Photographic Center. Photographs featured in Alaska Women Speak Magazine (cover, 2019), Lenscratch (review, 2017), The Australian Museum of Contemporary Photography (review, 2018), Der Greif and Photolucida (photo-publications, 2015).

Gallery representation: Singulart (France), Context Gallery (Italy), SCAD Art Sales (GA, U.S.).

Education:

Savannah College of Art and Design (SCAD), Savannah, GA

Master of Fine Arts in Photography (2017)

Bachelor of Arts in Visual Communication (2014)

University of California, Los Angeles Extension (UCLA), Los Angeles, CA

Certificate in Film, Television and New Media, Level II, Cinematography (2001)

Certificate in Film, Television and New Media, Level I, Film, Pre- and Postproduction (1999)

**Parmelee Cabrera, Pearl; FAAE/FFM/ Filipino American chamber of commerce/ rotary; Pinole, Contra Costa**

Culinary Director / Filipino Food Movement 2004 to present

Commissioner/ contra Costa Arts & Culture

Latino Food Industry/ business development

Barangay Dance Troupe/ board member

Long Beach Sister City Foundation

Lakbay Aral / board member

Pistahan.net/ founder

**Pascual, Ami; Mercy Housing California; Monrovia, Los Angeles**

Ami Pascual has over 25 years of management and program development, implementation and fundraising experience in the nonprofit industry. She currently raises capital and writes grant proposals for Mercy Housing California, an affordable housing organization.

**Pate, Denise; City of Oakland, Cultural Affairs Division; San Leandro, Alameda**

As the City of Oakland's Cultural Funding Coordinator, Denise manages the City's competitive arts grants process that includes conducting review panels, preparing and processing 70 to 100 grant applications and contracts, and assisting with the development of policy and guidelines. She has spent over 25 years working in the non-profit management community as an executive director, program manager, board member, consultant, dancer, and choreographer. An experienced grant review panelists, she has served on the panels of the California Arts Council, Alliance for California Traditional Arts, San Francisco Arts Commission, and MAP Fund. Denise is the former Associate Director of Operations for California College of the Arts' Center for Art and Public Life (2005-2007), and her past affiliations include Young Audiences of Northern California, Wolftrap Institute for Early Learning, Youth in Arts, Citicentre Dance Theater, and World Arts West. In 2020, she began her two-year term as a member of the Board of Trustees for Dance/USA. She received her B.A. in Dance/Movement Education from Dominican University, and MBA from University of Phoenix.

**Patterson, Dana; Boxtales Theatre Company, Santa Barbara Dance Institute (SBDI), Teacher's Fund, Kidango, Inc.; Hayward, Alameda**

The arts have been integral to my childhood and career. Growing up, my family had the resources so I could take piano lessons for 12.5 years and participate in the Music Teachers' Association of California Certificate of Merit program/competitions. As an adult, I expanded my arts involvement through grant writing.

Since I became a grant writer in 2017, I have served arts nonprofits in Santa Barbara that increase exposure to communities that are traditionally excluded from the arts. Through my

grant writing services with Art Without Limits, Santa Barbara Dance Institute, Girls Rock Santa Barbara, Santa Barbara International Puppet Palooza, and Boxtales Theatre Company, I have become familiar with CAC's grants process and the agency's much needed shift to foster a more inclusive, diverse, and equitable California arts sector.

Providing grant writing services for these organizations, I have a deeper understanding of the needs of small nonprofit organizations (all less than \$200,000 total operating budget) in the California arts sector, the importance of CAC's support, and the transformative power of the arts for individuals and communities.

**Patterson, Kevin-Charles; San Diego International Fringe Festival; San Diego, San Diego**

Kevin Charles Patterson

Native Hawaiian, (pronouns; he, him, his)

Founder / Executive Director (San Diego International Fringe Festival):

Mr. Patterson is a graduate of the University of The Arts in Philadelphia. He later attended graduate school for accounting at University of California Irvine (UCI).

He has worked as a professional accountant at Patterson Accountancy Corporation, and has also worked in company management on numerous large scale National & International projects such as "CelticFusion" starring Liam Harney; duties included everything from contracting services with artists, venues, hotels, transportation services, & theatrical equipment providers. He has also been responsible for the management of his business, the Academy of Performing Arts, for over 20 years (from 1993 to 2015). His business included a staff of over 50 and contracted services for corporate entertainment / industrials for companies such as Ikea, Sheraton, Ernst & Young, etc...

**Paul, Namita; Self Employed; San Carlos, San Mateo**

I am an Indian-American interdisciplinary artist. My formative years were peripatetic; I grew up in four different states in India, amid six languages, then traveled to seven countries and lived in three. A fashion designer by profession, my move to the US as a wife and mother, and subsequent return to school at the University of Washington, helped me articulate my thinking and making processes. I developed my artistic skills through coursework in printmaking and surface design, gained knowledge of art history and was deeply influenced by the feminist movement and artists of the 70s that led to the development of my interests in global feminisms. I turned my attention to society's power structures and how they affected women's various identities as immigrants, members of the work force, wives, and mothers, weaving knowledge from these explorations into my artistic production. My current medium of expression is through oil painting. Using this age-old medium from the western canon and combining it with my positionality as a South Asian immigrant in the United States, my work interrogates liminal spaces, suggests nostalgia, and addresses otherness. The difference that marks these spaces forms the basis of my artistic production.

**Payan, Victor; Media Arts Santa Ana (MASA); Santa Ana, Orange**

Victor Payan is an award-winning writer, humorist, and interdisciplinary artist whose work promotes social justice, community empowerment and tolerance through engaging and playful public performances that educate, enlighten, empower, and entertain. He combines arts advocacy with performance strategies to engage civic leaders in policy change. His experience includes arts administration, directing arts and film festivals, curating public performances and creating and presenting his own work. He is the Founding Director of Media Arts Santa Ana (MASA), and founder of LAFTA: The Latin American Free Thought Agreement, Mexistentialism and the Keep on Crossin' project. He co-created Aztec Gold, a series of transdisciplinary interventions that use the iconography of Mexican wrestling to create cathartic social change. He received the Creative Capital award for Dreamocracy in America and is co-founder of the Taco Shop Poets. His work has been featured in exhibitions, screenings & performances in the US and internationally.

He served as a grant panelist for the CAC, L.A. County Dept of Arts and Culture, Los Angeles Dept of Cultural Affairs, San Diego Commission for Arts and Culture and San Antonio Dept for Culture & Creative Development.

**Payne, James; Brewery Artwalk Assoc; Altadena, Los Angeles**

I lived and worked at the Brewery Arts Colony in Los Angeles beginning in 1998 and have been involved in that community in some capacity ever since.

**Pedersen, Lisa; None; Hermosa Beach, Los Angeles**

Lisa Pedersen has worked as a social worker in some capacity since 1992, in health care and in teaching at the college level. She became interested in art knowing its power to express what words sometimes could not. After showing some of her own work throughout the Los Angeles area, she became interested in how art binds us, through community. Whether the artist herself showing up at an art opening, meeting fellow artists, or an art lover going to see the work, there became a cultural dance, so to speak. This dance showed that people of any color, race, creed, religion and socioeconomic status could gaze at art and love it.

Lisa believes art is essential especially to keep art from the past alive in the eyes of our younger generation.

**Perez, Abraham; IMBA; Sacramento, Sacramento**

Abraham Perez is currently an administrator of small art nonprofit in Sacramento. His current position includes duties of program development and grant writing for IMBA which is currently a CAC Grantee. His prior experience is in small business administration and company restructuring.

**Perkins, Mikiea; SoulKiss Theater; San Diego, San Diego**

Mikiea Perkins, better known as Miki Vale, is an international Hip Hop performing artist and cultural ambassador, Teaching Artist and commissioned playwright with San Diego's Old Globe



Theatre and founder of SoulKiss Theater, an arts education organization for queer Black womxn. Miki has performed and participated in panels at landmark venues and festivals in the U.S. and internationally, from Hollywood and D.C. to Mumbai and Cairo. For her contributions to Hip Hop culture, Miki has earned a San Diego Hip Hop Honors Award, a Female Perspective Award, and several San Diego Music Award nominations. For her work within the LGBTQ community, Miki was awarded the 2017 Bayard Rustin Civil Rights Honor.

Miki is as dedicated to cause as she is to her craft. Using art as education, she fuses her experience in the worlds of Hip Hop and theatre to explore their impact on race, class, and gender. She facilitates Hip Hop and playwriting workshops for learners of all ages and demographics. Her experience ranges from teaching in classroom settings, performing at social justice events, and serving as a U.S. cultural Hip Hop ambassador for Next Level Egypt (funded by the U.S. State Department).

**Peterson, Beth; LA Commons; Los Angeles, Los Angeles**

Beth Peterson is a puppet and mask artist who worked as Associate Artistic Director at In the Heart of the Beast Puppet and Mask Theater(HOBT) in Minneapolis, and in Los Angeles as Master Teaching Artist at the Music Center of Los Angeles County, Community Arts Programs Director at LA Commons, Adjunct faculty at Antioch University, and teaching artist at Inner City Arts and LA Arts. Her giant puppet commissions include: Civic Opening of Grand Park in downtown Los Angeles, Plaza for All Opening at Music Center, COAST Festival in Santa Monica, Opening of the Glow Festival in Santa Monica, the Minnesota Orchestra children concert, and Opening of the Gwatcheon Festival in South Korea. She has created and performed puppet shows at In the HOBT, the Skirball Cultural Center, Japanese American National Museum, Music Center International Festival of Toy Theater at Walt Disney Concert Hall, Manual Archives, Korean Cultural Center, Bowers Museum; and designed puppets and masks for CASA 0101, Center Theatre Group, Teatro Campesino and South Coast Repertory Theater. Beth has organized and managed over 65 community public arts projects in LA Neighborhoods in her role as Community Arts Programs Director for LA Commons.

**Petrisko, Nancy; Mondavi Center for the Performing Arts; Davis, Yolo**

I have worked in the performing arts for over 30 years - in many different capacities ranging from executive leadership to marketing, programming, operations and development. I have also consulted with a wide variety of nonprofits and taught graduate level courses in nonprofit studies for a decade. In addition, I currently serve as a president of a nonprofit opera company in San Francisco.

**Peyton, Kelly; J. Paul Getty Trust; Los Angeles, Los Angeles**

Since moving to California 4 years ago, I have been fortunate to hold positions at staple organizations in the Los Angeles literary arts community. I've supervised the children's section at The Last Bookstore, interned and wrote for the Los Angeles Review of Books, and volunteered as a mentor to aspiring teen poets with the award-winning non-profit WriteGirl.



Currently, I am the photo editor at Getty Publications, the publishing arm of the J. Paul Getty Trust and Museum, where I manage image and rights acquisition for our highly illustrated art history and photography books. An intellectual property specialist, I am passionate about the digital open access movement and the democratization of art and ideas. Before living my California dream, I grew up in Arizona and completed my B.A. in anthropology at the University of Chicago, where I was awarded the Odyssey Scholarship for first-generation college students. Subsequently, I worked as an art teacher, museum educator, and education consultant, and I am still committed, now more than ever, to ensuring that every student is given the financial and emotional resources to learn and the opportunity to define themselves in and through books and art.

**Pfaff, Kate; Alonzo King LINES Ballet; San Francisco, San Francisco**

I am a dancer, teaching artist, and arts administrator raised in the Central Valley of California. Currently, I am the Director of Education at Alonzo King LINES Ballet in San Francisco. In my role, I oversee the curriculum, staffing, and implementation of LINES' five education programs. Our programs reach more than 10,000 students annually, ranging from elementary school students in the Bay Area to pre-professional adults. Prior to returning to Northern California in March 2020, I spent eight years on the East Coast. Most recently, I served as the Associate of Social Impact Programs at Carnegie Hall, where I managed songwriting projects in prisons, homeless shelters, and public hospitals throughout New York City. Prior to that, I had the privilege to work in the Education Departments at American Ballet Theatre and Boston Ballet as both an administrator and teaching artist. I hold a B.A. in History and Spanish from the University of California, Berkeley and an M.Ed. in Arts in Education from the Harvard Graduate School of Education. In my spare time, I teach online dance classes for the family-run dance studio in Modesto where I studied dance throughout my childhood.

**Phillips, Donna; Parents Institute for Quality Education; Modesto, Stanislaus**

For twenty years I worked with Stanislaus County Arts Council in the STARRS program where professional artists bring programs to public schools. My offerings were Folk Music/Singing/Dancing. As a performer-ranging from singer/guitarist to 5 piece Pop Band, Country Trio and Gypsy Strings Duo. As a Health Educator for Stanislaus County for 11 years I developed and presented progressive programs for Tobacco Education within our schools and community. I wrote grants for a weekly Teen Television program, and for several Community events-all approved through Gold Country State Coalition. Public Relations/Marketing volunteer for Townsend Opera for 15 years along with performing in over 33 TOP productions. Have worked with incarcerated youth at Juvenile Hall giving monthly presentations for Tobacco Education, at Ceres Hospital for Drug Rehabilitation youth, and Safety Center for where adults and teens were in audience. Also, taught Freedom from Smoking classes where participants were from all walks of life from young adults to elderly and several who were illiterate. For 19 years have been a facilitator for PIQE where classes wide range of economic status and varied nationalities-from Iraq, Iran, Afghanistan, Mexico, India.

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

Luis Antonio Pichardo has been working in the nonprofit sector since he was 18 years old, working as a tutor & instructional aide for several education-based organizations in his late teens & early 20s, to being the director of workforce development programs for youth & adults by the age of 21. In 2012, Luis, who has been a practicing artists for as long as he's been serving his community through the nonprofit sector, founded the arts-based nonprofit, DSTL Arts. DSTL Arts is a nonprofit arts mentorship organization that inspires, teaches, & hires emerging artists from underserved communities. The impetus for starting this unique organization came from Luis's personal experience, or lack thereof, in having positive, culturally-representative mentorships in the arts world. As a first-generation Latino in the US, born to a working class family, Luis understands first-hand the challenges individuals from historically-marginalized communities face when seeking a career in the arts. Luis hopes that DSTL Arts not only supports emerging artists from communities like his own, but also serves as a resource for these same artists as they develop their careers in the arts, thereby creating true equity & representation in the arts sector.

**Piemme, Karen Atree; Red Ladder Theatre Company; San Jose, Santa Clara**

Karen Atree Piemme is an accomplished director, actor, dramaturg, workshop facilitator and acting instructor, specializing in social justice theatre, new works development, and community access to the arts. Ms. Piemme is the Director of the Red Ladder Theatre Company, a nationally-acclaimed, award-winning social justice theatre company, which empowers marginalized populations in our community by helping them develop positive life-skills and amplifying their voices through the art form of theatre. Ms. Piemme has directed productions, taught classes and conducted workshops locally, nationally and internationally for over thirty years. Ms. Piemme was the Executive Producer of the Bay Area Playwrights Festival in 2015 and 2016, has taught in the Department of Television, Radio, Film and Theatre at San Jose State University, and serves on the Theatre Services Committee (the advisory council) for Theatre Bay Area. Ms. Piemme is the recipient of the Movers and Shakers Award from GenArts Silicon Valley, the Champion of Arts Education Award from the City of San Jose, and was named one of the 35 Faces of Theatre Bay Area. Ms. Piemme is a proud member of Actors' Equity Association.

**Pieroni, Valerie; The Lucca Group; Clovis, Fresno**

My background includes working with, non-profit organizations, boards of directors, elected officials, government regulations, advocacy, legislation, membership recruitment, special event coordination, conference development/implementation, and budget analysis. I have developed and implemented a major gifts campaign for a Performing Arts Center on a Community College campus. I am experienced in soliciting major gifts for a number of organizations including identifying prospects/cultivation, planned giving and managing portfolios. I have extensive experience with promotions, marketing and social media platforms. Prior to my consulting, I worked for the County of Los Angeles, where I created and implemented multiple community

outreach programs; securing funds for special events; and meeting/conference planning. One of the outreach programs included 4 educational programs in 245 schools throughout Los Angeles County. One of the programs was identified by Los Angeles County Grand as one of the top 10 best County Programs. I have extensive legislative and advocacy background including coalition building, marketing, and maintaining strong media relations.

**Pittenger, Michelle; California Poets in the Schools; Lompoc, Santa Barbara**

Michelle Pittenger holds an M.A. in the Humanities from Pacifica Graduate Institute. A California native, her work has appeared in college journals and Cosmic Cowgirls e-zine. She recently published her first chapbook. A poet-teacher for California Poets in the Schools, she leads poetry workshops for youth and adults through the Lompoc Public Library and teaches in local schools. She is currently coaching Santa Barbara County competitors in the 2021 Poetry Out Loud semi-finals for Corazon del Pueblo. She believes poetry gives young people a means of grappling with the world, and, perhaps, changing it. It is a great honor to raise up fresh voices to tell new stories in this world.

**Polley-Shellcroft, Theresa; tps Creative Expressions, Inc; Victorville, San Bernardino**

Artist and Art Educator more than 50 years all levels from Pre-School through college. Community art program director and developer. Former writing committee member for the California Visual and Performing Arts Framework. Previous Art Mentor teacher, Hesperia Unified Schools, 14 years. Active artists in visual arts, painting, mixed media, fiber arts are my main modes of expression. Former recipient of participate in the National Humanities Black Film Studies, grant panelist, National Endowment for the Humanities. Exhibited in many national museums and art galleries. Works in both public and private galleries including Smithsonian National Collection of African American and Michigan State University African American Quilt Collection. Founder and Exec Director of tps Creative Expressions, Inc. 501 C-3, mission is promoting the arts in the community for all ages. Art Director for DVL Project, community program fostering community awareness and diversity. Working with many local organizations to develop and conduct art programs.

**Ponce De León, Rodrigo; Firehouse Collective; Oakland, Alameda**

My name is Rodrigo, I'm a queer gender fluid POC immigrant artist who moved to the Bay Area last year from Peru.

I work in wide variety of mediums from painting, drawing, illustrations, dancing, drag, garment construction, writing, among many others.

My work often reflects themes of human freedom, identity, linguistics and gender.

**Porter, Anne; Port of San Diego Art, Culture & Design Committee; Imperial Beach Arts Bureau; 4Walls; San Diego, San Diego**

Ms. Porter is a San Diego native. Anne earned an AA degree in art history from the University of Nevada, Reno, moved to San Francisco and worked as a gallerist in two of the finest

contemporary art galleries in the City. She re-located to New York and worked in marketing and advertising for many years. She and her father partnered in an art-moving business, and she finished her degree in journalism and technology at New York University.

Anne returned to San Diego from New York, and worked as an events manager for the San Diego Historical Society (now the History Center), coordinated the resurrection of Artwalk for Sony, created fundraising events for the San Diego Symphony and the United Way. She worked as Patron Services Manager for the San Diego Opera for over 15 years.

In her spare time, Anne has co-founded an arts group in partnership with Mayor Serge Dedina and the City of Imperial Beach called the IB Arts Bureau, whose mission is to empower local artists and create community. She currently chairs the Port of San Diego's Art, Culture and Design Committee, and is a member of the Board of 4Walls International.

**Porter, Jessica; Starfish Stories Inc.; Los Angeles, Los Angeles**

As an individual, I have appreciated, and I have been fortunate to have access to the arts. This grew into a passion for theater, music, dance, and photography. Professionally, I have just begun to interact with art. I am the organizational development/public relations manager at The Francisco Homes. We offer hope and multifaceted, holistic support to formerly incarcerated individuals aspiring to reintegrate back into society. One of our avenues of support, that brings healing to our residents and the community, is our theatre program. Our residents also get the opportunity (in collaboration with LMU) to tell their story in various mediums. Art is so crucial to the healing of many and I hope to expand my knowledge and learn more about the wonderful programs in our community as a panelist.

**Potts, Rebecca; P.S. Arts; Los Angeles, Los Angeles**

Rebecca Potts is a teaching artist based in Los Angeles. Her work is inspired by the intersection between ecological concern and the female experience. She is represented by Stay Home Gallery. She is also a member of Spilt Milk Gallery and is listed in the curated directory All She Makes.

Potts received her MFA in Visual Arts from Washington University in St. Louis in 2009 and her BA in Studio Art and Geography from Middlebury College in Vermont in 2004. She also studied printmaking, wilderness issues, and Australian aboriginal art at the University of Tasmania Centre for the Arts.

Her work has been exhibited throughout the U.S. and in Europe and Australia at spaces including The Mildred Lane Kemper Art Museum, Zhou B. Art Center, New York Studio Gallery, and SoLA Contemporary. In 2010, her essay on art and climate change, "Creating a Fourth Culture," was published in 20UNDER40: Re-Inventing the Arts and Arts Education for the 21st Century. Rebecca has also worked as an arts administrator, community organizer, and school co-founder. She hosts Teaching Artist Podcast and coordinates Play + Inspire, a curatorial

platform, in partnership with Maria Coit. She participated in the Artist Residency in Motherhood from 2015-2019.

**Powers, Mark; LGBTQ Center SF; San Francisco, San Francisco**

I have been involved in the visual arts field for more than thirty years as an artist, curator, and community arts organizer.

Most recently in San Francisco, I have participated in numerous group art shows as an illustrator and painter. My work has been featured at Arc Gallery and DADA in San Francisco. I donate works each year to Art for Aids, and most recently my painting sold in the Art for Aids live auction 2020. I am a former member of the San Francisco Street Artist program.

Throughout the 1990s, in Detroit, I was a member of Artist's Cooperative, The, (ACT), a decade's old non-profit artist group that operated a gallery space and held numerous local exhibits, including the annual International Detroit Salon Show. I had numerous solo and group shows during this period and served as President for a time. I also Co-Founded DEGA (Detroit Gallery Alliance) and helped establish the DAC (Detroit Art Corridor) - both of which organized gallery crawls, Art At Lunch events, Detroit Gallery Guides, and more.

I was privileged to serve as a jurist for the Detroit Art Council Annual Artist Grant Program.

**Poyaoan, Caroline; Hospitality House; Oakland, San Francisco**

I am a practicing artist as well as an activist for social justice and community organizer who has spent years volunteering in various communities in San Francisco.

**Prebilic, Mark; Self; Encinitas, San Diego**

I have a B.A. in Music, with a minor in Astronomy, from the University of Maryland. I recently retired from a successful business in Information Technology. I am currently working as a freelance writer.

I served on the state board of the Maryland Writer's Association from 2014-2016 as their Treasurer. The Maryland Writers' Association (MWA) is a voluntary, not-for-profit organization, based in Maryland, dedicated to supporting the art, business, and craft of writing in all its forms. There are currently 13 chapters.

I served on the board of Poolesville Green, a 501(c)(3) organization based in Poolesville, MD, in 2014 as their treasurer. Poolesville Green focuses on promoting alternative energy sources, encouraging the conservation of energy and water, and on raising awareness about existing hazardous and non-hazardous waste recycling programs.

I served as the chairman of the Poolesville High School Post Prom Committee from 2013 – 2015. The purpose of this committee was to organize and promote a post prom party for the high school prom goers. This was done to encourage prom goers to celebrate their graduation in a safe, fun, alcohol-free venue to reduce the risk of driving fatalities from driving home from private parties.

**Price, Astra; Bill Viola Studio and Los Angeles County High School for the Arts; Los Angeles, Los Angeles**

Primarily, I have been a media arts educator at several higher educational institutions, most recently at California Institute of the Arts (CalArts), where I was employed as faculty for over a decade. Additionally, as Co-Director of the Academy of Motion Picture Arts and Sciences Visiting Artist Program at CalArts and previously as Assistant Video Engineer of the School of Film/Video, I coordinated faculty, students, and visiting artist's project needs. I also developed a media exhibition space for the School of Film/Video in 2008. I will be starting a new role as educator at the Los Angeles High School for the Arts in January 2021.

I have also been involved in the arts community of Los Angeles as a media specialist by several artists and arts organizations. Currently, I am working part-time in the studio of Bill Viola as a media archivist. As a media specialist, I have worked with artists from all levels including Sylvere Lotringer, Janie Geiser and Lewis Klahr. I have worked with exhibition institutions such as the Long Beach Museum of Art's on their Pacific Standard Time video retrospective Exchange and Evolution and recently worked with the Santa Paula Museum of Art as the director of their Artist in Residency Program.

**Price, Pamela Price; Travel Editor/Malibu Times, Culture/Travel Desert Star Weekly;/ Cathedral City, Riverside**

I severed on the Cathedral City Public Arts Commission from 2010 to 2018 , prior to that I was a Contributor to Palm Springs Art Patron Magazine having cover stories focused on Agnes Pelton ( Fall 2017) and The Andy Warhol Exhibit at the

the Palm Springs Art Museum ( 2018). I graduated from the University of Minnesota /1965 , taught art while in the Air Force ( 1968 -70) among other

subjects. Served the travel editor for Shape Magazine ( 1981-89) and

served as a Judge in the Congressional Art Competition, three times,

( I was appointed by our Congressman Raul Ruiz, MD )

**Price, Shannon; AAU; Oakland, Alameda**

Shannon Price entered fashion academia through The Costume Institute at The Metropolitan Museum of Art. As Associate Research Curator, Price collaborated with Harold Koda and Andrew Bolton on exhibitions, publications, and acquisitions. In 2012, Price was appointed Assistant Chair of Fashion at Pratt Institute and in 2014 she was asked to serve Pratt as Acting Assistant Dean of the School of Design. In her most recent position as Director of External Partnerships and Cultural Affairs at Parsons School of Fashion, Price spearheaded innovative global partnerships and curricular interventions in the private and non-profit sectors aligned with The New School's dedication to education driven by Social Justice and Sustainability. Price has a BA in Anthropology from the University of California at Berkeley, an MA in Visual Culture: Costume Studies from New York University, and an MPhil in Decorative Arts, Design History,

and Material Culture from The Bard Graduate Center. Please see:  
<https://www.linkedin.com/in/shannonbellprice/>

**Quick, Kerianne; San Diego State University; San Diego, San Diego**

Kerianne Quick is a Californian craftsperson and Assistant Professor of Art at San Diego State University. Quick earned her Bachelor of Arts in Applied Design (Cum Laude) from San Diego State University, and her Master of Fine Arts in Metal (with distinction) from the University of Illinois Urbana Champaign. In 2011 she was the recipient of Kate Neal Kinley Fellowship prompting her relocation to Amsterdam where she spent one year working on Gijs Bakker's (Droog Design) Chi ha paura...? project. She has been awarded numerous grants; most recently a SDSU University Project Grant for her project [A] Portrait of People in Motion which investigates the role objects play during and after a migration journey. Quick co-founded the zine/journal CRAFT DESERT, co-produces curatorial projects under the name Secret Identity Projects, and is the co-author of the (Affective) Craft Manifesto. Highlights from her exhibition record include the Museum of Art and Design, Museo Franz Mayer, the National Museum for Women in the Arts, Salon del Mobile in Milan, and Design Week Amsterdam. Her work is included in major collections such as the Los Angeles County Museum of Art, Houston Museum of Fine Arts, and the Netherlands Design Museum (Stedelijk).

**Quinn, Ann; Retired School District Administrator and Marketing Specialist; Los Angeles, Los Angeles**

Governor's Arts Awards Selection Committee, Governor's Sub-committee on Ed for San Joaquin Co Arts, Marketing Committee for CA Countryside, CA Tourism Ed Comm, YPO newsletter coordin., ULI Conference Comm., Stockton Tidewater Art Gallery Board, KVIE Advisory Board, Stockton Beautiful Aux, Stockton Arts Commission, Micke Grove Board, Founding member and grant writer for San Joaquin A+ (ed improvement) Past Pres Stanford Alumni Stockton Org, Coordinator LHS-Continental Cable Industry Ed Partnership, Grant writer for LUSD and various non-profits, editor/writer The Blueprint mag, Producer the Great Italian Street Painting Festival I-IX Stockton, Producer of various large scale charity events.

Graduate of Stanford University, majoring in history, art and psychology.

**Rabiah, Deana; Self-Employed; Santa Cruz, Santa Cruz**

My name is Deana Rabiah and I have a Masters Degree in Public Health from the University of Michigan-Ann Arbor, where I focused on program development in underserved communities. The wealth of my experience centers on working with communities of color to encourage cross-cultural education through community-led art and social programming. For the past ten plus years I have worked as a grant writer and program developer for underserved communities. Specifically, I have worked with the Arab American community in the area of arts and social services. I was part of the team that fundraised, researched and built the first Arab American National Museum in Dearborn, Michigan. This included working with Arab American artists who are often underrepresented in the mainstream art scene. Additionally, I am



currently serving as a grant writer for the Concert of Colors, a highly visible national community-building event that celebrates diversity through immersive musical, artistic, and spoken word performances and programming in Detroit, Michigan. I am passionate about providing a safe space and equal opportunity to artists and activists who are using art as a vehicle for social change and cultural education.

**Rackley, Madeleine; Metropolitan Master Chorale; West Hollywood, Los Angeles**

I am a founding member of the Metropolitan Master Chorale (MMC), a community-based nonprofit choral organization in Los Angeles. As President of the MMC, I am responsible for board development, the budget, grants, fundraising, and general operations. In addition, over the past 20 years, I have successfully applied for and received arts grants from county, city, and private agencies.

For more than 12 years I have served as a member of the Arts and Cultural Affairs Commission of the City of West Hollywood. I have chaired the Performing Arts and Cultural Affairs Subcommittee which administers the City's arts grants and programming. One of my primary contributions is the annual review of our arts grant applications. I also evaluate grant applications for individual artists and for our free music series. In addition, I participated in the development of the Commission's Cultural Plan.

I have served on the boards of several music and dance organizations. I understand the nuances of nonprofit arts management, the responsibility of serving on a government commission, and the rewards of being a community member of an arts organization.

I will use my background and experience to review grants for the California Arts Commission.

**Radford, Anthony; California State University Fresno; Fresno, Fresno**

Anthony Radford holds a Masters Degree in Vocal Performance from the New England Conservatory and a Doctor of Musical Arts Degree from the University of Nebraska. He has been teaching at Fresno State since 2008 where he is Professor of Music teaching voice and opera. He has been the director of the Fresno State Opera Theatre for 12 years, an ensemble which has toured extensively and performed new works as well as full productions of standard operatic repertoire. In 2016 he commissioned a work titled Lucinda y las Flores de la Nochebuena and performed the opera for over 6000 children in Selma, Fresno and Firebaugh reaching children and communities that had never seen a live opera before. In 2017 he was honored by the University as Academic Advisor of the Year.

**Ramirez, Izabela Xochitl; California African American Museum; Vista, San Diego**

Izabela Xochitl Ramirez is a recent graduate of San Diego State University with a Bachelors Degree in Child Development. I also have an A.A Degree in Child Development, Arts and Humanities, and Social Sciences/Behavior from MiraCosta Community College. I am currently working as an Administrative Assistant/Gallery Guide at the California African American Museum in Los Angeles. Prior to working at CAAM, I worked in Early Education as a Preschool



teacher for the past seven years, educating children from the ages of 6 months to 5 years old. My career goals are to bridge my position for child development with my deep dedication to arts education.

**Ramirez, Jess; N/A; Oakland, Alameda**

My name is Jess, I am an educator with experience teaching girls and gender expansive youth music production at Women's Audio Mission in San Francisco. I am an educator that is passionate about building intentional community and making learning these technologies accessible to the people. When I'm not teaching, I am producing beats for local artists in the Bay Area, DJ'ing and learning more about audio engineering. I currently am unemployed, and during this time, I've had the opportunity to take business classes at the Uptima Entrepreneur Cooperative thanks to a generous scholarship, which has allowed me to create a business plan for my own artistic endeavors. My website is [www.xemara15.com](http://www.xemara15.com)

**Ramirez, Sandra; California African American Museum; Vista, San Diego**

Sandra E. Ramirez is a Mexican American professional fine art photographer and master printer. Ms. Ramirez's work explores Day Of The Dead or Dia de los Muertos in different regions of Mexico as well as the United States. She has also photographed a variety of club cultures and political protests in Los Angeles. She is an award winning photographer whose work has been shown in the United States and Mexico. Her published works include La Gran Limpieza/The Big Sweep, a collaborative political project with three LA photographers.

Ms. Ramirez was Associate Director of Continuing Education at Otis College of Art and Design for 17 years. She also served as the Program Coordinator for the Photography Certificate Program. Ms. Ramirez is currently employed at the California African American Museum as an Administrative Assistant/Gallery Guide.

**Ramsey, Benita; Rainbow Pride Youth Alliance; Ontario, San Bernardino**

Benita is a justice, culture strategist & practitioner, a spiritual director and lover of books, words, rhythms & beats. A gifted Spoken Word artist and wordsmith, Benita is a third generation pentecostal style story teller & preacher. She is Executive Director of Rainbow Pride Youth Alliance. She leads, FIERCE is a peer-led wellness strategy designed to introduce youth and their families to the power of art, enhancing communication across generations and building a stronger community and neighborhood. While incorporating aspects of acting technique (including voice, IMPROV and movement), the focus is on individual creative expression and performance in a safe, collaborative environment. She serves as an Advisory Board Member of the Pride Youth Theater Alliance. The Pride Youth Theater Alliance is a growing network that advances the practice of Queer Youth Theater by providing emerging and established leaders in the field with resources and opportunities to exchange, collaborate, and learn. Reverend Ramsey received her Master's degree in African American Studies and Women's History from the University of Wisconsin-Madison and a Juris Doctorate from the University Of Miami School Of Law.

**Rangel-Rexford, Bridgett; Siskiyou County Arts Council; Mount Shasta, Siskiyou**

Bridgett Rangel-Rexford is a Mexican American artist residing in Mount Shasta, CA. She was awarded honors at UCSD wherein she received her B.A. in Art History/Theory and Criticism. A forever learner, she also received her A.A. in Graphic Design. One summer she served as the art director for Camp Krem (a camp for people with disabilities). Another summer she directed birthday parties and designer flyers for the Crocker Art Museum's events. Whenever she isn't working, her heart is dedicated to reaching out to the local art community as the President of the Siskiyou Arts Council.

Her 2020 project was titled, "Quotes of the Revolution". Since social media algorithms push posts into the internet abyss minutes after they are posted, her series document and illustrates the revolution 2020 brought a quote at a time.

Currently, she is working on her podcast titled, "How You Frame It". As a Mexican American art critic, she realizes there is a need for more hispanic art critics voices to be heard. She enjoys giving people the opportunity to explore their creativity and unique ways of framing the world around them.

**Raser, Whitney; San Diego Children's Discovery Museum; Escondido, San Diego**

I have worked in education for over 12 years, first as an elementary classroom teacher then as a literacy coach and curriculum director. I received my Ed.M. degree from the Harvard Graduate School of Education in 2013 with a focus in Language and Literacy. My professional background is centered within the world of education; however, I would not have arrived here without the arts. In 2006, I became a docent at the University of Virginia's Art Museum where I led tours to school groups. Through this role I learned the value of artistic interpretation, inquiry, and how art can prompt a curiosity to learn about all facets of the world around you. Almost 15 years later I am still a proponent of arts education, particularly in the informal world of education. I currently work as the Director of Education at San Diego Children's Discovery Museum in Escondido, California. At the Museum I oversee all elements of our educational programming where we strive to integrate art with science and world culture.

**Rasmussen, Joanna; CA Foundation for the Advancement of the Electronic Arts; Oakland, Alameda**

Over 5 years experience serving as volunteer Treasurer/Director of a small AVO 501(c)3 non-profit organization, CFAEA. It's mission is to advance all aspects of digital and electronic art forms. We produce mid-scale events that raise funds for charity, while building community and showcasing the talents of our members.

I am a high-school graduate with only some college experience. I am a self-taught musician, artist, and screenwriter. I started my arts career in NYC as a performance artist while also designing visuals for night clubs from 1992-1996.

I currently operate my own bookkeeping practice (my clients range from artists and philanthropists to outdoor education administrators). Before starting my own business I worked for a CPA firm as a staff accountant.

In 2020, I received professional certificates from UC Berkeley Extension in Leadership & Management, as well as in Mediation & Conflict Resolution. Both certification programs helped me improve my communication skills.

**Reed, Deborah; Moving Arts; Los Angeles, Los Angeles**

Deborah has worked in theatre for over twenty years, as an administrator, producer, director, and actor. Before joining the staff of Moving Arts this year, she worked at various theatres throughout Southern California, including Deaf West Theatre and Center Theatre Group. She has also worked as an independent consultant to nonprofit arts organizations, and was on the Board of Buzzworks Theatre Company for eight years. She earned her Master's degree in Arts Management from Claremont Graduate University.

**Reed, Nadia; Art and design studio; Los Angeles, Los Angeles**

i have been a practicing artist in L.A. County for over 25 years and worked in many sectors of the arts. My main focus is painting and I work in various other arts related fields such as arts education, scenic art, theater set design, fabrication and others. I have run art programs at Central Juvenile Hall, L.A. Opera's popular Saturday Mornings at the Opera, Santa Monica City and many more. I work in the community arts with various non-profit theater companies, art programs and events. mainly now i work and sell in galleries, and work on various digital projects during the pandemic. I live in Silverlake. I felt it was time to apply and give back to the city that i love.

**Regala, Jasmine; City of LA, Dept. of Cultural Affairs; Pasadena, Los Angeles**

Jasmine Regala is a LA-based arts management professional. She currently serves as the Art Manager in the Public Art Division for the City of LA Department of Cultural Affairs. She works with all 15 LA Council Districts to create public art in local communities and oversees private developer public art projects within the Arts Development Fee program.

Prior to working in government, Jasmine established her career in the non-profit performing arts sector working at the historic Pantages Theatre, Center Theatre Group, LA Conservancy, and LA Children's Chorus (LACC). At LACC, Jasmine managed weekly rehearsals for 400 choristers, organized back stage protocols for on-site and off-site performances, and planned both regional choral exchanges and international tours.

Jasmine received her BA at UC Riverside in Art History and Communications. She is an Arts for LA Cultural Policy Fellow (2016), National Endowment for the Arts Panelist (2020), and currently a CORO Lead LA Fellow (2021). As a LA native, Jasmine is passionate about expanding the city's artistic visual landscape, creating equity and access for all communities, and establishing new policies to identify solutions to the current issues surrounding Southern California.

**Reilly, Nicola; Monterey Symphony; Carmel By The Sea, Monterey**

Nicola Reilly has served as Executive Director of the Monterey Symphony since July of 2017. She previously held positions at the Carmel Bach Festival and Cal State University Monterey Bay, in the university's development department. A Seattle native, Nicola worked for the Seattle Chamber Music Society, the Women's Medieval Choir, and The Bill and Melinda Gates Foundation. Nicola holds degrees in Spanish Literature and Music History from The University of Puget Sound, and an advanced degree in Arts Administration from The University of Washington.

She completed the Stanford Graduate School of Business Executive Program for Non-Profit Leaders and frequently participates in Stanford's Social Innovation conferences. Nicola also serves on the board of the Association of California Symphony Orchestras (ASCO). A classically trained violinist, Nicola performs throughout the Peninsula. She has two sons: Connor (13), an actor, and Enzo (9), a gymnast.

**Remson, Michael; San Diego Youth Symphony; San Diego, San Diego**

As CEO of San Diego Youth Symphony, Dr. Michael Remson leads programming, fundraising, communications, and collaborations with other organizations. He oversees a diverse team of high-performing board, staff and faculty to achieve SDYS' vision. In 2018, he received a milestone award from the National Guild of Community Arts Education for service to arts education. Dr. Remson previously served as Executive and Artistic Director of AFA, Houston's largest non-profit provider of music education programs. He led efforts to provide 50,000+ hours of programming to 3,500+ K-12 students each year. He also served on the leadership team of Arts Connect, impacting thousands of Houston school-children. Dr. Remson is an accomplished composer/author and served on the faculty of Houston Ballet Academy and the University of Houston. He has served on numerous grant panels including Houston Arts Alliance, chairing the music panel for Texas Commission on the Arts, and the National Endowment for the Arts. He is a graduate of New York University, the University of Houston and Carnegie Mellon University.

**Reyes, Richard; PLUS ME Project; Los Angeles, Los Angeles**

Richard Reyes is the founder and executive director of PLUS ME Project. He launched PLUS ME in 2013 after seeing the lack of access that underserved students in LA had to relatable role models and inclusive storytelling. He earned his bachelor's degree in Critical Theory & Social Justice from Occidental College and his master's degree in Educational Foundations from California State University, Los Angeles. He is a social justice advocate who believes every story matters and has shared his story of becoming the first in his family to earn a college degree with over 200,000 students across the country.

**Reynolds, Sarah; Chico State Bookstore; Chico, Butte**

I am an art major recently graduated from Butte College with two degrees in Studio Arts/Art History. I am transferring to Chico State Fall21 working towards my Master of Fine Arts. I

worked for the Butte College Create Space for two yrs teaching others how to create and use specialized equipment and I was also president of the Create Space Club. I worked for Student Equity at Butte College as a graphics designer for the BC Bloom Magazine which was for students and run by students.

**Rich, Howard; Saturday Night Bath Concert Fund; Lawndale, Los Angeles**

I, Howard Rich, am the Executive/Artistic Director of Saturday Night Bath Concert Fund, graduated Queens College of the City University of New York in 1971 with a Bachelor of Arts degree in Economics. Performing since the age of 13, during college he continued to study the bass viol, electric bass guitar, voice, and trumpet. My lifetime love of music spurred him to Los Angeles in 1973, where I immediately became a professional musician and private teacher and took three years of advanced music theory courses and many apprenticeships. I recognized the need to stimulate interest in musical arts in public schools, and in 1984 he founded Saturday Night Bath Band, targeting disadvantaged youth by performing my original jazz and blues style compositions, My concerts and clinics have now reached over 41,000 young people in juvenile halls, probation camps and continuation high schools throughout California, one-at-a-time. I have copyrighted 144-songs since 1979, that are in the styles of such composers as Willie Dixon, Chuck Berry, Grover Washington Jr., Howlin' Wolf, and Carlos Santana.

Venues include the CA Youth Authority, Juvenile Halls, County Probation Camps, and not only Continuation High, but Middle, and Elementary Schools.

**Richard, Carole; Modesto Symphony Orchestra Association; Modesto, Stanislaus**

I am currently Director of Development for Modesto Symphony Orchestra (MSO), a regional orchestra that serves residents in the northern San Joaquin Valley. In this role, I promote and fundraise for the Modesto Symphony as well as its youth orchestra and raise about 60% of the organization's nearly \$2M budget (reduced this year to \$650K, due to COVID).

Before my career in fund development, I served as Vice Chancellor, Legislative Affairs, for California Community Colleges and connected with various cultural communities during a period of immigration law reform, specifically working on the Immigration Reform and Control Act (IRCA) of 1986 in CA to provide amnesty/legal status to immigrant students and other residents.

I then joined the Yosemite CCD as Director of Grants, and later spent nearly five years in the UC and CSU system working as a Director of Development, with an emphasis on the Arts and Humanities. At UC Merced, I worked closely with then Dean Mark Aldenderfer, a cultural anthropologist, and gained insights into the Sikh communities in the region as well as other ethnic groups in the San Joaquin Valley, in order to secure major gifts to support visual arts at UC Merced.

**Richards, Stephanie; University of California San Diego and FONT West; San Diego, San Diego**

Steph Richards is an experimental trumpeter, improviser and composer who explores the nexus of sound, space and the senses. An "emerging maestro" (New York Times), Richards' works range from playing underwater to incorporating carousels into her music. Having worked with pioneering experimentalists like Butch Morris, Anthony Braxton and Henry Threadgill and more pop-oriented innovators like St. Vincent, Kanye West, Common and David Byrne, Richards has pursued abstract, visceral expression via a variety of musical modes, with her most recent project exploring the connection of scent and music. Her sonic explorations have led to collaborations with performance artists Mike Kelly, Laurie Anderson/Lou Reed and Yoko Ono. She is a founding member of Asphalt Orchestra, created by the composer collective Bang On a Can, where she has also worked with the Kronos Quartet, The Pixies and choreographer Susan Marshall. Stephanie holds degrees from the Eastman School of Music, McGill University and the California Institute of the Arts and is on faculty at the University of California, San Diego. Richards is a Yamaha Artist.

**Richardson, Carolyn; Music4Scenes.com; Encino, Los Angeles**

Carolyn Owens formerly Richardson is an independent Music Supervisor and founder of Music 4 Scenes, a music consulting firm. She has over 13 years of experience in music licensing in TV, film, and new media. Carolyn is a member of the Guild of Music Supervisors and The Television Academy. Carolyn has worked for Entertainment Tonight and The Insider as Music Supervisor, where she also produced music-related segments and reviewed music releases. She has been nominated for Best Soundtrack in the Indie Series Awards for Funny Married Stuff. She formed Music 4 Scenes to provide music supervision, music clearance, and talent consulting services. She recently joined the Fox Sports Music team as Manager of Clearance and Cue Sheets.

**Richardson, Erin; WeidnerCA; Sacramento, Sacramento**

With 10 years of experience representing artists as an Art Consultant as well as being Napa's first Public Art Coordinator, I believe my experience as an arts administrator gives me a unique point of view as a panelist.

**Rico, Julie; Julie Rico Gallery; Los Angeles, Los Angeles**

Julie Rico originally from Detroit, Michigan where she worked on the assembly line and then at the World Headquarters of General Motors in Public Relations came to Los Angeles with her BA in Journalism to show weird artists work. She now works as a Getty docent, a writer for artists, a baker and producer for art events. Ms. Rico was once an acclaimed art gallery owner in the Los Angeles and Santa Monica areas. Conceptualized and managed the Mean Art Tent of the 1995 US Lollapalooza Tour. Curated traveling exhibition of "Lowbrow" and graffiti art to 30 cities. Head of production for logos and signage using graffiti artists art. See: [www.juliericogallery.com](http://www.juliericogallery.com)

**Rivera, Miranda; LA Commons; Los Angeles, Los Angeles**

Born and raised in East Los Angeles, Miranda Ynez is an Arts Management professional committed to social equity and increasing participation in arts, culture, and education within communities of color. Her passion for the arts and culture have encouraged her to advocate the values of communities and maintain the identity and voice of the neighborhood through community organizing and youth leadership development. Her experience working in the creative economy has shaped her into an arts leader trained in art history, arts education, public programming, nonprofit organizational structure, and artist management.

**Rix, Julie; Currently None; Santa Cruz, Santa Cruz**

Rather than talk about my career, I will focus on the foundation of who I am. As the daughter of an artist, I was encouraged to explore the arts and have studied art and music from an early age.

The college I went to, Global College of LIU, promoted the interdisciplinary study of global issues from multiple cultural perspectives and the development of the knowledge, skills, and abilities necessary to interact effectively across cultures. I was exposed to a variety of subjects including history, cultural anthropology, political science, sociology, international relations, languages, humanities, philosophy, and religion in a global context.

My degree focus was on the role of the arts in society. I studied through living and working with artists in Africa, India, Southeast Asia, and Central America. My secondary focus was on the role of art in education.

Later, I went to SFSU and earned a master's degree in Interdisciplinary Arts. In that program, the ability to critique art projects from a variety of societal perspectives was very important.

I have since worked in the arts for many years in many capacities, as a consultant, as an independent contractor, with many non profits and organizations. I am currently semi-retired.

**Robertson, Sarah; Songwriters of North America (SONA); Joshua Tree, San Bernardino**

Sarah Robertson is the Operations and Programs Coordinator at Songwriters of North America (SONA). A graduate of The Evergreen State College in Washington State, Sarah has worked in leadership roles at non-profits, policy and arts organizations for over 5 years including in the grant making space.

Sarah has a passion for the economics of the art world and creating systems that support creators. She frequently works with intellectual property and contributes to campaigns for artist fair pay, including being a part of the team securing funding for independent contractors through the CARES Act.

Sarah has written summaries of various copyright issues that are used by large music industry coalitions, including The Recording Academy for their advocacy efforts. She has also written



documents that have found their way into publications such as Billboard, Variety and Rollingstone.

Prior to working with SONA, Sarah started her own artist management company in the Bay Area that focused on teaching and guiding independent artists through principles of business.

**Roche-Cross, Corrina; Dance Resource Center of Greater Los Angeles; Los Angeles, Los Angeles**

Originally from Boston, Corrina Roche graduated from the University of New Mexico with a BA in dance with a concentration in Flamenco. Corrina is interested in utilizing dance and the arts as tools for social change and as platforms for community involvement and forum. She believes that the arts have an approach unique from other mediums to evoke empathy and spark critical dialogue. Corrina found her passion for working within the dance and arts non profit sector after completing internships with Dance Place and Dance Metro DC in Washington D.C. Corrina is currently a dance educator with Gabriella Charter Schools and the Grants Administrator for the Dance Resource Center of Greater Los Angeles. She has served on a grant panel for the Los Angeles Department of Arts and Culture. Corrina hopes to continue to explore the capacity of dance performance, practice, and education within various community settings. Corrina values the arts as an essential component of the well being of all people and communities. She is proud to be a member of the Los Angeles arts community and strives to continue to contribute to arts programming that is representative of and available to all communities throughout Los Angeles.

**Rodriguez, Chantelle; Groundwork Arts; 29 palms, San Bernardino**

I've been a teaching artist for 15 years now primarily for after school art programs. Art and music have been essential to my educational growth. Now that I'm in my early 30's it's become essential for me to get involved in more long term solutions for youth in the arts programming and planning. I would love to be a part of the process to getting funding to those with innovative arts programming goals.

**Roman, David; Meistersingers; Fountain Valley, Orange**

Vocal performer with various Orange County community choral associations since 1975. Volunteered services for promotion, publicity, design and publications. Periodic service on choral boards. Internship with OC Pacific Symphony. 35-year career as a professional editor and writer.

**Romano de Leon, Maria; San Diego Automotive Museum; San Diego, San Diego**

I majored in Art History at UCSD and I have a Master's Degree in Arts and Heritage Policy, Management, and Education from Maastricht University in the Netherlands. I have worked in several capacities at nonprofits and museums over the years. I was an Assistant Curator at the Petersen Automotive Museum in Los Angeles, Membership and Development Manager at the Association of California Symphony Orchestras in Los Angeles, and am currently Grant and Systems Specialist at the San Diego Automotive Museum in San Diego.



**Roshanzamir, Michelle; MVR Creative; Beverly Hills, Los Angeles**

I'm Michelle Roshanzamir, a consultant and producer helping creatives and leaders bring their ideas to life and develop their businesses.

I work with a range of creatives and leaders to bridge the gap between the creative and business, coordination, and management side of the equation.

They're passionate and driven about the work you do, but can be overwhelmed and all over the place when it comes to getting organized and turning their ideas into an actionable, results driven plan. Having real world strategies to develop your business and bring your idea to life is totally achievable.

My clients include creatives and leaders typically working in the arts, entertainment, and culture sector across the United States.

This has included creatives such as writers, performers and artists to leaders and managers at nonprofit and for-profit organizations.

I've worked with individuals and organizations to:

- Produce, coordinate and manage events, productions, and projects
- Determine and go after funding opportunities, including applying for grants, going after individual donors, running donation campaigns, peer-to-peer campaigns, and crowdfunding campaigns
- Strategy, including business, marketing, and funding

**Rothstain, Heather; Laguna Art Museum; Irvine, Orange**

Much of my employment experience has been in an arts administrative and teaching capacity in education. I hold a BA in Studio Art and a Masters in Interdisciplinary Studies: Fine Art and Education. My teaching experiences include teaching students at the K-5th grade level in person and virtually in traditional and non-traditional educational settings, such as public and private schools, after-school programs, children's museums, libraries, religious schools, community programs and arts centers, both in California and Massachusetts. Furthermore, I have had the opportunity to create and teach numerous book arts classes as a literacy tool and facilitated community arts outreach programs. In arts administration I worked for Otis Collage of Art Continuing Education and helped with their Summer of Art program. I have also served admin positions the USC Fisher Museum and AJU Jewish Institute for Creativity.

**Ruiz Scarfuto, Rosalinda; Alisal Center for the Fine Arts/Tonatiuh "Danzantes del Quinto Sol"; Salinas, Monterey**

Rosalinda served as Executive Director of the Alisal Center for Fine Arts, a multi-disciplinary arts organization based in Salinas, California. In her tenure as Executive Director, she improved the organization's public image to increase participation, financial support and broaden its role in

the community. Not only as key spokesperson, responsible for budget projection and allocations to artist instructors, she became engaged with the community families to create a viable network. Coordinating media campaigns, founding a scholarship program, festival and youth ambassador program, its cultural arts programs flourished in popularity with local role models as the pillars. This organization branched out into two other non-profits in dance and visual arts. To continue role modelling as an artist, she went on to pursue her own practice-based PhD in studio art, exhibiting during Art Basel, Museum of Modern Art (New York & SF), and a solo exhibit in the UK, returning as a volunteer to the community of East Salinas. Currently, she is utilizing her Forest Flaneur methodology for environmental awareness in the 3D poetic canvas. As the PhD was directed by traditions, now she can explore poetics from a myriad of cultural backgrounds.

**Russek, Audrey; Elk Grove Unified School District; Sacramento, Sacramento**

My experience in the arts, humanities, & culture is grounded in my interdisciplinary background: I am an award-winning author with a PhD in American Studies (focus on U.S. history; visual and material culture; and critical gender & race studies). I also hold an MA in American Studies (emphasis on literary & performance studies) and a BA in English/Creative Writing. Prior to joining EGUSD's Grants Office, I worked as a professor of U.S. History and American Studies teaching at Carleton College, Gustavus Adolphus College & UC Davis. I have taught courses on oral history, interdisciplinary theory & practice, archives & visual culture, U.S. immigration history, and food history. I have held research fellowships from the Smithsonian's Lemelson Center and the Hagley Museum & Library; the Hartman Center at Duke University; and the New York Historical Society. Currently, I serve on the Editorial Collective for the journal *Global Food History*, and I review manuscripts for academic journals including the *Journal of American History* and *Tulsa Studies in Women's Literature*. I am also a board member for the Ray Solem Foundation, which awards grants to nonprofits that assist immigrants to the US overcome obstacles of violence & poverty.

**Russell, Dylan; [www.lagunaplayhouse.com](http://www.lagunaplayhouse.com); Richmond, Contra Costa**

Dylan Russell is a professional director/actor/playwright and teaching artist. She is Director of Education & Outreach at Laguna Playhouse where she has created the OUR STORIES outreach program, which utilizes theatre & playwriting to uplift the stories of transitional age youth. She has taught at Cal Shakes, Actors Lab AZ, Northwestern University's NHSI, Marin Theatre Company, Jewish Community High School and New Conservatory Theatre. Dylan has directed productions for the American Conservatory Theatre Conservatory, TheatreFirst, New Conservatory Theatre Educational Programs and Actors Lab Arizona. She has worked with Berkeley Repertory Theatre and the Eureka Theatre Company. Favorite productions include – *She Kills Monsters: Virtual Realms* and *The Perfect Dog* (Laguna Playhouse) *Future Me* (TheatreFIRST), *Cassandra* (A.C.T. Conservatory), *Persistent Vegetative State* (Dog<sup>2</sup> Productions), *Over the River and Through the Woods* (CCT), *David Ives' Ancient History* (Dog<sup>2</sup>), *Speed-the-Play* (BRT), as well as adapting & directing the North American Premiere of Roald

Dahl's Matilda (NCTC). Dylan was the Managing Artistic Director of California Conservatory Theatre. Currently, she is Artistic Director & Co-Founder of Dog<sup>2</sup> Productions.

**Russo, Melissa; San Bernardino County Museum; Redlands, San Bernardino**

Melissa Russo is the Director of the San Bernardino County Museum. The museum maintains a robust calendar of exhibits and programs developed from the museum's collection of 3 million objects including fine art, archaeology, anthropology, history, earth sciences, and natural history. In 2020 the museum won a National Association of Counties "Best in the Country" Award for Excellence in Arts & Culture.

In 2019, Russo was appointed to a five year term on the 9-member American Alliance of Museums Accreditation Commission, which determines and monitors standards of excellence in museums across the United States.

Russo's previous positions include Director of Institutional Advancement at Chabot Space & Science Center, and Executive Director of the Western Museums Association. She has also served on numerous boards including the Western Museums Association, Civil Rights Institute Inland California, the Crucible (industrial arts, Oakland), and Piedmont East Bay Children's Choir. She currently serves on the selection committee for the San Bernardino County Dec 2 Terrorist Attack Victims National Memorial.

Russo has a graduate degree in art history from the University of Illinois, and a BA in economics from UCLA.

**Rutsch, Tina; Marin Shakespeare Company; Berkeley, Alameda**

I grew up in a very music-rich household, and am among those who would say that having access to the arts growing up provided a means of creative expression to help me process the challenging experiences that confronted me, as well as giving me entry into a community of artists where I could feel welcome. I have grown to understand life and the world through music, theatre, and the arts, and have learned about people, culture, what we are proud of, and what stories people choose to tell about themselves and their culture through performing arts. I earned my MA in American Studies from the University of Hawai'i, a degree which looks at the relationship between history and cultural expression - often by examining power dynamics play out based on class, race, and gender - and in a location where people's cultural identity and the environment in which we live were richly entwined. I also hosted a radio program for 2 years which presented social, political, and historical themes as told through music. Shortly after my return to California, I got involved in theatre, which I had performed in my youth, and have been acting and producing works for the last 10 years.

**Rybar, Mary Lee; Hunter Design; Sonoma, Sonoma**

Mary Lee Rybar has been a working artist for the past 35 years in Marin and Sonoma counties. She is a painter, printmaker and lifelong student of creating things. After attending Kent State University and the American School of Paris, with a BA in English, she traveled, taught and

worked as a flight attendant. As an adjunct to her career and family life, she started Hunter Designs, producing custom hand painted textiles for a small stable of retailers. She is a recipient of a Pollock-Krasner Foundation Grant in Printmaking, an invited fellow at the Vermont Studio Center and a residency recipient at Ayatana Artist Research Residency Program. Her work has been exhibited with Williams-Sonoma, Gump's of San Francisco, the Sonoma Valley Museum of Art, Marin MOCA and Hall's of Kansas City.

**Saadiq, Dakim; N/A; San Pablo, Contra Costa**

Born and raised in Detroit, MI, Dakim Saadiq engrossed himself in the process of creating music from an early age. Whether in the competitive world of Midwest marching bands or the raw realm of drum machines and samplers, Dak developed a strong connection to creativity he continues to nurture to this day.

Upon relocating to California in 2007, Dak found a warm reception in the storied LA beat scene. Another move to the Bay Area, where he now lives and works, provided space to develop a fortified outlook and deeply-rooted creative process. His discography runs into the dozens and includes work with stateside and international distributors. He has performed in museums and venues from Detroit, LA, Oakland and Brooklyn to Belfast, Glasgow, London, Modena, Milan, Tokyo, Osaka and Seoul.

An ever curious student of music, Dakim's lens draws inspiration equally from sources like Ellington, Monk, Dilla, Bjork, RZA and Aphex Twin. One musical moment can follow the hip hop cannon and the very next can push the limits of experimentation, while somehow still feeling connected. An artist who chooses to walk with a spirit awareness, Dakim has developed a creative approach that above all values expression, experimentation and healing.

**Sabata, Zuzka; Dell'Arte International, Synopsis; Eureka, Humboldt**

Zuzka Sabata is a performer, teacher and community engager. She has worked at Dell'Arte International (DAI) as a faculty artist since 2010 and is an alumnus of the DAI School (MFA Ensemble Physical Theatre '08). In this capacity she has been the lead artist on a partnership with the Wiyot Tribe since 2016, co-founded the Prison Arts Program at Pelican Bay State Prison and the Artistic Director of The Bartow Project (supported by the CAC), a collaboration with the Wiyot Tribe about artist Rick Bartow. Zuzka has written 2 plays: "The Secret Life of Ms.Oatman", a one-woman piece about historical figure Olive Oatman, in dialogue with the Aha Macav Cultural Society; and "FÜ Unicorn", an interactive children's musical play about childhood sexual abuse for adults only, featured at the 2020 Artists Dismantling Capitalism conference in Arcata, Ca. Currently Zuzka is engaged in advising new leadership at Dell'Arte International in regards to decolonizing the institution and organizational transformation. She is a member of Cooperation Humboldt's Arts and Culture Team, developing and implementing practical steps to achieving a solidarity economy in Humboldt County, active in state-wide advocacy for the arts.

**Sabin-Lasker, Wendy; Various arts and cultural organizations; Board Member, Carlsbad Friends of the Arts; San Marcos, San Diego**

A life-long non-profit arts & culture, and more recently social services manager in areas of programming, administration, fund-raising; experience in theatre, dance - music- children's theatre- art gallery and arts in education presenting. Early work in NYC includes large and small performing arts center programming and arts school directorships to 92nd Street Y cultural programming incl. talks and classes has provided me with a well-rounded arts knowledge. Had served on Brooklyn arts re-grant panel and others & interned at NYSCA in grants area many years ago so I have seen the inner workings of grant panels. Have always worked in service to community arts based organizations in one capacity or another. In San Diego, I was Director of the Lawrence Family JCC's Arts Center, a separate 501 c3 needing its own fundraising, & where I was active participant in the writing and implementation of city, state and county arts grants. I have long wanted to invest more deeply in the Ca Arts community. I attended the Dec 15 Cal Arts Grant overview and noted the exciting changes. Would be happy to serve in a time of change and need within the arts communities of our state.

<https://www.linkedin.com/in/wsabinlasker-coastal-culture/>

**Safai-Amini, Minoo; CalEPA- Department of Toxic Substances Control; Sacramento, Sacramento**

Please accept this application in applying for the Grant Review Panelists opportunity with the California Arts Council. The volunteering position aligns nicely with the qualifications you are seeking given my interest in the arts and culture of diverse socio-economic communities in Sacramento. With a Ph.D. in economic development and planning, I have more than 15 years' experience as an urban and community development planner, I am adept in conducting research to review grant applications to outline the strength and weakness of each candidate, evaluate successful applications by following through the ranking process and to recommend the most qualified candidates. Currently, I am working as an economist in the CalEPA Department of Toxic Substances Control (DTSC).

In addition to my work experiences and career accomplishments, I am also a visual artist working as a contemporary artist in Sacramento. I am working in acrylic, oil, mixed media, and photography. In a recent call for artists from the 7th Annual Billboard Creative Exhibition, I submitted 3 pieces of paintings that embody a new look at how evolving urban events affect female self-perception and behavior.

**Salloum, Andrea; Kidworks Touring Theatre Co.; Los Angeles, Los Angeles**

I received a B.A. degree in Theater from Michigan State University, studied theater in London and performed at the Edinburgh Fringe Festival in Scotland. In the U.S., I studied at the National Shakespeare Conservatory in New York, mentored with legendary Uta Hagen, Mime with Marcel Marceau, and received the Gilda Radner Scholarship to Second City's Training Center in Chicago.

I lived in Chicago 28 years, performing in numerous theater productions, including Chicago Shakespeare, Lyric Opera, Lookingglass, Silk Road, and 475 times with the original cast of Tony-Tina's Wedding.

In addition to performing, since 1995 I have been the Artistic/Executive Director of Kidworks Touring Theatre, an Illinois Not for Profit. Through Kidworks, I have written, directed, and performed over 35 touring productions, and have taught hundreds of workshop and residency programs for children ages 3-18. Touring throughout California, Illinois, Indiana, Michigan and Wisconsin; building self-esteem, team-work skills, and a positive approach toward learning.

In 2016, I moved to Los Angeles to expand my knowledge of film, where I have worked on 200+ Film/TV productions as a SAG-AFTRA actor, while running Kidworks nationwide.

**Sanchez, Cynthia; Asian Pacific American Dispute Resolution Center; Pasadena, Los Angeles**  
First-generation, bilingual attorney and mediator specializing in intellectual property law, restorative/social justice and mediation with experience having worked in the public, private, non-profit and governmental sectors helping protect, enforce and exploit creative/copyright assets.

As an attorney in the Policy & International Affairs Division of the U.S. Library of Congress, I advised Congress and executive branch agencies on copyright law and policy matters, and served on delegations to international organizations and in bilateral/multi-lateral meetings and negotiations with foreign governments.

As Deputy Director of the National Copyright Institute of Mexico's Ministry of Culture/Education, I negotiated international instruments relating to the creative industries at the United Nations' World Intellectual Property Organization in Geneva, Switzerland.

I've served on non-profit Boards including the International Music Council (NGO partner of UNESCO); the U.S. Library of Congress' Hispanic Cultural Society; the California Lawyers for the Arts; and the American Bar Association's Forum on the Entertainment & Sports Industries.

I hold a B.A. from USC and a J.D. from UCLA.

**Sander, Jennifer; Community member; Sacramento, Sacramento**

I have been working in the world of words for almost forty years now, as a writer, a publisher, an editor, a consultant, and as a bookseller. If it has to do with the written word, I've done it. As an acquisition editor in the publishing world I was required to evaluate projects daily in order to decide their worth and I would be delighted to bring that same critical eye to the CAC review panels.

**Sandifer, Tee; Studio T arts & Entertainment; Sacramento, Sacramento**

Tamaira "Miss Tee" Sandifer is the president of Studio T Urban Dance Academy and founder of The California Day of Dance. She serves over 192,000 youth per year in school districts throughout Northern California through educational partnerships and enrichment programs

that open up career paths to the arts. She has spent the past 30 plus years teaching dance and helping youth see their greatness. Many of her students come from under-resourced communities, and have gone on to become celebrated dance professionals, often returning to the program to become mentors and teachers for the next generation of artists.

As a degreed Photography major and Deaf studies minor from Sacramento State, Sandifer continues to teach her many proteges to create the big picture and communicate through movement. Alumni of her program have included So You Think You Can Dance winners, World of Dance contestants, college graduates, and program graduates who've gone on to work in entertainment, touring with celebrities and performing at award shows.

**Sandoval, Christy; El Teatro Campesino; Royal Oaks, Monterey**

Christy is a Chicana multidisciplinary artist, arts educator, and artistic producer born and raised in Watsonville, Ca. She has been an ensemble member with El Teatro Campesino in San Juan Bautista, CA since 2007 where she holds numerous performing, choreographing, directing, producing, workshop facilitation, and script adaptation credits. Christy began serving as the company's Education Director in 2014 and the General Manager in 2016. Through her arts administration and art forms, Christy is dedicated to sharing the lifelong healing and liberating powers of the arts with youth and communities. She works to continue disseminating the lessons of El Teatro Campesino's community-based practices to continue reaching audiences so that they have access to tools in order to create art that empowers themselves and their communities. To this end, Christy has most recently helped design and implement new public experiences like the production, "Viva La Causa: A Teatro Retrospective" (2016-2017), "Teatro Family Day" (2017-2020) and the revival of a youth arts camp called "Teatro Camp" (2019).

**Sardisco, Laura; Engage; Green Valley, Los Angeles**

Laura Sardisco is passionate about helping people find their voice and building community. She enjoys bringing people together and solving big problems. Laura specializes in strategic partnerships, business plans, data analysis, and grants management. With a Masters in Nonprofit Leadership and Management from University of Southern California, her career includes 10+ years of experience in the nonprofit sector, working with adults with developmental disabilities, financial consulting, communications, and nonprofit management.

**Schell, Gaea; Independent Musicians Alliance; San Francisco, San Francisco**

Known among her peers for swinging eighth notes, subtle phrasing and contemplative writing, Gaea was recently compared by jazz aficionados to Monty Alexander (piano), and Holly Hofmann (flute). This Bay area pianist/composer/flutist grew up in Canada, where lessons at age 6 with family friend, the late San Francisco drummer Eddie Marshall, was one of her first musical ventures. Pursuit of a classical harp degree led to checking out Oscar Peterson and Bill Evans records in the school library, inspiring a move east and graduation from the jazz program at acclaimed McGill University.



A Canada Council for the Arts grant took Gaea to New York where she studied with internationally known pianist/composer Richie Beirach.

Gaea made her California debut as a twice featured performer at the San Jose Jazz Festival and has been performing professionally and internationally in diverse contexts. Her experience includes everything from teaching school flute choirs, to quartet to orchestral performance. Notable artists she has performed with include John Stowell, Albert 'Tootie' Heath, Clare Fischer, Tony Dumas, Marcus Shelby, Bobby Watson, Dan Faehnle (guitarist with Diana Krall), Vince Lateano, Noel Jewkes, and Gilbert Castellanos.

**Schneider, Jorge; Menduina Schneider Art Gallery; San Pedro, Los Angeles**

I'm an author of Fiction and Poetry and also the co-owner of the The Menduina Schneider Art Gallery. I have published three novels in Spanish and English. My works can be found in several libraries (National Library of Israel, NYU and Harvard University among others) around the world as well as bookstores, brick and mortar and online. Please see links for one of my works: <https://www.worldcat.org/title/grieta/oclc/793426554?loc=90731>

As a gallerist, together with my wife, I work day and night to promote new, emerging and mid-career Latin American artists as well as Latin Masters. Please see link of the gallery 's Instagram <https://www.instagram.com/menduinascneiderartgallery/>

Website: <https://www.msartgallery.com/>

**Schnell, Karin; John Wayne Airport Arts Commission; Dana Point, Orange**

GRANTS WRITER

Boys & Girls Club

BUSINESS OWNER

ReFinds Consignment Shop

Freelance Grants Writer, for nonprofit organizations including South Coast Symphony, Dana Point Coastal Arts, Huntington Beach High School District, Svelata Art Foundation.

Arts Education Planning Coach Co-facilitated strategic planning process with school district & community teams for a comprehensive arts education plan.

ARTS ORANGE COUNTY

Director of Programs & Education for the nonprofit countywide arts council.

CITY OF NEWPORT BEACH

Cultural Arts Coordinator - Managed all arts activities for the City, including planning, curating and installing exhibitions & implementing cultural arts grants.

NEWPORT HARBOR ART MUSEUM, (Orange County Museum of Art)



Curator of Education Responsible for the development and implementation community education programs. Responsibilities included supervision of docent programs, coordination of museum/school programs, and supervision of education grants and budget.

John Wayne Airport Arts Commission, Arts Commissioner, 2007-2020. Chair, 2009-2020.

City of Dana Point Arts Commission, Arts Commissioner, 2011-2020.

**Schumann, Petra; San Francisco Art Dealers Association; Pacifica, San Mateo**

Petra Schumann has over 20 years of leadership experience in the arts. In her current role as Executive Director of the SF Art Dealers Association, she manages operations, collaborates with arts organizations and produces educational programs.

For eight years, Schumann was Executive Director of ArtSpan, where she transformed the struggling, in-debt nonprofit into a thriving, vital arts organization. She worked with a diverse constituency of artists, helping launch their careers via SF Open Studios & workshops. Under her leadership, ArtSpan launched an education program for under-served youth.

Schumann served on the Board of the Yerba Buena Center for the Arts six years, acting as board president and chairing several committees. She also worked on the California Arts Council's statewide economic impact study and was Deputy Director of the CJM. Schumann served on numerous panels/committees for the SF Arts Commission, The Foundation Center and the Western Museums Assoc..

Schumann has taught art part-time in grades K-8 for nine years, initially as a volunteer and now as a paid art teacher.

Degrees:

BA, Harvard University

MBA in Arts Management, UCLA Anderson School of Business

**Schwartz, Sarah; Self; La Jolla, San Diego**

Sarah Schwartz - performing violinist and educator in San Diego with a career as a grant writer, leader, public speaker, performer, concert manager, teacher and writer. Owner of Sarah Schwartz Music Inc. - develops curriculums, administers finances, teaches lessons, judges competitions, writes recommendations, and preps students for auditions, competitions, summer programs and recitals. Current development volunteer for SD Children's Choir. Prior work as a grant writer at Concert Artists Guild (NYC). Performance jobs - violinist in the Grand Teton Music Festival including interviews and performances for Performance Today radio broadcasts throughout the US; violinist for the SD Symphony; violinist in the Orchestra of St. Luke's, the American Symphony Orchestra, and North/South Consonance Contemporary Ensemble, all in NYC; Morgan Library - researched original manuscripts from the collection and presented them in lecture/recital format. Recording - Grammy award sound recordings,

Hollywood movies, chamber music. Education - Oberlin College (BA, Phi Beta Kappa), Cleveland Institute of Music (MM violin performance), UCSD Ext. Grant Writing for Nonprofits (15-page original grant proposal), School for Strings NYC Suzuki teacher training.

**Schwetman, Sondra; Humboldt State University; Arcata, Humboldt**

Sondra Schwetman is a fourth generation Texan born in Waco, TX, in 1963. She grew up in the Houston area and was transplanted in Arcata, CA where she teaches Sculpture at Humboldt State University. She has a BFA from the University of Texas at Austin and an MFA from the University of Houston. Sondra exhibits her work in local, regional and national exhibitions.

I have been teaching sculpture for 25 years (this is my 25th year of teaching) and have served as mentor to countless young artists in addition to working with graduate students. I have teaching experience with ages 5 - 65. In addition to teaching I have been employed by museums and commercial galleries (mostly in Houston, TX). I have been a grant reviewer before.

**Scott, Robert; Pomona Valley Art Association; Chino Hills, San Bernardino**

I specialize in images of architecture, landscapes, and scenes that lend themselves to large-format presentation. My library is over 65,000 images - chances are good that I may have a theme or specific item documented if requested. I am an artistic photographer, focused on the Process and the Story behind my images. I enjoy curating work for homes and offices, and can also take over special projects like greeting cards, gifts, online presence and documentation.

My 'day job' is with a major media company. I enjoy driving, Fair food, coffee, and hanging in a tight group. I've been fortunate to travel extensively for work, and take my camera along.

I currently sit on the Board of Directors for the Pomona Valley Art Association, and as Business Transformation Manager am leading efforts to reach our community online by launching a virtual gallery, and using Zoom to replace in-person classes/seminars.

My artistic work has been through a journey exploring tools, techniques, and styles. I currently use Adobe Lightroom, Adobe Photoshop, and Nik Collection tools for the cataloging and post-production of my photos. Most photos are taken handheld on Nikon equipment.

**Scott, Zachery; A Window Between Worlds; Los Angeles, Los Angeles**

I joined AWBW as a seasoned nonprofit executive, having spent more than 15 years in leadership positions within social service organizations. Since my time as a Peace Corps Health Volunteer in Mozambique, I've followed his passion towards supporting and advocating for vulnerable populations. I have enjoyed Director and Vice President positions with several Los Angeles nonprofits serving victims of child abuse as well as foster and homeless youth, most recently with The Village Family Services where I started an expressive arts program for homeless youth and, prior to that, the Violence Intervention Program.

I have overseen the grants departments of three organizations, managing a robust portfolio of public and private grant funders, bringing in over \$5 million in funds. I am a graduate of the University of South Carolina and lives in Los Angeles with my husband, Lior, and our dog, Henry.

**Sen, Durba; NCWCA/ FAA; Fremont, Alameda**

Durba is a contemporary abstract artist based in the Bay Area. Primarily self taught, she works with both Acrylics and Oil on canvas. Her paintings address social issues, women, life and nature, through abstract expressionism. She has been a part of quite a few group art shows in SF-Bay Area galleries, since 2012.

She is part of the NCWCA (Northern California Women’s Caucus of Art) and FAA (Fremont Art Association).

Durba also teaches art from her home studio to kids and adults for the past 9 years. She has volunteered extensively in elementary schools for 8 years, and chaired quite a few programs, including FAME (Fine Arts Mini Experience), imparting art education to the students. She was hired by the Parent-Teacher group at Mission San Jose Elementary school to supplement art education to students K-3 this January, which paused in March due to the pandemic.

An immigrant, Durba has a Masters in English Literature from Calcutta University in India. She has worked in the banking sector briefly from 1998-2000. She attended CSU East Bay in the early 2000, in the continuing education programs.

**Sen, Julia; BoomShake Music; Berkeley, Alameda**

Julia is a mixed Bengali and white educator and activist, who serves as the Communications and Development Coordinator for BoomShake Music, an intercultural community music and storytelling program guided by principles of social justice and gender liberation. Music, song and dance have been her constant companion since childhood, and get her through the darkest of times. She has studied Bhangra dance with Joti Singh of Duniya Dance & Drum, performed in SF Carnaval, completed a yoga teacher training with Bengali yogi BK Bose (founder and ED of Niroga Institute, who bring trauma informed yoga/mindfulness programs to students and educators across CA), and sung in community choirs. She’s been a BoomShake participant since 2014, learning drum, rhythm, song & movement. Julia does grant writing, communications, marketing, program and event coordination for BoomShake, but her whole self comes alive when she assists with children’s classes and helps to facilitate their intergenerational groups in song, chant & drum. Last year, she taught a drum and song class for her son’s TK’s class both in person and on Zoom, and began attending the East Bay Community Music Project’s intergenerational participatory musical gatherings with her family.

**Seo, Dustin; Street Symphony; Los Angeles, Los Angeles**

Recently appointed as Associate Artistic Director, Dustin Seo has been involved with Street Symphony since 2017 and commits his artistic practice to organizing and empowering communities in Los Angeles, specifically through partnerships with Skid Row based arts

organizations and service providers. As Associate Artistic Director of Street Symphony, Seo is responsible for curating all engagement and performance programming, building and sustaining artistic and community partnerships, and artistic personnel management and contracting. Through his involvement with Street Symphony, Seo has deep relationships with staff and clients at The Midnight Mission, Downtown Women's Center, and the Weingart Center, and has been involved in community based artistic organizations like the Los Angeles Poverty Department, Urban Voices Project, and Studio 526.

Seo is a graduate of the Eastman School of Music (Rochester, NY), where he received his Bachelor of Music degree with distinction in Cello Performance. Dustin's education continues beyond school through the mentorship of community organizations and individuals who have been leading and organizing Los Angeles every day through their enduring compassion, humanity, and artistry.

**Serrao-Leiva, Tamara; San Bernardino County Museum; Redlands, San Bernardino**

Ms. Serrao-Leiva has worked in the cultural resources industry for over 8 years as a student and professional. Ms. Serrao-Leiva received her Bachelor's degree from the University of California, Santa Barbara, where she was introduced to the world of archaeology, and dove head first into her career by participating in various research and field projects. She also holds a Master's degree in Prehistory and Archaeology from the Universidad de Sevilla, Spain.

After several field seasons, she returned home to Redlands and began employment at a CRM firm, where she worked as an archaeologist and as executive administrative staff. During those years, she sustained various conservation internships, one of which was at the museum. Now as their Curator of Anthropology since 2015, she has pushed for improving our local community through the integration of history and culture. I believe that every person can contribute to public knowledge, and in this way, augment our broader community. At the museum, I focus my passion in preservation and advocacy to serve both the local community and nation at large.

**Seto, John; Retired from CA Arts Council; Sacramento, Sacramento**

I have worked as a curator of Asian art, and spent over 20 years as an arts administrator at both the the Ohio Arts Council and the California Arts Council. I also taught Asian art history at community colleges and universities as an adjunct for decades. I currently serve as a board member in several folk dance organizations, including the 100+ years old North American Country Dance and Song Society in Massachusetts. I have served in many panels in the city, county, state, and federal levels.

**Severns, Pam; IBEX Puppetry/Green Feather Foundation; Los Angeles, Los Angeles**

I am a puppeteer and theatre artist living in LA. I work for Heather Henson, daughter of Jim Henson, and her nonprofit IBEX Puppetry, overseeing the distribution of grants for puppetry communities all over North America. Puppetry is an innovative and rather misunderstood art form that needs support from someone like Heather Henson and it's been inspiring to help her distribute these grants for new puppeteers and their shows. I am a grant and scholarship

recipient myself - grants for my projects have come from The Jim Henson Foundation and IBEX Puppetry and scholarships from Puppeteers of America, the Eugene O'Neill Theater Center, and the LA Guild of Puppetry. This financial support has helped me immensely in my growth as an artist. I also teach classes online to new puppeteers and performers of all ages and ethnicities, which has been wonderful for ushering in new talent to a community of puppeteers.

**Shaff, David; Audium Theater; San Francisco, San Francisco**

I am a composer and executive director of Audium Theater. Born and raised in a San Francisco household full of strange sounds emanating from the basement (father & composer Stan Shaff the culprit), I gained an early appreciation of music and sound of all sorts. I have worked for many years gigging around the Bay Area and composing as professional trumpet player; and have traveled the globe playing my horn as well, with stints working and playing in France and Japan.

My involvement with Audium began with a 2-year apprenticeship to learn the art of sound movement on Audium's custom-built control board (2015). This was followed by collaborations between Stan Shaff and myself, Audium 10 (2017) & Audium 11 (2019). These collaborations included programming for the entire building, including new visual art, projections and sounds in the lobby.

In 2019 and 2020, I designed and hosted a workshop series on composing spatial sound for Bay Area composers and artists. He is also working on a new immersive film series, FILMIUM, in collaboration with filmmaker Emma Scully.

I have given talks on spatial sound composition at Pixar Studios, Stanford University, USF, UC Berkeley & Miverva University.

**Shelton, Delray; CCiC - Creative Collaborative Innovative Consultancy; Merced, Merced**

I come from a background in law enforcement administration and city council government. I value the art of professional development, creativeness and sustainability on all accords. My passion is community collaboration, teaching, and civic engagement work. Best known for my role in Public Information and Community Engagement, I relish the opportunity bolster the community at large. I've ascertained various professional certificates in leadership and business practices and posses a bachelor's degree in Criminal Justice Management and advanced level education in Executive Business Administration.

**Sherbert, Rochelle; The Art Studios; Sacramento, Sacramento**

I am currently in Sacramento. I lived and worked as a designer in Los Angeles for 30+ years after receiving my BFA from California State University Long Beach. (I probably don't need to explain their reputation). My emphasis was painting and creative writing.

I was mostly occupied with a busy career but did volunteer- next answer.

I was on the Board of Marin Arts Council between 2010 - 2013. While serving as volunteer Board member, I juried shows, curated shows, interviewed local artists and writers, and judged the Poetry Out Loud competition. While in Marin I worked with Peg Alford- Purcell writing workshops and read my work at Why There Are Words reading series in Sausalito.

Since relocating to Sacramento I was a jurist at California Lawyers for the Arts "Modern Masters of America Fine Art Contest" student competition. I have been involved in multiple writing groups and workshops including "Therapists for Peace and Social Justice". Published in Sacramento News 10, Wax Seal Literary Letters Magazine and Grey Wolfe Publishing.

After years as a professional designer, I now consider myself an artist with a day job. I'm currently working with CalRecycle

**Sheridan, Brian; Coalition for Clean Air; Arcadia, Los Angeles**

For 20 years I have used in the power of collective action to achieve social good in the face of limited marketing budgets. By inviting nonprofit organizations to come together in pursuit of a common goal, I have been able to reach hundreds of thousands of individuals in effective ways. This approach has helped me build relationships with hundreds of nonprofit organizations across sectors that included the environment, culture, history and social justice.

I saw the power of collective action for the first time while working at Heritage Square Museum. Through LA Heritage Day, I was able to use the collective power of 100 historical museums, societies and cultural institutions to draw 1,800 visitors to a museum that averaged less than 50 visitors on a normal weekend.

This collaborative philosophy is represented today through my work on California Clean Air Day. On October 7, 2020 an estimated 1.6 million individuals participated in this annual campaign thanks to the active participation of 520 organizational partners.

I'm proud to have spent a career bring organizations together for a common good and look forward to apply my collaborative approach to helping the California Arts Council.

**Sheridan, Kathleen; San Benito County Arts Council; Hollister, San Benito**

1987 - 1994 Executive Director of the San Benito County Arts Commission, an SLPP partner. Artists in the Schools, Open Studio, Gallery, Public Art. Regranting, Grant panelist California Arts Council, Co-chair of California Assembly of Art Agencies.

1994 - 1997 Executive Director of the Hollister Downtown Association. - implemented Public Arts Program along with Mainstreet revitalization programs. Produced festivals, Trade shows, Capital improvement program, Cultural Heritage programs.

1997 to present - Artist - oil painter, book author and illustrator. Founding board member of San Benito County Arts Council (2006). Art educator, Chair of Arts Now Education program. Nonprofit consultant - facilitating strategic planning retreats for nonprofit organizations in California. Board Development, Fundraising, Program Development.

**Sherman, Browyn; B Street Theatre; Sacramento, Yolo**

I am from Minneapolis, where I was a performer and teaching artist at companies across the city. I hold a BA in theatre from Loyola University Chicago. As a student, I volunteered with LIFT Chicago working directly with low-income and formerly incarcerated clients. Following my graduation, I interned with Lifeline Theatre and was later hired as their house manager. I worked professionally at the Raven Theatre and joined a playwriting group for people with disabilities led by Phillip Dawkins through the Greenhouse Theatre Project. I am now the Development Director at B Street Theatre in Sacramento. I developed an access initiative for the theatre and attended the Kennedy Center's LEAD conference and Audio Describer Training through the ADP. I now caption and audio describe accessible performances at B Street. I am a military spouse stationed at Travis AFB and have worked as a professional ceramic artist. I currently volunteer with the Arthritis Foundation and World Relief Sacramento. I am passionate about the world of nonprofit visual and performing arts, arts education, equity and inclusion.

**Sherry, James; Mindful Music Academy; Fountain Valley, Orange**

Dr. James Sherry, of Los Angeles, has performed in Orchestra Hall in Chicago, the Kennedy Center in Washington, DC, the Gold Coast in Las Vegas, and the Hanoi Jazz Club in Vietnam. He has performed across the US, with the Baltimore Symphony, in New Orleans, mariachi festivals in Chicago, on Skid Row with Street Symphony, in German cathedrals, and on tours with the Russ Morgan Orchestra. He taught twenty years at the Johns Hopkins University, Chicago Public Schools, Long Beach Unified, and Mahidol University in Thailand. Dr. Sherry organized workshops with schools and colleges and traveled for four years as a clinician for Community Concerts, a subsidiary of Columbia Artists Management Incorporated, NYC and Young Audiences of Washington, DC. Dr. Sherry held a fellowship with Young Musicians Foundation in Los Angeles, an organization that provides instruction to over 4000 students. Sherry served as president of the Dubuque Arts Council in Iowa. He received commendations for community service from Bronx Borough President Fernando Ferrer, and the police chiefs of Baltimore and Washington, DC. Dr. Sherry began his career as a community organizer in New York City and worked as an educator in the Baltimore, Washington, DC, and Chicago.

**Shneiderman, Anna; Ragged Wing Ensemble & The Flight Deck; Oakland, Alameda**

Anna is an artist, entrepreneur and cultural strategist. After an early career in public school teaching, Anna co-founded Ragged Wing Ensemble, a multidisciplinary theater company, The Flight Deck, a shared performance venue in downtown Oakland, CA, The Launch Pad, an accelerator program for arts entrepreneurs, and Reimagining Business Models in the Arts, a research project on innovative business models in the cultural sector. Through these platforms, she has provided physical, organizational and educational space for artists to imagine, create, build capacity and strengthen community. Anna is fiercely committed to shifting conditions so that under-resourced artists can thrive. Her current work is to forge a cooperative and regenerative economy for the arts, deeply rooted in racial justice and a sense of place.



**Siegel, Corrie; Museum Of Neon Art; Glendale, Los Angeles**

I have twenty years of experience working to empower and engage communities through the arts. My work as a museum professional is rooted in collaboration, creativity, and pedagogy. Before I became Executive Director at MONA I honed my skills as gallery director, exhibit curator, museum educator, museum administrator, and artist . As a Co-Founder and Director for Actual Size Los Angeles, I have championed contemporary art and audience engagement for over a decade. In addition, I have worked in museum education and administration at LACMA, The LA Philharmonic, The Armory Center for The Arts, The Norton Simon Museum, The Fowler Museum, and The Corita Art Center. In my role as Executive Director I work to deepen community connections to MONA, support new artistic production and experimentation, and safe-guard historic signage and art through new educational, artistic, and funding initiatives.

**Silva, Karyn; Peninsula Choral Association dba Peninsula Girls Chorus; Burlingame, San Mateo**

Karyn Silva, Peninsula Girls Chorus Artistic Director, has a passion and infectious enthusiasm for the art of choral music. Ms. Silva has over twenty-five years of conducting and teaching experience--17 years with the Peninsula Girls Chorus as well as extensive work as a classroom music teacher in public, private and independent schools. She is sought after as a master teacher, clinician, and mentor in her field. She has been a featured choral clinician for the California Music Educators Association, the American Choral Directors Association and the Northern California Association of Kodaly Educators.

Ms. Silva is actively involved in choral education and performance organizations. She has served as the Youth Honor Choir chairperson for the Organization of American Kodaly Educators and on the board of directors of the California Music Educators National Conference.

Ms. Silva is a graduate of Holy Names University, where she earned her Master of Music Education degree with a Kodaly emphasis. Ms. Silva was awarded the distinction of "Teacher of the Year" for the Lincoln Unified School District in 1996 and in 2007 was honored by the California Music Educators Association as "Classroom Music Teacher of the Year."

**Simpson, Raissa; PUSH Dance Company; San Francisco, San Francisco**

Raissa Simpson is an African American/Pilipino choreographer and artistic director of the San Francisco-based PUSH Dance Company. Her multidisciplinary dances are at the intersection of complex racial and cultural identities and centers around discourse on the complex experiences of racialized bodies. A graduate of SUNY Purchase with an MFA from UC Davis, Simpson had an extensive performance career with Robert Moses Kin and Joanna Haigood's Zaccho Dance Theatre. Her choreography honors include Magrit Mondavi Award, San Francisco Arts Commission, Zellerbach Family Foundation, San Francisco Foundation, Kenneth Rainin Foundation, and Grants for the Arts. Her choreography has been presented by Joyce SoHo, Aspen Fringe Festival, Dance St. Louis, Ferst Center, Los Angeles Women's Theater Festival and Black Choreographers Festival. She has held creative residencies at Dance Initiative Carbondale, Santa Clara University, Bayview Opera House, Sacramento State University, Margaret Jenkins'



CHIME, African American Theater Alliance (AATAIN!) and CounterPulse. She received a Phyllis C Wattis Foundation with Bayview Opera House for her most recent work, The Motley Experiment. [www.pushdance.org](http://www.pushdance.org)

**Simpson, Sabina; Freelancer; Oakland, Alameda**

I am an art historian, art critic, occasional curator and educator turned jazz musicians' agent and creative collaborator, with broad experience within the cultural sector. In my current role as an agent, project manager and consultant for artists, I help them develop their projects and shape their careers.

The most relevant part of my experience within the arts is the collaboration with a funding and advocating body Jazz Services (London, UK), where I was part of a team that oversaw international showcases, grant programmes supporting touring, recording and artistic development, among others. As a team member, I was supporting the application process and grant distribution and evaluation. Additionally, I was part of two rounds of large national grant review panels, organised by British Phonographic Industry, and represented jazz music within a large group of various art practitioners.

I founded of Mo' Connections where I work with jazz musicians. I have thus been aware of the needs and challenges of artists and small companies like mine in delivering projects. At the same time, the possibilities that funding can open for artistic practices and collaborations is invaluable.

**Sitomer, Suzanna; Harmony Project Bay Area; Oakland, Alameda**

Sitomer is a native of Washington, D.C. and a proud graduate of the Duke Ellington School of the Arts growing up with a strong sense of musical community and service through participation in public programs. In college, Sitomer volunteered in Panama with an El-Sistema-style orchestra summer program and turned a budding passion for ensemble education into a career as a public school orchestra director. For the next decade, Sitomer created programs in socio-economically diverse Northern Virginia that enriched the musical lives of hundreds of public school students.

The desire for a radically different perspective fueled a move abroad, teaching in the international schools in China and later in Hong Kong. Always concerned with equity and inclusion, Sitomer always found ways of working with and reaching out to the less fortunate. Students in Sitomer's programs created projects to teach classes and work with the under-served. After half a dozen years, Sitomer returned to the US to live in Oakland, CA and work in the Harmony Project Bay Area, to feed a passion for the gift of musical education. Sitomer hopes to help HPBA grow by building the relationships and cultivating the new resources needed to expand HPBA to Oakland and beyond.

**Slaughter Reynolds, Brenda; City of Los Angeles Department of Cultural Affairs; Los Angeles, Los Angeles**

With more than twenty years of leadership experience in arts, Brenda is seasoned performer, producer, presenter and arts manager with a specialty in theatre. Brenda's knowledge encompasses arts, cultural philanthropy creativity, commerce, community, social services and civic society. Brenda has a thorough working knowledge of all aspects of performing arts with emphasis on arts management, operational analysis, and budgets. She possesses the specialized skills to expertly investigate and analyze problems. Other skills include production budgets with multiple fund sources; community outreach, budgeting, development, grant administration, board recruitment, database implementation, contract negotiation and compliance. Senior management positions at professional theatres and performing arts centers include Manhattan Theatre Club, Lincoln Center, Shubert Theatre and The Wallis Annenberg Center for the Performing Arts in Beverly Hills. Currently she oversees the grant portfolio for the Department of Cultural Affairs for the City of LA. Brenda holds a BFA from NYU, TSOA, and MFA from Columbia University in the City of New York, School of the Arts where she was awarded the Oscar Hammerstein II Center for Theatre Studies DRS.

**Sliger, Gwen; La Verne Heritage Society - Docent/Long Beach Museum of Art; La Verne, Los Angeles**

My museum affiliations are with the Long Beach Museum of Art and the Dallas Museum of Art. I was an art host and member of the speakers board for the Dallas Arboretum. I occasionally substitute as an art teacher at a private school and a public school district. Since the pandemic began, I have been involved in artistic music and speaking endeavors. I am a vocal soloist and am actively involved with projects as they come up.

**Small, Anthony; Music Preserves Foundation & City of Dana Point Arts and Culture Commission; Dana Point, Orange**

Small is Executive Director of Music Preserves Foundation, Commissioner and former Chairman of City of Dana Point Arts and Culture Commission, Columnist (Dana Point ROCKS) for Dana Point Times and frontman for rock band Small World.

**Smallhouse, Sara; Museum of Northern California Art (monca); Chico, Butte**

I received my B.A. in Art History in 2007 from University of California, Irvine. For the next 2 years I was Assistant Manager of the Hollywood Bowl Museum, where I gave tours of the Hollywood Bowl, managed archives and volunteers, and assisted with the curation of exhibits. I left that position for the opportunity to teach English in Seoul, South Korea. I taught children ages 4-13 years old for nearly 2 and a half years and traveled extensively throughout Korea and to Japan.

Once I returned to the United States, I decided that a graduate education would help advance my career. I applied to CSU, Chico, in my hometown. I graduated in 2015 with my M.A. in Art

History and course work in Museum Studies. While there, I interned at the campus museums: the Janet Turner Print Museum and the Valene L. Smith Museum of Anthropology.

I have loved teaching and have taught courses for CSU, Chico, and as of 2018, I am full-time faculty in Art History at Butte College. I maintain a balance with my passion for museum work by participating as Vice President of the Board of Directors for the Museum of Northern California Art (monca).

**Smith, Bonnie J.; Board Member of Southern California Women's Caucus for Art; Port Hueneme, Ventura**

Bonnie J. Smith is a self taught international artist with a strong emphasis in textiles.

Smith created the award winning textile installation "Swimming Upstream" that is about her suffering a life changing injury that confined her to a wheel chair. Once secure in the knowledge she would recover Bonnie created the 12 piece "Swimming Upstream" textile series that became not just her story but of others also trying to swim upstream through life. The series has now traveled to the globe.

Smith's work are in the permanent collection of the San Jose Museum of Quilts & Textiles and private collections.

Smith conceptualized and curated "Forming Our Lives", at the SJMQ&T, San Jose, CA. Her work has been exhibited at many of the United Nations Headquarters around the globe. In 2020 she was featured at the Festival of Quilts Birmingham virtual quilt exhibit in the Dynamic Gallery's by invitation telling her story of the drought in No. Ca.

Smith is a recipient of the prestigious Leigh Weimer's Award and grant in San Jose, and author of "Swimming Upstream a Memoir", 2013.

Smith authored and conceptualized the "She Votes" book giving voice to \*sixty nine artist original artworks that celebrate the Anniversary of the 19th Amendment.

**Smith, Heather; Art At Work; Santa Barbara, Santa Barbara**

Smith is curator at nrg and manages group exhibitions in their 130,000 sq-ft LEED Platinum Building. For two years Smith has adapted the program to include underrepresented artists and has exhibited or has in the pipeline art by special needs artists, formerly homeless and formerly incarcerated. She has included works on climate change, sustainable reuse and works that question the powerful societal norms of beauty for women. Prior to this Smith was curatorial consultant at Morven Museum & Garden where she researched, wrote and co-curated an experiential six-gallery historical exhibition, Charles and Anne Morrow Lindbergh: Couple of an Age. She also organized complementary programs and lectures including A. Scott Berg, a Pulitzer-prize winning biographer, and Reeve Lindbergh.

Smith has held positions at the Solomon R. Guggenheim Foundation and The Cooper Hewitt Smithsonian Design Museum, as well as an internship at the Metropolitan Museum of Art and a

Smithsonian fellowship at Musée des Arts Décoratifs, Paris. She holds a Masters in the History of Decorative Arts and Design from The Cooper Hewitt Smithsonian Design Museum / Parsons School of Design.

**Smith, Karen; We Wield the Hammer; Oakland, Alameda**

I design, fabricate and custom-make wearable art and small sculpture in Oakland, CA. My primary mediums are sterling and fine silver; my methods include, but are not limited to fold forming, forging, soldering, stone setting and more.

I am a self-taught artist though I recently had a short study with a master goldsmith in Dakar, Senegal; I am also an arts educator and have created a program, We Wield the Hammer, to teach this artistry/vocation to young women and girls of African descent who might not otherwise have access or opportunity.

I work with hammers and fire and files and saws; my work, like my life, can be minimalist or maximalist; elements of my Buddhist practice can be seen in my ZenSpin ring; as well, my cultural heritage as African-American informs mud cloth inspired pieces and masks that I create. My work is informed and infused by my woman-self, my black-self, my Buddhist self, my aging self. I express gratitude and joy through my work; and most importantly, I imbue the work with the spirits of women who were never able to "wield the hammer". I make circles and curves and textures that represent the power and light and the feminine.

I am a black woman artist.

**Smith, Natalie; Athousandwordstudio; Sacramento, Sacramento**

Im a long time artist with skills in many mediums. I started face painting back in 2007 and have worked on many different projects, from furniture, to escape rooms, to small crafts and jewelry. I have decent knowledge in many areas, which can make me very versitle and helpful. I had worked very hard with the Dia de los Muertos group that would put on the celebration in New Mexico in the past. I want to work with youth, LGBTQ and local communties in any capacity possible. I personally advocate and support many of them and want to be more involved. Ive been in Oak Park for almost two years now and want to see how to contribute my skills more. Im in college for my degree in marketing/business. I believe I have a lot to offer any organization in my hard work, creative thinking and open communication. My social media handle is @athousandwordstudio and my portfolio can be found at [www.athousandwordstudio.carbonmade.com](http://www.athousandwordstudio.carbonmade.com)

**Smuts, Shannon; Independent Artist; Berkeley, Alameda**

I'm a practicing artist who is currently in 2 group shows (in NY state and Texas). I also hold a Master's Degree in Art Education. Art has been my passion for a long time and photography has been my primary medium, though my recent work is multi-media collage. During the pandemic, I launched a podcast called Living Artists Podcast and it's been a huge joy. I interview visual artists and poets about their background, inspiration and artistic process.

**Sneeringer, Tierney; City of Alameda; Alameda, Alameda**

Tierney Sneeringer has worked in the arts for over a decade. She received her BA in Art History and Spanish from the University of Delaware and her MAT in Museum Education from The George Washington University in Washington, D.C. She has worked at a range of cultural organizations, including--but not limited to--the Smithsonian American Art Museum, Oakland Art Murmur, and most recently the Exploratorium. Tierney served as the Board Secretary for Oakland Art Murmur from April 2018 to January 2020. She now serves on the City of Alameda's Public Art Commission. Tierney is passionate about community outreach and making the arts a meaningful and vital part of everyday life.

**Snyder, Michelle; Former Grants Panelist with Department of Arts and Culture Los Angeles; Los Angeles, Los Angeles**

In 2010, I led a Mother's Day writing workshop. The participants were asked to bring a family memento to the workshop. The children learned how to interview their mothers about their objects and turn what they learned into original poems, essays or short stories. This helped them connect their family history to their own core values and dreams. In turn, the workshop helped the children explore their identities and bonded them with their mothers in this special way. Both child and parent made a "dreambox" and placed the finished writing inside their box to revisit. A fundamental part of the DreamBox workshop blends oral history, creative writing, music and visual art in order to foster resilience, growth and change.

That moment inspired me to pursue work in dismantling systemic inequity and work toward building an equitable society. A couple months later, I resigned from my position and over the next several years, started working for the greater good at places ranging from nonprofits, to political organizations to public schools.

Some of my proudest moments have been ones where I could stand back and witness the community's greatness.

**Sonoda, Peggy; RRM Design Group - ARTS Obispo SLO County Arts Council; Cambria, San Luis Obispo**

As an architectural designer for 18 years at RRM Design Group, a multidiscipline firm of architects, landscape architects, planners, and engineers, I work at the intersection of the arts and community development. I advocate for and collaborate with designers and clients on public art, cultural placekeeping and creative placemaking. The efforts include art in commercial development, a Public Art Master Plan for Salinas and co-presenter at the California Chapter of the American Planning Association Conference on "Public Art + Creative Placemaking: The Next Generation," in September 2019.

What started as a way to assist my husband (a metal sculptor), is now volunteer work to connect artists with developers and to shepherd projects through City approval processes. Public art works are now underway after I initiated collaborations with local affordable housing organization, Peoples' Self-Help Housing, and the SLO County Library.

In 6 years as Board President of ARTS Obispo/San Luis Obispo County Arts Council, I wrote CAC, local and foundation grant applications. Grant funds are the lifeblood that allow us to offer the Open Studios Tour, provide arts advocacy and cultural convening spaces in vacant commercial spaces.

**Soto Morales, Allison; Las Fotos Project; North Hills, Los Angeles**

2.5 years working in development for LA Opera, currently completing MA in World Heritage Studies from the Brandenburgische Technische Universität and serving as Development Manager for Las Fotos Projects. I earned my BA in Romance Languages and Literatures from Mount Holyoke College and have interned with cultural organisations in Los Angeles County.

**Sotomayor, Alison; Moxie Media Productions; Anaheim, Orange**

Alison Sotomayor is a documentary filmmaker/producer, and an East Los Angeles native with countless credits in local journalism. From 1990-2000, she produced the critically acclaimed news and public affairs series, Life & Times, at California's flagship PBS station, KCET-TV in Los Angeles. She produced in-studio programs and short-form field stories on local history, arts and culture, and politics.

As an independent filmmaker, Sotomayor produced the national PBS documentaries, The Rise and Fall of the Brown Buffalo (executive produced by Benicio del Toro), Bridging the Divide: Tom Bradley and the Politics of Race, and The New Los Angeles.

Furthering a broader sensibility of social justice and racial equity for American Latinos, Sotomayor served as director of communications for the media reform Los Angeles-based nonprofit, the National Hispanic Media Coalition. As the 20-year-long filmmaker for the NHMC, she has produced numerous short films that have questioned fair access, just public policy and representation in all forms of media.

Sotomayor is a member of the ATAS, La Plaza de Cultura y Artes, and NALIP. She has won two Emmy Awards, five Golden Mikes, a Telly Award, and has earned a B.A. in Sociology from UCLA.

**Southard, Alex; City of San Diego, Economic Development Department; San Diego, San Diego**

Alex Southard has nearly 8 years of experience working in the museum field. She held positions in fundraising at the San Diego Natural History Museum and the Museum of Us. Prior to these roles, she volunteered in collections departments for the following organizations: Rosie the Riverter/World War II Home Front National Historical Park; San Francisco Market Street Railway; and the Florida Holocaust Museum. She holds a Master of Arts in Museum Studies and a Bachelor of Arts in History and Women's Studies. At the present time, Alex Southard serves as the Promise Zone Coordinator with the City of San Diego's Economic Development Department. The San Diego Promise Zone is a federal initiative that brings together nonprofits, government agencies, businesses, and community members to reduce poverty in some of the City's most underserved neighborhoods.

**Spencer, Amy; Richmond Art Center; Berkeley, Alameda**

Amy Spencer is exhibitions director at Richmond Art Center. Annually she oversees a program of 12-15 exhibitions per year featuring the work of 500+ artists. Exhibitions she organizes range from; youth art shows in collaboration with West Contra Costa School district; Art of the African Diaspora working with a steering committee of artists; solo shows of underrepresented artists (Dewey Crumper, M. Louise Stanley); and large group shows organized by herself and guest curators.

During shelter-in-place (and the temporary closure of RAC) Amy's role at RAC has expanded to include marketing, communications and grant writing.

Amy has over ten years experience organizing exhibitions and supporting community art at regional art centers, government entities and museums. This includes working as a community arts development coordinator at the Nevada Arts Council; and at Pro Arts in Oakland, where she managed programs, including East Bay Open Studios.

Spencer holds a Master and Bachelor of Arts from the University of Melbourne, Australia. A seminal role in her career was working at Injalak Arts—an indigenous enterprise in remote western Arnhem Land—where she experienced firsthand the vital role art can play in shaping a healthy community.

**Sperbeck, Kelly Autumn; Arts For Oakland Kids; Oakland, Alameda**

Kelly Autumn Sperbeck is a Northern California based multi-disciplinary artist originally from Sonoma County. In 2001, Kelly received her BA in Fashion and Textiles Design from San Francisco State University. Post-under-grad, Kelly creatively pursued an artistic, entrepreneurial career as a Bay Area designer for over a decade. In 2017, Kelly turned her focus to printmaking and fine art. Her work is created using monotype, etching, woodblock, and linocut techniques. As a mixed media artist she creates works on paper with a strong emphasis on printing with real plant botanicals and reclaimed “found” objects. Her prints have been featured in group shows throughout the Bay Area. In 2019 she received certification in the field of Printmaking Arts from Diablo Valley College.

She currently teaches virtually as a Printmaking Arts instructor at the Sonoma Community Center. She is a member of the California Society of Printmakers, and the Oakland Arts Association. Since 2016 she has volunteered her time with Arts For Oakland Kids, a non-profit charity bringing the arts back into underprivileged schools throughout Oakland. She lives and works in Oakland, California.

**Spicer, Natriece; Black Literary Collective; Oakland, Alameda**

Published author/professional spoken word artists / currently teaching creative writing with non auxiliary programs in Oakland via the BLC. Life Coach of 5 years - specialty is coaching creatives of color and their families.



**Springhorn, Polly; Community Music Center; Oakland, Alameda**

Polly is a veteran, both of arts grantwriting, and new music including free improvisation, choral singing, rock, and contemporary composition. She has worked for the SF Girls Chorus, SF Art Institute, and SFJAZZ, and now works for San Francisco's Community Music Center (CMC).

**Steele II, Linda; Self; El Cerrito, Contra Costa**

Linda Steele II is an improvisational dance artist, movement researcher and storyteller, formally trained in various movement languages including Western Classical Dance, Jazz, Tap, Flamenco, and Modern at Marin Ballet and Marin School of the Arts. She received her BFA from Dominican University of CA where she also studied Art History. She is honored to have performed original works by Alonzo King, Drew Jacoby, Maurya Kerr, Sidra Bell, Katie Faulkner, LEVYdance and recently with Capacitor Performance SF, Mathis Reed Dance, dazaun.dance, Kendra Kimbrough Dance Ensemble, among others.

Linda II's movement work has been presented in various festivals and art institutions including Oakland Ballet, Inside Out Contemporary Ballet, and Ebony Magazine's renowned Ebony Fashion Fair. As a movement creator, she has improvised numerous dance offerings/commissions, studied and choreographed Dance for Film and performed internationally with MADE in France, Urban Jazz Dance Company, Corina Kinnear and Anandha Ray among others.

She is deeply grateful to have met and collaborated with such amazing artists and humbly continues to serve and guide youth artists through artistic enrichment. Her journey continues...

**Steindler, Susan; Io Design; Santa Barbara, Santa Barbara**

Formerly trained As a ceramic artist receiving a BFA in ceramic arts at the Kansas City Art Institute in the 1970s. From there I studied at Parsons school of design in Environmental Design, and later became an interior designer at an architecture and engineering (multi-disciplined) firm in New York City called HLW.

I attended the University of Oregon in Planning and Architecture and received a masters in both Architecture and Community Planning in the mid 1990s. By the late 1990s I was employed by the city of Portland as a community planner working with stakeholders in the business and development community along with architects and designers leading projects which addressed zoning recommendations for affordable housing.

More recently I have returned to the ceramic arts and have exhibited my work in both groups shows and individually along with selling my work online.

I have a well established foundation in the arts and visual arts and a background in teaching design at College level programs on the West Coast. I have also been invited as a critic to institutions in the field of architecture. I have a Multi-disciplined approach. I am an active member of the local AIA chapter.



**Stern, Meriel; PartnershipstoUpliftCommunity/Milagro Elementary; Pasadena, Los Angeles**

A Teaching Artist and education design consultant with over 30 years of experience in the Greater LA area. As an artist, I have maintained a studio practice concurrent with teaching in various settings from public and private schools to museums, parks and festivals. At the Armory Center for the Arts for over 25 years I worked in several capacities including Program Coordinator, Studio Director, and Master Teacher. I participated in the development and teaching of numerous innovative and award winning programs for which The Armory received national recognition. I am currently in residence at Milagro Charter School in East Los Angeles, as well as on special assignment to several areas public schools, where I have won several grants and awards. In addition, I has volunteered for many years on the Arts and Culture and Design Commissions of the City of Pasadena, Garfield Heights Neighborhood Association, Sequoyah School Board of Trustees, Pasadena Educational Foundation. I hold a BA in Asian Studies from Barnard College, and an MFA from Otis Art Institute.

**Stevens, Victoria; UCSB, Antioch University, Pacifica Graduate Institute; Santa Monica, Los Angeles**

Professional cellist, jazz singer, actor, dancer. Arts educator and advocate for 40 years. Phd and psychoanalyst specializing in creativity and trauma. Consultant to Create California, professional development in arts education for California department of education, faculty at CalArts in Critical Studies and Teaching Artist Training, creator of TA training for the Young Musicians Foundation, head peer reviewer for the Grammy Foundation music and science research grants for 15 years. Created an arts and creativity based curriculum connected to 21st century skills in South Los Angeles (The Accelerated School), Salinas, Calif and Abuja, Nigeria.

**Stevenson, Amy Lynn; Ojai Studio Artists; Oak View, Ventura**

I have been a professional Artist and Illustrator for the past 25 years. Beginning in Nebraska, then Minneapolis, and now the Ojai Vally in California.

Find out more about me: [www.amylynnstevenson.com](http://www.amylynnstevenson.com)

I have enjoyed sharing my professional experience and being an Art Mentor to many younger Artists. I have taught several youth Art Classes and many workshops over the past 13 years, both in California and my native Nebraska.

Beatrice Woods Center, Children's Art Class Instructor: 2020

Besant Hill School of the Happy Valley, International Youth Summer Program Art Instructor: 2019

Nebraska ESU 11 Summer Honors Program, Art Instructor: 2012 - 2018

Ojai Valley Schools, Visiting Artist & Alumni Event Art Instructor: 2019, 2016

Ojai Arts Commission, Artist/Student Mentor Program Art Instructor: 2017

Ojai Art Center, Youth Art Classes: 2014

ESU 11 Nebraska Teachers Conference, Guest Speaker: 2008

**Steward, Ayodele; Azusa Pacific University; Pasadena, Los Angeles**

I am a grant writer, editor, and empathetic communicator committed to diversity and inclusion in the communities where I work and live. My professional experience in higher and special education has strengthened my ability to advocate for the needs of others. I highly value collaborative work, and am passionate about social justice. I am currently employed as Assistant Director of Foundation Relations at Azusa Pacific University (APU), where I pursue foundation and corporate funding for institutional priorities. My work is related to every part of the grant process, and requires me to research national postsecondary trends to understand educational best practices and the needs of underserved students (July 2017 - the present). I have a Bachelor of Arts in English Literature, with minors in writing and intercultural studies. I am an avid reader of literary fiction, especially postcolonial writers and/or authors of the African diaspora including Chimamanda Ngozi Adichie, Jhumpa Lahiri, Mia Alvar, and Jean Rhys. While not a published author, my own personal writing interests are focused on creative nonfiction and poetry.

**Stone, Alyssa; The Crucible; Oakland, Alameda**

Alyssa has dedicated her life to making the arts accessible, equitable, and inclusive for all. Alyssa joined The Crucible as the Director of Programs in October 2018. In her role, Alyssa guides and supports all programming for The Crucible including adult classes and workshops, youth classes and workshops, private events, internal and external community engagement, rentals, the CREATE artist program, partnerships, and professional development. Prior to The Crucible, Alyssa was the Community Programs and Department Manager with San Francisco Opera, where she began in 2008, and continues as a Teaching Artist for the Diversity, Equity, and Community Department. Alyssa worked with Stern Grove Festival as the Education and Outreach Manager; Seattle Opera as Curriculum Specialist and founding Teaching Artist; Seattle Symphony as Curriculum Specialist and Teaching Artist piloting the Link Up Program; Presidio Graduate School as Events and Special Programs Manager; San Francisco Arts Commission as Arts Education Program Assistant; San Francisco Arts Education Project as an Artist in Residence; and as the Operations Manager and Executive Producer for the Lesbian/Gay Chorus of San Francisco and the San Francisco Lesbian/Gay Freedom Band.

**Stone, Sam; Self Employed/SFArtsEd; Oakland, Alameda**

My name is Sam Stone, I am a professional dancer based out of Oakland, CA. I have spent the last thirteen years fully immersed in the arts - performing, creating, teaching and community organizing. I have had opportunities to dance for my heroes, such as Kathleen Hermesdorf, study with world renowned masters, such as Sarah Shelton Mann and Frey Faust, and leave my own mark on the dance scene that embraces me. I have built classes that highlight experimentation and research. These include my children's creative dance classes for hundreds

of public school students throughout the Bay area, “Peer Practices,” a non-hierarchical peer led modern dance class, and somatics-based classes as a certified Axis Syllabus teacher. I have started two dance companies, vîv and Sam Stone Dance, that both experiment with the where, the how and the who that dance will reach. I have learned to watch for what my local dance scene needs, and I have been able to respond with offerings of self-built residencies, free and safe space, support of underserved choreographers, and so many workgroups, intensives, and visiting artist classes. The Bay Area has been a tremendous home for my art life, full of experimentation, exchange and connection.

**Stroebe, Suzanne; Sonoma Valley Museum of Art, Community Arts; Benicia, Solano**

Suzanne Stroebe was born in San Francisco, California, and raised in the coastal forests just north of the city. Finding inspiration in medieval armor and ritual objects from around the world, she investigates fashion, fiction, and feminist pop-culture heroines in her mixed-media sculptures, drawings, and installations.

Suzanne received an MFA in Fine Arts from Parsons the New School, a BA in Drawing and Painting from the UC Santa Cruz, and is currently working towards her teaching credential in art at Touro University. She has been a teaching artist in youth programs for ten years.

Her work has been exhibited in galleries, museums, and alternative spaces in New York, Miami, Los Angeles, the San Francisco Bay Area, Canada, Europe, and Turkey. She has attended artist residencies in Pennsylvania, Martha’s Vineyard, New York, California, and Mexico. She is the recipient of the Ellen Hoffman Memorial Fund, a Puffin Foundation Artist Grant, a scholarship from Urban Glass, and Openings Collective, and was named a Distinguished Alumni by the UC Santa Cruz Fine Arts Department.

Suzanne lives and works in Benicia, California.

**Styler, Dane; Individual; No Affiliations; San Diego, San Diego**

After receiving his B.A. in English Literature at George Mason University, Dane Styler worked theater production onstage, backstage, and from behind the table with the D.C. area’s Theater of the First Amendment. He then moved to Southern California to earn his M.A. in Mythological Studies with an emphasis in Depth Psychology from the Pacifica Graduate Institute, where he studied the influence of modern myth-making in news, media, entertainment, and pop culture. While in graduate school, Dane served as the literary journal editor for two years.

He is the screenwriter for the award-winning film *In the Life of Music*, Cambodia’s submission to the 92nd Academy Awards for the best international feature film category. He also writes animation for Man of Action Entertainment, the creators of Ben 10 and the Big Hero 6 characters, and writes and publishes an anthology comic book series on ComiXology.

With a life-long history and love for the arts and stories, Dane has volunteered with numerous nonprofits both past and present.

**Suter, Valerie; Rutgers University; Murrieta, Riverside**

Valerie Suter is an artist and educator based in California. Originally from New York, she earned a BA in History from McGill University in Montreal, Canada, and studied visual art at Central St. Martins College of Art & Design in London, UK. She received her MFA in Art & Design from Rutgers University in New Jersey, where she studied with artist Kara Walker and was a graduate fellow at Rutgers' Eagleton Institute of Politics, completing her fellowship at the New Jersey State Council on the Arts.

In figurative painting, drawing, sculpture and video she explores subjects that have been marginalized in history and art history, often making portraits that assert their social, political, and cultural power. She has exhibited her work internationally and has been a fellow of The Art & Law Program in New York, an artist-in-residence and grantee of the Vermont Studio Center, a Dedalus Foundation MFA Fellowship nominee, and was a finalist for the AXA Art Prize in 2019. Currently, her work is featured in the group exhibition "Bound up Together: On the 100th Anniversary of the 19th Amendment" at Smack Mellon in Brooklyn, NY. In 2022 she will be an artist-in-residence at the European Ceramic Workcentre in Oisterwijk, The Netherlands.

**Swezey-Cleaves, Melanie; Sam and Alfreda Maloof Foundation for Arts and Crafts; Claremont, Los Angeles**

Melanie Swezey-Cleaves

Melanie has been working at The Sam and Alfreda Maloof Foundation for Arts and Crafts for 6 years. Her current position is Associate Director / Collections Manger because "other duties as assigned" was confusing on her business card.

Melanie earned her BA in Musical Theatre from California State University, Hayward, and her MLIS, specializing in Archives Management from San Jose State University. Melanie finds that her degree in Theatre helps her navigate the "slings and arrows" that often arise with her current position.

**Szabo, Jane; Jane Szabo Photography; Altadena, Los Angeles**

Jane Szabo is a Los Angeles based artist with an MFA from Art Center College of Design. Her work investigates issues of self and identity. Using handmade constructions, self-portraiture and still life as a vehicle to share stories from her life, her work merges a love for fabrication and materials, with conceptual photography. Szabo's background in the film industry, creating props and miniatures for theme parks, and overseeing set construction for film and television, undoubtedly informs her creative process.

Szabo's photography has been featured in solo shows at the Museum of Art & History in Lancaster, CA, Foto Museo Casa Coyoacán in Mexico City, Foto Relevance Gallery, Orange County Center for Contemporary Art, Yuma Fine Art Center, and Los Angeles Center for Digital Art. Her work has been included in exhibitions at Spartanburg Art Museum, Oceanside Museum

of Art, Griffin Museum of Photography, Florida Museum of Photographic Arts, Kaohsiung International Photographer Exhibition in Taiwan, and Foto Fever in Paris, France.

Jane Szabo's work is in the permanent collection of the Los Angeles County Museum of Art, the Lancaster Museum of Art & History and in private collections throughout the US and Europe.

**Tafoya, Xochitl; CMEA/Twin Rivers Unified; Sacramento, Sacramento**

Xóchitl Tafoya is an educator, musician and advocate focusing on equity and access in the arts. With her experience working as an educator in several cities throughout California, Boston and Washington DC, She is a strong believer and witness in the power of music as a form of social change.

As a professional violinist and violist, her mission is to create accessible and supportive opportunities of music making for her students in and out of the public classroom setting. She is a strong advocate of creative youth development, youth leadership and including all genres (classical and folk) to her instruction. She also welcomes families and community members in the music and creative process to help support their children.

**Takata, Melody; Genryu Arts; San Francisco, San Francisco**

I am a performing artist in the art of taiko and odori (japanese dance) for over 35 years. I studied taiko in Japan with O Edo Sukeroku Taiko group leader Seido Kobayashi Sensei. He is recognized as one of the original members that established kumi daiko playing style that is seen today in particular on the West Coast. He is world renown as the originator of this style. I have also studied Japanese classical dance from Madame Fujima Kansuma who is a NEA recipient and one of the few Japanese Americans who studied in Japan with Onoe Kikugoro Kabuki dancer who is listed in the historical records as one of the top professional dancers. She received her degree in Tokyo, Japan to teach Japanese dance here in the United States. I have been one of her students for over 40 years. She still teaches at the age of 103 yrs old and is a master level teacher. I received my teaching degree from her.

I have composed and choreographed taiko and dance pieces for the community, and as an individual artist performing theater works with other professional musicians, dancers, and spoken word artists for the last 20 years.

**Tamayo, Javier; Alisal Center for the Fine Arts; Salinas, Monterey**

My name is Javier Tamayo, I have been a teacher and performing artist for over 20 years and have taught music, theater, and art for after school programs in the local school districts and community centers. I have been part of a theater troop that conducted ethnographic research in our community and created a theater production of our findings to change the narrative about our community. I was an actor in this production and portrayed various characters. I am the founder of Alisal Percussion, a local after school music program and co-founder of the Salinas Music and Arts summit, which is a free music and arts community event. I participated in various community ensembles such as the Hartnell College Jazz Ensemble and Hartnell

College Orchestra. I have collaborated at different levels with various artists in organizing community events, performances, and fundraisers.

**Tanaka, Janice; Calarts; Los Angeles, Los Angeles**

Janice Tanaka studied music composition at the Conservatorio Internacional de Musica, fine art at the School of the Art Institute of Chicago, and performed with the Allegro American Ballet Company. While traveling as a performer she discovered a sad but beautiful world reflected in man's incredible inventive and cultural variety, and devastatingly destructive cruelty. Influenced by these observations her work incorporates philosophical inquiry, cultural, social, and political observations, as it attempts to unravel the complexities of human nature reflecting on the social implications of cultural doctrines. As a media artist she began experimenting with image processing as a narrative form, experimenting with narrative linear and nonlinear structures which she further explored as a digital artist where she continues to play with the patterned inter-relationship between all creative forms incorporating a mixed media collage of live action, manipulated imagery and narrative structure. As the recipient of numerous awards and grants; twice a Rockefeller recipient, her works are screened nationally and internationally in museums, galleries, the internet, broadcast and cablecast venue

**Taner, Orhan; N/A; Redondo Beach, Los Angeles**

I am a former founder & director of an internationally renowned contemporary art fair. I am also a former Cultural Arts Commissioner of the City of Manhattan Beach, CA. I also served as a member of the Arts in Public Places of the same municipality. I have a Master's degree in Education from Harvard University

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

Since 2015, Dr. Carol Tang has been the Executive Director of San Francisco's Children's Creativity Museum with a mission to "nurture creativity and collaboration in all children and families." The museum and theater served over 102,000 visitors in 2019 with 62% people of color and 17% coming through free access initiatives. Previously, Carol was a Program Officer at the S.D. Bechtel, Jr. Foundation overseeing strategic grantmaking for its out-of-school time portfolio. Carol was Director of the national Coalition for Science After School and head of exhibits and public programs at the California Academy of Sciences during their 2008 re-opening in SF. Carol received a 2012 California "Leading Women in STEM" award and was part of the 2012 Museum Leaders of the Future initiative of the California Association of Museums. She serves on the Board of Directors of the Association of Children's Museums, the How Kids Learn Foundation, Yerba Buena Gardens Conservancy and previously, for the National Afterschool Association.

**Tanner, Lily; Empire Arts Collective; Sacramento, Sacramento**

I am a theatremaker in the Sacramento area. I am a director, actor and technician. I primarily work in the realm of devised theatre. Devised theatre is a practice in which the director and cast work together to create a play during the course of a rehearsal process. I feel that this is

the best way to directly speak to any given moment. I most recently directed *A Familiar Feeling*, a devised play about ghosts and Sacramento history. In 2019, I directed and acted in *Tiny Lives*, a devised play about the lives of six millennials in Sacramento. Both of these plays were produced by Empire Arts Collective. I also directed the musical *Once More, With Feeling* for Empire Arts Collective in 2018. I have a Bachelor of Arts in American Studies and Theatre & Dance from UC Davis. I have also trained at Dell'Arte International School of Physical Theatre and with the Michael Chekov Acting Studio. My intention as an artist is to explore the everyday with the reverence that is too often reserved for the heroic.

**Tartaglione, Grey; Oaklash; Oakland, Alameda**

Grey Tartaglione aka Mama Celeste is an Oakland-based drag performer and the co-founder and executive director of Oaklash: The Bay Area's Drag and Queer Performance festival. Now headed into its fourth year, Oaklash hosts performances from over 100 queer artists over its weekend-long event. The festival has reached audiences of thousands in the Bay Area and over 250,000 people globally during its most recent live-streamed virtual event.

Celeste is also the co-creator of Trish, a collective of queer visual artists who are using a variety of mediums such as photography, videography, illustration, collage, and more to showcase the art form of drag.

Often irreverent and (hopefully) humorous, Mama Celeste has performed in drag at venues throughout the United States including in San Francisco, Los Angeles, Austin, New Orleans, Miami, and New York.

By day, Tartaglione works as the Senior Communications Officer at MPact, a gay men's sexual health and human rights advocacy organization based in Oakland.

**Tauber, Mike; The Artists Fund at Festival of Arts; Laguna Beach, Orange**

Exhibit and Programs Manager, The Artists Fund at Festival of Arts, Laguna Beach, 2000-present. Creates annual exhibits, 20th Anniversary educational program including Tie-One-On retrospective at City Hall, historical timeline exhibit on Festival grounds, and radio podcast on KX104.7fm, and Platter Painting annual artist demonstration event on Festival grounds. Coordinates with City of Laguna Beach and First Thursdays Art Walk and executes two exhibits annually at City Hall. Presents public receptions 100 attendees. Supervises 30 Festival exhibitor volunteers for 120 hours of program work annually. Initiated the annual Art-To-Go Best-In-Show awards, building career recognition for artists, and visibility for the Festival. Judges included Malcolm Warner of Laguna Art Museum, Mary Platt of Hilbert Museum in Orange, and Susan McFadden-publisher.

Marketing Administrator, LOCA Arts Education, Laguna Beach, 2009-present

Manages marketing for visual arts non-profit, providing both community outreach and public-serving art workshops, classes, lectures and events. Generated multiple awards for the



organization by Laguna Beach Arts Alliance and by Laguna Beach Patriots Day Parade, resulting in 5 trophies to date.

**Taylor, Kristin; California State University, Northridge; Burbank, Los Angeles**

Kristin Vanderlip Taylor, EdD is an Assistant Professor of Art Education at California State University, Northridge. She is National Board certified in Early/Middle Childhood Art and previously taught visual art to students in grades TK-8 in the Los Angeles Unified School District. She received her doctorate in Educational Leadership, Administration, and Policy (ELAP) from Pepperdine University (2018) and her master's degree in Art Education from California State University, Northridge (2007), along with Multiple Subject (2003) and Single Subject in Art (2005) Teaching Credentials. She has been a member of the California Art Education Association (CAEA) and the National Art Education Association (NAEA) since 2002. Dr. Taylor is currently serving as an At-Large Representative on the NAEA Professional Learning through Research committee, and she is a co-founder of the MOCA PD Lab with Jeanne Hoel, which is a museum-partnered community of practice for visual art educators throughout Los Angeles. Her research interests include collaboration, visual literacy, transdisciplinary learning, art curriculum for social transformation, and creating sustainable visual art communities of practice.

**Taylor, Nikkema; Youth Drama Theater; Los Angeles, Los Angeles**

Nikkema Taylor

Executive Director, Founder, and Board President, South Los Angeles

A lifetime advocate for those in need Nikkema from youth organized with the San Jose Youth Branch of the NAACP, and STAT (Stop Teenage Addiction to Tobacco), After graduating for Cal State Sacramento with her degree in Communication she moved to LA, worked professionally in theater and film, and joined the Actor's Equity Union. In 2015 she formed YDT, in 2017 she completed a 9-month fellowship program in cultural policies sponsored by Arts for LA. She plans on furthering her learning by earning a non-profit management certificate in 2021 thanks to a professional development grant from the California Arts Council.

**Tedford, Matthew; Freelance; San Francisco, San Francisco**

For ten years, I have been a practicing arts writer, with my work published in Hyperallergic, Art Practical, Bay Nature, SF Weekly, Huffington Post, Artsy, and elsewhere. Through this work, I have developed a deep familiarity with not only contemporary art but the specifics of California's art and culture fields. I am familiar with current trends, a diversity of artists, major institutions, artist-run and smaller institutions, educational institutions, and more. I was the grant writer at California College of the Arts from 2013 through the end of 2019. In that role, I was responsible for all foundation and government grants (and some corporate funding) for the entire college, including the Fine Arts, Humanities, Design, and Architecture Divisions, as well as exhibitions, public programming, and special initiatives. I worked closely with artists from multiple fields and backgrounds. I also completed and was awarded multiple CAC grants, and so I am very familiar with the process. Finally, I am currently a PhD student in Visual Studies at UC



Santa Cruz, where my research focuses on contemporary art. I also have an MA in Visual and Critical Studies from California College of the Arts.

**Tempestt, Mimi; N/A; Oakland, Alameda**

Mimi Tempestt (she/they) is a multidisciplinary artist, poet, and daughter of California. She has a MA in Literature from Mills College, and is currently a doctoral student in the Creative/Critical PhD in Literature at UC Santa Cruz. Her debut collection of poems, the monumental *misrememberings*, is published with Co-Conspirator Press (2020). She was chosen for Lambda Literary Writers Retreat for Emerging LGBTQ Voices for poetry in 2021, and is currently a creative fellow at The Ruby in San Francisco. Her works can be found in *Foglifter*, *Apogee Journal*, *Chaparral Press*, and *Honey Literary*.

**Terzic, Klara; Whittier City School District; Rancho Palos Verdes, Los Angeles**

I have a Visual Art teaching credential issued by the State of California and I teach K-5th grade student artists in the city of Whittier. We learn about our human experience via analyzing, conversing, debating, creating, and enjoying art masterpieces, including our own works. My native country is Hungary and that is where I earned my first teaching credential. I taught K-4th grade students before getting married and moving to the U.S..When our sons entered grade school, I became a parent docent/volunteer at the Torrance Unified School District art program, *Adventures in Art, AIA*. As a stay-at-home mom, I was delighted to help and support art education. The responsibilities included learning about the artists, the technical side of the projects, preparing materials for the students and of course, teaching the projects. At the end of the school year, we organized exhibitions of the students' art works. I worked at this organization for five years and during my last year, I was also part of the project selection committee. I had to interview the artists who wanted to turn in their projects for consideration, after which I had to present these project to the other committee members for final selection.

**Thompson, Hayleigh; Jewish Film Institute; San Francisco, San Francisco**

I spent several years working in film production, on professional shoots as well as my own independent short films, before moving into exhibition and the film festival circuit in various communities; San Francisco, Minneapolis, Milwaukee, New York, LA, and England. In 2018, I joined the Jewish Film Institute, first as a seasonal staff member and then in a full time capacity. This past year I took over majority of the grant writing for JFI as well as the administrative duties for our new regranting filmmaker service, the Completion Grants program. Finally, I have a BA in Creative Writing and Film as well as an MSt in Film Aesthetics.

**Tidrow, Keely; The Old Globe; San Diego, San Diego**

I am the Associate Director of Philanthropy for TheOldGlobe and am responsible for donor cultivation and stewardship and raise over \$10m annually.I work with the ArtsEngagement Department to connect patrons to the community and to see first-hand the work we are doing.I've had the opportunity to attend conferences with the NationalEndowment of the Arts and lead advocacy groups for educating and growing the culture of Philanthropy.I joined the

CultureShockDanceTroupe Board and became Board Chair and helped with board governance, assisted in community outreach efforts and established internal nonprofit policies and practices. I was able to connect both institutions together for projects in the community including dance days and bringing BIPOC choreographers in to Summer Studios and Festival productions. I served as President of AFP (Association of Fundraising Professionals) and chaired National Philanthropy Day. I worked in Los Angeles for 10 years and served as a volunteer with the Entertainment Industry Foundation as a grants reviewer. I have been a passionate supporter of the Arts since I was child and pursued a career as a performer and graduated from Oklahoma City University with a dance minor and degree in Advertising and Public Relations.

**Tiger, Frances; Santa Monica Malibu USDs; Santa Barbara, Santa Barbara**

I am an excellent candidate for this position having served as a credentialed art educator and integrator for over 20 years in public and private schools in Los Angeles and Santa Barbara public schools. I participated in the year fellowship program Activate with Arts for LA in the Arts Advocacy tract.

I have years of experience from BFA in Graphic Design from Carnegie-Mellon university to a credentialed art educator for pre K - 12,; public and private schools, faculty and part time contracts, summer camps and youth programs; designing and implementing curriculum aligned with standards, discipline based art education from The Getty Institute, Arts Integration; music, drama and dance. I use technology integration through image referencing to documentation of student work, writing, recording, researching, sharing information, portfolio, gallery and interactively sharing, now common tools and methods in daily work of all kinds. (my website at tigerzart.weebly.com.) Guest speakers and surrounding community support and interaction is a favorite.

**Tongi, Giselle; FilAm ARTS; Hawthorne, Los Angeles**

Giselle Tongi Walters is a familiar face in the Filipino/ Filipino American community for her film and television work as a community leader, producer, host and actor.

She continues to create content that explores the Filipino Identity away from the motherland and the cultural implications of migration through her work. She is currently a master's student for nonprofit management at Antioch L.A and programming director at FilAm Arts.

**Torres Ibarra, Marcela; Spaces for Art; Irvine, Orange**

Marcela Torres is a cultural agent and curator with more than twelve years of experience in the arts. She worked as an exhibition manager in a private art collection (www.coleccionfemsa.com), getting involved in more than 80 exhibitions of modern and contemporary Latin American art in Mexico, the United States, Canada, Argentina, Colombia, Brazil, and Spain and collaborating with art institutions around the world.

For ten years - five consecutive times - she coordinated one of the most representative art biennials in Mexico (www.bienalfemsa.com). During that time, she received and presented the

portfolios of more than 5,000 contemporary artists to the jury, managing educational and artist-in-residence programs.

Since 2010, Marcela works in Spaces for Art ([www.spacesforart.com](http://www.spacesforart.com)), an art management app. Marcela relocated to Orange County, California, in 2014 when she finds out about a vibrant international community. This event leads her to obtain a master's degree in International Migration Studies.

Marcela Torres lives in Irvine, CA, with her husband and two little daughters. She explores the art community to get involved in projects that use art tools to address societies' beauty and complexity.

**Trataris, Kat; CounterPulse; San Francisco, San Francisco**

Kat Trataris aims to facilitate creative visions for artistic inquiries, public programs, community projects and archive/research based work through the development of institutional partnerships, grant writing, donor relations and fundraising, and business consultation with a focus on BIPOC, LGBTQIA+, and disability justice. Her working style is collaborative and inclusive, focusing on building multiple access points through technology for audiences to increase accessibility and engagement.

They recently worked with artists and collectives Jefferson Pinder, Postcommodity, and Ed Hardy in exhibition and programmatic capacities. She has successfully cultivated and managed institutional partnerships with a focus on exhibition making, community engagement, and expanding audiences with institutions such as the de Young Museum, City Lights, Aggregate Space Gallery, KADIST, SFMOMA, Fort Mason Center for the Arts and Culture, Heavy Breathing, and MoAD. Trataris co-founded AH\* (Art Handlrxs\*) and R/SF projects, is the Founding Executive Director of Unrestricted Funds and works as the Development Manager at CounterPulse.

**Trejo, Jessica; Youth 2 Leaders Education Foundation; Bakersfield, Kern**

If I was selected as a panelist, I hope to bring my experience as an Executive Director of Youth 2 Leaders Education Foundation (Y2LEF), a non-profit that works with disadvantaged students. Since 1994, Youth 2 Leaders, has worked diligently to increase the number of students who are attending college and attaining a degree. We support students by providing them with comprehensive information about the different careers available to them. I see myself in the students we serve. I too felt lost during high school. Confused as to what was next, because I, along with my twin sister, was going to be one of the first people in my family to go to college. Since our inception, our goal has been to inform and educate central valley youth so they see college as the next logical step. During my time at Y2L, we have host several overnight camps. During these camps, we provide students with information about the different career options available to them. During our campus, students learn about STEAM, College admission requirements, etc. During these camps, we make sure that students learn about possible

careers, and tools so they become leaders in any capacity possible. Additionally, all of our camps have a cultural component to them.

**Tucci, Richard; Greater and Grander Productions, Level Ground Artist Collective; Los Angeles, Los Angeles**

Richard Tucci is an accomplished artist, storyteller, and certified project manager, who has worked with tech startups, independent films, and the City of L.A. An alumni of both Chapman University and USC, he produced art projects, documentaries, commercials, and music videos before graduating. After graduating, Tucci began working under Penny Marshall, where he developed THE JOE FRAZIER STORY, as well as several other projects. Following his time with Penny Marshall, Tucci worked as a freelance producer, managing budgets up to \$300k. He is also the founding partner in two tech startups, where he managed content and product. Tucci also has a passion for art and photography, and created artwork under the nom de plume, Ricardo Tomasz. One of the proudest works Tucci completed is a series of public art murals created for L.A. He has also been featured in the Black Box Art Gallery in Portland, ART@6FT w/ Level Ground Collective & Maiden L.A. He received producing credits on projects THIRTEEN MONTHS OF SUNSHINE (dist. by Amazon.com), the Anjelica Huston film THE KREUTZER SONATA (produced by Jim Henson Company, dist. by IFC), and VIRUS X (dist. by Lionsgate). He attained his PMP & CSM certifications, and is a certified Project Manager.

**Tuncer, Isabelle; El Sistema Santa Cruz/Pajaro Valley; Santa Cruz, Santa Cruz**

Isabelle Tuncer is a native French and resident of Santa Cruz, CA for the last 20 years. An active member of her community, she saw a need to create a program that would enrich the lives of children in Santa Cruz County and founded El Sistema Santa Cruz, an organization where she has worked as its executive director since its inception.

Mrs Tuncer has over 20 years of experience in international trade, development and project management. She first came to the United States as a Fulbright scholar at the University of Texas, School of Law, held positions at the Agricultural Economics Research Institute, Turkey and the United Nation Conference on Trade and Development, Switzerland, and is now affiliated with several local Committees including the Santa Cruz Sister Cities Committee and the Santa Cruz Parcel Tax Committee.

Mrs Tuncer holds a JD from the Université de Droit, d'Economie et des Sciences d'Aix-Marseille, France and a MA in Commercial Diplomacy from the Middlebury Institute of International Studies, Monterey, CA.

**Tung, Kevin; Outside the Lens; San Diego, San Diego**

Over the past two and a half years I have worked at Outside the Lens, mainly as a Media Educator. My primary art form is photography, and I'm also a freelance photographer. I previously attended photography school in central California and have been a practicing photographer for the past decade. Through working with Outside the Lens, I have been able to share my passion for photography and art with the students that I am working with. While I

don't have a background in visual arts such as drawing or painting, I have included activities in our programs that combine those art forms with photography. Photography has primarily moved to a digital space, but I try to combine tactile and handmade activities that lead to creative projects with photography. I also combine various forms of writing to complete projects as another form of expression as well. I have also taught various film classes, and have begun to incorporate more film into our lessons. My goals with being involved with arts education really center around exploration and reflection. I hope the students will explore new mediums and creative outlets to express themselves and also use art to reflect on their own lives and the world around them.

**Turner, Katie; Poetic Justice; San Diego, San Diego**

I received a BA in English from UVM, an MA in Education and Creativity from NYU's Gallatin School, and a secondary certification in English from USD. I worked as a dramaturg in New York before accepting a graduate assistantship at NYU with the Creative Arts Team, specializing in theatre-in-education. I focused on justice-involved high school students and used a research grant to study Augusto Boal's forum theatre & Paulo Freire's Pedagogy of the Oppressed with an arts organization in Zambia before writing my thesis on the impacts of forum theatre on agency and acquisition. I worked as a teaching artist in Austin Texas in juvenile detention and CPS safe sites before moving to California to begin a 15-year career as a Creative Writing and AP Lit teacher in a girls high school. What deeply affected me was that my students did not all identify as girls, so Creative Writing became an outlet for their voices to break barriers; ultimately, the school began accepting LGBTQIA+ students. This inspired me to accept my current position as CA Program Manager and Curriculum Specialist with Poetic Justice, a nonprofit that offers restorative writing and creative arts to people experiencing incarceration in women's prisons.

**Turner, Rev. DR. Ted; None; Antioch, Contra Costa**

Have been involved with the founding of the east Oakland black historical society. Am an original member of NATIONAL ASSOCIATION OF BLACK JAZZ/ ARTISTIC CREATORS. Put on first ever OAKLAND PUBLIC SCHOOLS JAZZ FESTIVAL along with DR. Bill Bell, music professor Alameda College.

**Turner, Andrew; Blueoak Academy Charter School; Visalia, Tulare**

I currently have an two associates degrees from College of the Sequoias with the majority of units earned in studio arts. I am a full time student at Fresno State University working on my BA in fine art with an emphasis on drawing and painting and will have meet all my single subject teaching credentials finished by fall 2022. I am a working artist and am currently working on a new body of work based on Norse mythology. I've been invited to be an Arts Consortium "Spotlight Artist" in the next few months and will be appearing on their YouTube channel. Most summers I am teaching children's art classes at Arts Visalia or an Art history class I taught through online education this summer for the charter school I am employed by. I have written my own lesson plans and implement them with passion. Art gives children a voice in a world

they are mostly ignored and I wish to empower the youth with a healthy way to express themselves as individuals and impassion them to have a higher interest in all things art related.

**Tuynman, Rebecca; Ryman Arts; Los Angeles, Los Angeles**

Rebecca Tuynman, Education Manager, has been administrating all classes, community outreach and student activities at the esteemed community arts organization Ryman Arts since 2005. She has over 20 years of experience in art education, having worked prior to Ryman Arts in a variety of community organizations, schools, universities, and museums throughout Southern California. She has worked with school and teacher programs since her first college internship with the education department at Barnsdall Art Park. She has taught, coordinated, administered, evaluated, written about, produced, budgeted, staffed, documented, attended and promoted art and museum education programs for all ages and ability levels, and loved them all. As a personal project, she began Art Agency Los Angeles, providing free cultural engagement activities monthly as part of her mission to connect people with the rich artistic offerings in Los Angeles. The California Art Education Association named her Outstanding Supervisor/Administrator of the year in 2017.

**Twaddle, Kory; Unaffiliated; Orange, Orange**

I am a professional mid-career visual artist. I create abstract map paintings and drawings, and have continuously created and exhibited my work at every place I have been able to live, study, and make work, which has included New England, Southern California, the Southwest, and the Midwest. Professional positions include teaching visual arts at several institutions of higher education including the University of Central Missouri, Metropolitan Community College in Kansas City for nine years, and Mt. San Jacinto College in Menifee, California. I also worked for eleven years as a Research Assistant at The Nelson-Atkins Museum of Art also in Kansas City. I worked with the Riverside Arts Council for two years as a Teaching Artist and also two years with the McCallum Theatre Institute in Palm Desert for two years. I have a BFA from the University of Oklahoma and a MFA from the Maine College of Art.

**Urbina, Mykal; Segerstrom Center for the Arts; Costa Mesa, Orange**

I spent the first five years of my career as a fundraiser and copywriter with DonorsChoose, a NYC-based nonprofit crowd-funding platform supporting public school teachers and students. In 2016 I joined the New York Philharmonic at Lincoln Center, becoming its Director of Corporate Sponsorships. I oversaw all prospecting, cultivation, stewardship, and fulfillment for the Philharmonic's corporate partners, including its 2017 European Tour. In 2018 I moved west to join Segerstrom Center for the Arts as its Director of Corporate and Foundation Relations. I now lead a fundraising team soliciting support for the Center's artistic programming, community engagement, and arts education offerings. The Center is the largest provider of arts education on the west coast and ranks among the top five in the nation. As a grant writer and sponsorship professional in these varied settings, I have worked with a wide range of artistic and cultural communities, from elementary school students experiencing live performance for

their first time, to incarcerated youth finding a new voice through music and theater, to community members engaging in dialogue and discovery through the arts, to seasoned professionals on premier stages across the world.

**Vaca, Rafael; City of Los Angeles, Department of Cultural Affairs, Grants Division; Sherman Oaks, Los Angeles**

My name is Rafael Vaca, I have experience as an arts administrator as well as a teaching artist in after-school music and art programs. I was the Arts Programs Director for the Boys & Girls Club of the West Valley where I developed and helped implement art programs across the San Fernando Valley.

**Vaidyanathan, Nirupama; Sankalpa Dance Foundation; Fremont, Alameda**

Nirupama Vaidyanathan is a classical dancer and writer. She performs Bharatanatyam and has traveled and performed all over India, Europe, United States and Afghanistan. She is a teacher and choreographer and works with second generation Indian-American children, mentoring them in cultural and traditional artistic practices. She founded the Sankalpa School of Dance in Fremont and has self-produced several evening-length solo and group productions over the last two decades. She is also an award winning writer and was most recently editor of 'India Currents' magazine based in San Jose. During her tenure, the magazine handled hot button issues like the rise of hate crimes against South Asians and the shame of domestic violence within the community. Between 2017 and 2019, Nirupama won six awards from the San Francisco Press Club for her editorial writing and opinion pieces. She has also frequently given talks on the history and practice of Hinduism to help foster inter-religious understanding. She was a gold medalist in Journalism from the University of Madras, India and holds a Masters degree from the Annenberg School for Communication, University of Pennsylvania.

**Valencia, Joseph; Vincent Price Art Museum; Orange, Orange**

Joseph Valencia is a Southern California arts writer and museum professional dedicated to building a more equitable and inclusive arts community. Joseph has extensive arts education and curatorial experience working with a range of Southern California cultural institutions, including the J. Paul Getty Museum, Los Angeles County Museum of Art, ONE National Gay & Lesbian Archives, Orange County Great Park Gallery, UCR ARTSblock, and the Vincent Price Art Museum (VPAM), where he has worked since 2016. At VPAM, Joseph has organized nearly 20 exhibitions and over 100 public programs, including critically acclaimed exhibitions by artists Laura Aguilar, Patrick Martinez, Gabriela Ruiz, and Guadalupe Rosales. He also helped launch and co-direct the Smithsonian Undergraduate Internship Program at East Los Angeles College, an innovative museum studies pipeline program aimed at increasing Latinx participation and representation in American art museums. His writings have appeared in Contemporary Art Review Los Angeles, KCET Artbound, OC Register, and the Latinx Art Forum, among others. He holds an MA in Curatorial Practice from the University of Southern California and a BA in Art and Art History from California State University, Fullerton.



**Valenzuela, Nivardo; NIGHT FLIGHT LAB; Encinitas, San Diego**

The arts have always been an integral part of my personal and professional experience for the past 20 years. I studied Spanish and Latin American literature, film production and theater at UCLA. After graduation I managed logistics and operations at the UCLA Department of Spanish and Portuguese, where I produced cultural events such as film screenings, lectures and conferences in collaboration with various educational, cultural and governmental institutions.

As a Freelance Creative Director and Creative Consultant, I provided branding services and worked closely with clients to develop their brands. Building a creative team, I also produced audiovisual publicity/marketing content for social media use. As Creative Director for Párrafo Magazine, a literary and arts magazine at UCLA, I designed the web and print editions of their 6th and 7th issues.

In these ventures, I collaborated with graphic designers, musicians, photographers, visual artists, poets, filmmakers, among other creative professions. Currently, I'm in the process of establishing a sustainable menswear brand and I am also a commissioner in the City of Encinitas Commission for the Arts.

**Valerdi-Rogers, Natalia; A Reason To Survive; National City, San Diego**

Natalia Valerdi-Rogers is a digital artist and arts advocate born in Mexico. During her early artistic career, she toured as a ballet, choreography and film artist and lecturer throughout Cuba, Europe, Mexico and the US for over 20 years. As Associate Director of the Patricia Rincon Dance Collective (PRDC) for ten years, she taught and produced dance and film works on border cultures, the immigration debate and the American Dream. She began her teaching career at Bonita Vista High School. After earning her M.F.A. in Dance and Technology from the University of California, Irvine, she worked as a Lecturer in Dance & Technology at the University of California, San Diego, and Adjunct Instructor at San Diego City College and Southwestern College. She worked training classroom teachers in San Diego public schools with Collaborations of Teachers and Artists. She continued supporting arts education as Residency Programs Manager at Arts for Learning San Diego, and as Education and Community Productions Manager at the Media Arts Center San Diego. She currently leads the Equity, Diversity and Inclusion Cohort at the San Diego Creative Youth Development Network, and is the Creative Youth Development Manager at A Reason to Survive.

**Valle, Betsy; Nueva Vision Community School; Canoga Park, Los Angeles**

Betsy Valle is a nonprofit and corporate finance professional with over 10 years of experience in the arts nonprofit sector. She has a Bachelors in Accounting and in Music Industry Studies from CSUN and an MBA from Pepperdine University. In 2006, she started teaching piano at Nueva Vision Community School and later became the piano program coordinator. During her time as program coordinator, she oversaw curriculum updates and program evaluation improvement (accurate attendance tracking, retention rates, student progress, etc). In 2016, Betsy took over development efforts for Nueva Vision focusing on new program launches, fundraising, and



grant writing. Through her development work, Nueva Vision has gained partnerships with local nonprofits and secured funding from local and state governments which resulted in expansion of programs. Aside from nonprofit work, Betsy has over 7 years of experience in corporate finance and strategy. She currently works for AT&T in a corporate finance capacity. Her experience in corporate finance tied with arts education and nonprofit development, allows her to assess the quality of program proposals (project design, project evaluation, etc.) and economical allocation of resources.

**van Thillo, Ethan; Media Arts Center San Diego; San Diego, San Diego**

Founder and Executive Director of the Media Arts Center San Diego (MACSD). Since 1989, Ethan's worked in media arts, programming Latino film festivals for the UC Santa Cruz; Cine Acción in San Francisco; Cine Estudiantil at the UC San Diego; and the National Latino Communications Center in Los Angeles. Ethan has curated hundreds of programs at festivals and/or special events in 45 libraries across California and Mexico.

In 1995, Ethan transformed Cine Estudiantil into the San Diego Latino Film Festival. In 1999, to broaden the scope of the festival following four successful years, Ethan established the nonprofit Media Arts Center San Diego in 1999. Under the umbrella of MACSD, Ethan has developed and continues to create innovative community media programs such as the Digital Gym community technology center and CINEMA.

Ethan has served on various funding panels including San Diego's Commission for Arts & Culture, Latino Public Broadcasting, Rockefeller Foundation's 2004 Film and Video Fellowships; California Arts Council, and the National Endowment for the Arts' funding panel for Media Arts.

**Vandrick, Scott; Pasadena Symphony Association; Los Angeles, Los Angeles**

Scott Vandrick is a Los Angeles-based nonprofit professional who has been working in the field for more the 30 years. In 2014, he joined the Pasadena Symphony Association as their Chief Development Officer, having previously served as the Director of Development for the Flintridge Center, Cornerstone Theater Company and Bilingual Foundation of the Arts. Between 2005-2012, Scott served as the Executive Director of the Alisa Ann Ruch Burn Foundation, and the Chair of the Federation of Burn Foundations, a national advocacy group. Currently, Scott is on the Board of Directors of the Association of California Symphony Orchestras and is the Immediate Past President of the Rotary Club of Pasadena, the largest and oldest (Scott led the group's Centennial Year) community service group in the San Gabriel Valley. Scott is a graduate of UCLA School of Theatre, and a freelance theater director/choreographer. He was a member of the West Coast Ensemble theater company (now closed) and on the Board of Directors of Interact Theater Company. In 2003, he was awarded a LA Weekly Award for Best Choreography in the revival of The Grapes of Wrath. Scott lives with his husband, Tony Foster, a well-respected LA area playwright, and their cat, Gershwin.

**VanHorn, Wendy; City of Ventura; Ventura, Ventura**

I have extensive experience in arts and culture education. As the Education Director at the Museum of Ventura County for 15 years I oversaw a slate of arts classes and events related to the art collection and exhibitions. These included monthly drop in art activities for families, lectures and public programs, gallery talks, and special events. I collaborated extensively with local artists and the local art community.

I have been an arts educator in hundreds of K-6 classrooms as part of the City of Ventura’s “Children’s Celebration of the Arts” program. I created and taught hands-on arts workshops inspired by traditional arts.

In my current position I now coordinate all the arts and culture programming for the City of Ventura. I oversee the Children’s Celebration of the Arts program that recruits local artists to teach in elementary classrooms throughout Ventura and present hundreds of cultural arts workshops. I also recruit local artists to teach more than 150 annual classes and workshops including visual art, music and dance, that are offered to the general public through our Parks & Recreation Department.

I am also responsible for the cataloguing, care, and interpretation of the extensive public art collection.

**Vasquez, Lillian; KVCR; San Bernardino, San Bernardino**

I work in public media serving the Inland Empire. I host a radio show, Lifestyles with Lillian Vasquez. I often interview those in the non-profit and arts community, working to promote the arts and share their missions and message. I am active in the community with a variety of non-profit organizations. I sit on the Board of Directors for the Autism Society and Crafton Hills College. I am also involved and invested with many non-profits in the IE serving our youth and individuals with special needs. Other non-profits I serve include children from low income homes, our youth and veterans. I sit on the City of Yucaipa Arts Committee. I am an advocate for those families living with autism. I incorporate the arts with the autism community and have organized art projects for the past 8 years. I have son with special needs and understand the important of the arts in his world and others like him.

**Vazquez, Lucia; Various in Tulare County / Central Valley Equal Voice Network; Visalia, Tulare**

I began writing and managing small grants in 1998. I was trained as a facilitator as part of Target 2000, an effort by United Way of Tulare County to strengthen non profits by providing each organization with a strategic planning process. In addition we facilitated the strategic planning of clusters of non profits to identify gaps in services, and facilitate collaboration. This allowed me much insight into the functioning and dis-function of many nonprofit styles and structures as well as the challenges of organizations and the struggles of the families they served.

Over the years I continued dabbling in both strategic planning and in grant writing for various organization. I continued my education, receiving a master degree in Young Adult Latina

literature and eventually a doctorate in Education, focusing on Organizational Leadership. My doctoral thesis focused on Educational Resilience in Community Based Quality Mariachi Academies, in the impoverished Central Valley. My love for art, culture and music has permeated every part of my life.

**Vega, Dianne; Teatro Vision; San Jose, Santa Clara**

Dianne Vega has served as program manager and production manager with Teatro Vision since 1994. She has overseen the mounting of all Teatro Vision productions since her start with the company. She also has worked as freelance stage manager for many companies in the San Francisco Bay Area. She earned her Bachelor's Degree in Social Work from California State University San Jose with emphasis on youth social issues.

**Velasquez, Maria; Fresno Unified School District; Fresno, Fresno**

My name is Maria Velasquez I am also known as chollyollie on Instagram. I am a student teacher to teach dual immersion. I am a substitute teacher and a home care provider for my mother. I am also a self made artist who sells art privately. I have experience from working in mental health prevention previously and also volunteer in my community to help people get jobs. I am culturally aware And at the same time I am extremely professional and can have many references upon request. I'd like to apply for this panel for the love I have of art I do art on the side because I don't want to be pressured that I have to do it. I want my art to really come from my heart if you are interested in me I appreciated if not thank you anyways.

**Veliz Macal, Patricia; Generaciones en Accion; Los Angeles, Los Angeles**

Patricia Veliz Macal, a Newfield Network and International Coaching Federation certified coach, has been a transformational coach, community educator and motivational speaker for over twenty years. She holds a degree in Communication Science from the prestigious Francisco Marroquín University and a Dramatic Arts degree from the Academia Universidad Popular, both of these institutions of higher learning are based in Guatemala City. Her education, as well as her extensive experience as a communicator and actor, has allowed Patricia to dedicate her time to design and implement educational theater pieces and seminars with palpable and enduring impact.

Patricia is an effective and transformational group facilitator, spokesperson, trainer, and presenter. She has designed and led seminars related to communication for leaders, community-driven organizing, leaders' development of self-confidence and self-esteem, public speaking, women's leadership, personal and group development. Patricia's genuine care for community has led her to develop community projects such as The Decision play (La Decisión), an HIV/AIDS educational theater project and the Designing Your Life weekend seminar (Diseñando Tu Vida), among others.

**Virchis, William; Teatro Mascara Magica; Chula Vista, San Diego**

Professor emeritus Southwestern College theater department. Former district Director of the visual and performing arts department for the Sweetwater Union High School District. Producing artistic director of Teatro Mascara Magica. Former consultant for the regional occupation program ROP and CETA for the Sweetwater Union High School District in charge of developing the visual and performing arts curriculum and criteria. A member of the Old Globe theater San Diego Teatro Meta arts council, Have been a member of the public arts advisory Council for the city of San Diego, chair of the national city arts committee, and share of the Chula Vista arts and cultural commission. I am a member of the screen actors Guild and the Directors Guild of America. I've been inducted in the Southwestern College Hall of Fame, Southwestern College at the lyric Hall of Fame, to Chula Vista high school alumni hall of fame, California teachers Association Hall of Fame. Have written an ARTS columns for the Chula Vista star news and I am a contributor in the community voice articles for the San Diego Union Tribune newspaper.

**Visser, Deirdre; The Arts at CIIS; San Francisco, San Francisco**

Deirdre Visser is Curator of The Arts at CIIS in San Francisco. As curator, educator, and publisher she strives to promote pluralism in the arts, to support artists in the creation of new work, and to foster dynamic and critical dialogues within and across communities that propose integrative approaches to the urgent questions we collectively face. Visser's work as curator, educator, and artist aims to connect history to the present, ethically and strategically, to look for common themes and deepen our understanding of both past and present as we move into the future. Visser is currently co-authoring a book titled, Making a Seat at the Table: Women Transform Woodworking, which will be published by Routledge in 2021, and will be the first history of women and gender non-conforming makers on the bookshelf. In fall of 2019, Visser and Mays co-curated an exhibition by the same title that opened at The Center for Art in Wood in Philadelphia featuring the work of 43 makers. She is also a practicing artist working in long-term collaboration with Tenderloin residents on multi-disciplinary works that amplify the stories of the participants and strategically bring disenfranchised residents to the decision-making table.

**Vivo, Catherine; Street Symphony; Rialto, San Bernardino**

I earned my Bachelor of Arts in Visual and Graphic Communications at San Francisco State University and currently earning a Masters of Arts in Arts Management at Claremont Graduate University, Sotheby's Institute of Art in 2019. In the past twenty years, I continue to work as a Marketing & Creative Designer for small businesses, startups, and other nonprofit organizations. Along with that, I played and owned the California Quake, women's full contact tackle organization a little shy of fifteen years.

I have an extensively unique background not only within the creative and design industry but as an inspired positive creative thinker. My experience resides in Marketing, Operations, and

Visual Communications, seeking to continue my passion in nonprofit organizations for arts education and cultural arts with the community.

**Vollrath, Faythe; Freelance Musician; Placerville, El Dorado**

Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout the United States. Her solo performances include venues such as MusicSources in Berkeley, CA, Gotham Early Music in New York City, and Bruton Parish Church in Colonial Williamsburg, VA. Other unique experiences include a solo performance pairing Japanese harpsichord works with Japanese art at the Crocker Art Museum in Sacramento, CA, and performing in a columbarium as part of the Garden of Memory in Oakland, CA. Faythe serves as co-artistic director of Capella Antiqua, a Sacramento, CA based organization that features both chorus and Baroque orchestra. Due to the unique location of concerts in the downtown district, many of the homeless population are welcomed at the door and attend concerts for free. Since 2011, Faythe has served as program director at Shoshone Mountain Retreat, a summer camp located in North Idaho. Located in one of the poorest counties in Idaho, this camp is designed to explore and promote leadership skills while modeling kindness and compassion for the poverty-stricken in the area.

**Vu, Paulina; SAN JOSE MUSEUM OF ART; San Jose, Santa Clara**

An aesthete of the Arts with over fifteen years of Museum experience working in the capacity of operations, interpretation, audience engagement; public programs collaboration within the community, organizations, members, artists, and educators; and leadership and management of personnel.

**Wakefield, Lori; Art Rags for the Planet; Santa Barbara, Santa Barbara**

I have am an artist I have gone to CCA and CAL ARTS ucsb extension course in computer graphics and I have applied for many grants I am a concerned citizen and I feel I have a good understanding of people as well as art

**Wakeham, Hugh; Sponsorship Marketing Group, LLC; Palm Springs, Riverside**

For the past twenty years I have run a successful agency that works with a variety of arts and cultural clients to help them maximize revenues through corporate partnerships. My agency has worked with dance companies; art museums; theater companies and theatrical tours; music festivals and concert tours; and more. Prior to starting my company I worked for 8 years as Senior Vice President of a company that produced and presented theater and concerts internationally.

**Wallace, Holly; Herbie Hancock Institute of Jazz; Los Angeles, Los Angeles**

Holly Wallace is the administrative director of the Herbie Hancock Institute of Jazz Performance at the UCLA Herb Alpert School of Music and previously was based at Loyola University New Orleans during the Institute's four-year, post-Katrina initiative. She formerly was the marketing director at San Jose Jazz, producer of Summer Fest, one of the nation's premier jazz events, and presenter of diverse music education and community outreach programs, including Super Bowl

50 activations and The Swings: An Exercise in Musical Cooperation installation. A veteran entertainment industry publicist, Wallace handled communications at UCLA's Center for the Art of Performance and UCLA Live for an array of global icons in music, dance and theater such as Joan Baez, Ornette Coleman, John McLaughlin, Brian Wilson, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company and Théâtre de la Ville – Paris. She has also worked as executive director of creative advertising at Universal Studios and Warner Bros. Home Entertainment for DVD releases of top-grossing franchises Jurassic Park, The Fast and the Furious and Batman and Academy Award-winning films Almost Famous, Gladiator, Shrek, L.A. Confidential, Unforgiven and Woodstock: Director's Cut.

**Walls-Moody, Yon; Sofia University; Sacramento, Sacramento**

From 2013 through 2016 was selected as Literary Artist in Residence with the Sacramento Arts Commission, bringing Arts to Sacramento Public Schools. The Residence program was funded by a Kennedy Center for the Arts initiative.

**Walter, Karen; N/A; San Diego, San Diego**

I was a member of the City of San Diego arts commission panel reviewing grant applications. I have two degrees in music performance, have taught piano at two colleges, and was director of music at a church for 19 years. I am a passionate consumer of culture: music, theatre, and museums.

**Walton, S. Courtney; SCW Marketing; Goleta, Santa Barbara**

S. Courtney Walton is an experienced digital strategist with a passion for social media, mobile technology and the founder of SCW Marketing. She has a theoretical and academic research background in Information Communication Technologies, Media Effects, and Interpersonal Communication. Ms. Walton has earned a Master of Communication Management in Digital Technology from the University of Southern California and more than 10 years of experience developing digital strategy, social media marketing, quantitative analytics, email marketing, online community development, and web content. Her research on Twitter has been published in Computers in Human Behavior, a bimonthly peer-reviewed academic journal covering human-computer interaction and cyberpsychology. Ms. Walton has worked as a fundraising and a social media marketing consultant for several years and enjoys working with clients and offering a service which supports their financial growth and development. In addition to digital marketing, Ms. Walton has areas of expertise in grant writing, private and public fundraising, non-profit management and board development.

**Warfield, Jacqueline; UCSD alumni; San Diego, San Diego**

Jackie Soraya Warfield born in Enid, Oklahoma is a Persian American artist who works with painting. Warfield received her BA, with honors, from the UCSD in 2007.

Meditations of the Sea in 2011 was Warfield's first solo exhibition in La Jolla. Featuring 20 color and black & white oil paintings of Southern California. In 2017, sounds of the streets featured a series of acrylic paintings on skateboards. In her acrylic studies of Shamanism & Native

American Portraits, she explored her connection to life as a single mother and meditation. Warfield is a teaching artist in La Jolla and pursues her studio practice. Her current paintings in 2020 focus on activism including proceeds going towards nonprofit research and animal charities.

**Waring-Crane, Rebecca; Rebecca Waring-Crane; Riverside, Riverside**

I'm a multi-disciplinary artist and story is my medium. I've lived in Lebanon, Kenya, and Midwest America. I've taught grade school in Nairobi, Kenya, and college writing and public speaking in Riverside, California. In 2020, I completed her MFA in Studio Arts at California State University, San Bernardino.

**Wasil, Daniel; Currently unaffiliated.; Mariposa, Mariposa**

Strong background in fine arts production that includes ceramics, photography and multi-media sculpture, with a broad understanding of the processes, issues and history of art and cultural systems. Good working understanding of the arts economy in the United States and funding strategies for arts organizations of various shapes and sizes. Founded INSTALLATION, an artist's space in San Diego. Former Board member of NAAO. As curator of the Los Angeles Institute of Contemporary Art, international projects included French and Japanese exhibitions and catalogues.

**Wastling, Debbie; Kings and Clowns, Inc/ Arts Alive; Hawthorne, Los Angeles**

Former grant panels Dept. Of Cultural Affairs, Long Beach Arts Council, Debbie moved to LA twenty years ago and has worked extensively in colleges and schools around the area. Grounded in the classics, she holds qualifications with LAMDA (London Academy of Music and Dramatic Arts) together with a BA and MA in Theatre and Musical Theatre. Once transplanted to California she directed over 60 productions, She is also a historical novelist and non fiction and holds a Red Carpet Award from Women in Theatre(LA) for her services to theatre. She believes every child should have access to Arts Education throughout their school years.

**Watts, Melina; Writer; Chico, Butte**

Melina Sempill Watts is the author of award-winning novel "Tree."

Her writing has appeared in Sierra Magazine, the New York Times motherlode blog, Earth Island Journal and Sunset Magazine and elsewhere. Her career began in Hollywood as a development executive working for such luminaries Frank Marshall, Kathleen Kennedy and Peter Horton and at Dreamworks. She has worked as a watershed coordinator, run a stable and created and ran Starfish Catering. Watts graduated from UCLA with a degree in history

Her first book event was on a panel at L.A, Times Book Festival in 2017; in 2018, Tree was a Finalist in the 12th Annual National Indie Excellence Award and received the da Vinci Eye Book Award for book cover via the Eric Hoffer Award.

Last year, Tree won New Fiction at the 8th Annual Beverly Hills Book Awards. In 2020, she received funding from the Authors League Fund, Tree was a finalist for the Book Excellence



Award in the Environment category and received the Gold Prize, Evergreen Environment / Ecology / Nature from eLit Book Awards.

**Wearden, Bethany; Define American; Pasadena, Los Angeles**

Bethany Wearden oversees the Immigrant Artist Fellowship program at Define American. With 10 years of experience in artist support and audience development, Bethany is passionate about the global power of art and storytelling to incite empathy and connect people from vastly different backgrounds. For five years she managed the Film Forward program at Sundance Institute building domestic and international audiences for independent cinema and connections for filmmakers. She also developed the Sundance Ignite festival experience and year-long fellowship for emerging filmmakers ages 18-25. During her time at USC Pacific Asia Museum, Bethany relaunched the public programs department with a focus on inclusive programming that would draw a younger and more diverse audience. Bethany grew up in five different countries and has made Los Angeles home for the last 15 years. She has a B.A. in Film/TV/Radio from Biola University.

**Wells, Linda; Wavin' Raven Publishing; San Francisco, San Francisco**

I am a playwright and novelist who has worked in the education field. I have had several plays and musicals produced, and have three published novels (one coming out 1/2021). I have worked in theater as a stage manager, and I have taught playwriting. I could serve either in literature or theatre.

**Weston, Lauren; Acterra: Action for a Healthy Planet; Palo Alto, Santa Clara**

I have been a non profit leader for 17 years, both in fundraising with a master's from NYU, and in program development and design. I have worked in numerous youth serving organizations and am now a first time executive director for a climate change non profit supporting youth.

**Whitaker, Monalisa; Independent Visual Artist/Art Administrator; Inglewood, Los Angeles**

I'm a hybrid creative (art administrator and exhibiting artist) who has consistently emphasized broadening the viewing audience by providing programs and exhibitions in non-traditional spaces. These have included community centers, parks and street festivals among others. In my artistic practice, I utilize alternative photographic techniques (handmade image and emulsion transfers onto various surfaces) with elements such as wood, oil paint, pebbles and other natural items.

In Spring 2020 (prior to the pandemic declaration), my artwork was acquired as part of an African American archive to the UCLA Ralph Bunche Center for African American studies; I was part of a presentation panel at L.A. Community College about the importance and impact of artists' collectives to sustaining creative practices and exhibiting in non-traditional venues. In Fall 2020, I received notification as a finalist for a National Endowment for the Arts, Artists Engaging American Communities grant to conduct an artist in residency at a local park.



Additionally, I've been an advocate for improving the standing of the arts through community involvement which led to the passage of the City of Inglewood's Percent for the Arts program and work/live ordinances.

**White, Dorothea Lynn; NAACP of Merced County; Merced, Merced**

I currently serve on the Executive Committee and the Community Relations Chairperson for the National Association for the Advancement of Colored People (NAACP) of Merced County.

I have served on the Board of State and Community Corrections (BSCC) 2019 Proposition 47 Grant Scoring Panel. "In 2019, 43 public agencies responded to the Proposition 47 Cohort 2 Request for Proposals and more than \$194 million was requested for the \$96 million that was available. The Board of State and Community Corrections ultimately approved funding for 23 public agencies from August 2019 to May 2023." As a member of Cohort 2 was responsible for reviewing and scoring 23 of the 43 grant proposals submitted as well as attending panel meetings in Sacramento, CA.

**Williams, Audrey; Ancestral Futures; Concord, Contra Costa**

Audrey is a VONA alum, an IWL Fellow, and has an MFA in Creative Writing from California College of the Arts. She centers her creative work at the intersection of:

story craft, spiritual practice and self-care, honoring of ancestors, Black feminist research scholarship, as well as liberation and rematriation mindfulness.

A true Virgo, Audrey is grateful to be of service to her communities and actively works to bridge emerging writers to professional development and publication opportunities. Since 2015, she has curated too many literary arts events in the Bay Area to name here

Audrey's first poetry chapbook, *Where I Dream*, is available from Alley Cat Bookstore in the Mission District of San Francisco. Learn more: [OfChutneyandChitlins.com](http://OfChutneyandChitlins.com) and [AncestralFutures.org](http://AncestralFutures.org).

**Williams, Chelsea; Tabernacle of Faith; Long Beach, Los Angeles**

I am a graduate of the American Musical and Dramatic Academy. There I studied the performing arts with emphasis on theater. For the last decade I have been facilitating various performance art for the youth at my church, Tabernacle of Faith, located in the city of Watts. During this time I have been able to utilize the concepts I learned while obtaining my Bachelor of Arts degree in Human Development and Early Childhood Education from Pacific Oaks College. The children who participate in my program are from the surrounding community as well as the church membership. Over the years we have engaged in many art forms including dance and theater.

**Williams, Janet; Hospitality House's Community Arts Progr; Sunnyvale, Santa Clara**

I've been a practicing visual artist since 2005.

I gained my Bachelor of Arts in Visual Arts Practice in 2009 from IADT Dublin, Ireland and my Graduate Diploma in Socially Engaged Practice from NCAD Dublin Ireland in 2012.

I worked as a freelance photographer for 5 years in Ireland and for the past 4 years I have been Program Manager of Hospitality House's Community Arts Program. It is a non profit free art space welcoming of anyone who wants to express themselves through art. We provide free space, free materials, free technical workshop. We also offer exhibition and sales opportunities. Our program is typically utilized by a community who otherwise wouldn't be able to access the power of art.

**Williams, Jaxon; Lead Guitar; Glendale, Los Angeles**

Currently based in Los Angeles, CA, Jaxon serves as California Regional Director for the non-profit Lead Guitar (leadguitar.org), where he implements classical guitar programs in low-access public schools, trains new teachers, and supervises existing programs. He is also a former Fulbright scholar, having studied in Spain, where he mastered the Spanish guitar repertoire and learned Flamenco guitar with maestro Paco Cortés. Jaxon is also a performer-in-residence with the new music collective Sounding Board Project (soundingboardfest.com) where he has worked with composers to create and premiere new works for the classical guitar.

Jaxon holds a Doctorate in Guitar Performance from the University of Southern California, where he studied with William Kanengiser and Scott Tennant of the Los Angeles Guitar Quartet and furthered his Flamenco studies with virtuoso Adam del Monte.

**Windmiller, Josh; The Lost Church, Railroad Square Music Festival; Santa Rosa, Sonoma**

I am a musician who chose to stay in my hometown of Santa Rosa to perform and organize rather than move to a larger city. It has always been important to me to try and improve my community and help to build the kind of place that I want to live in.

My activities have primarily been as an organizer and talent booker. I co-founded a free annual festival called the Railroad Square Music Festival in 2015. I also book artists for numerous events in the area.

My latest adventure has been to help found The Lost Church theater in Santa Rosa. This is The Lost Church's second theater - our first being in San Francisco. Recently I have taken on the role of Development Director.

**Wingfield, Gail; Guitars in the Classroom; San Diego, San Diego**

Gail Wingfield is Director of Development and Programs Manager at Guitars in the Classroom (GITC). Her long career in the nonprofit sector includes arts administration, dance, and choreography. She brings a well-rounded perspective and vast personal creative experience to her work in arts education administration. She has a B.A. in Performing Arts from the University of California, Los Angeles, and an M.A. in Nonprofit Leadership and Management from the University of San Diego.

Gail has consulted with nonprofits in San Diego, assisting with fundraising, marketing, financial assessment, grant writing, and board governance. She provided executive support, program management and development assistance to the California Ballet Association (CBA) from 2008 - 2018, stewarding donors and writing and administering grants as well as managing operations. She launched CBA's Sharing the Art outreach program for the purpose of creating more equity and inclusion in the performing arts sector. She is currently assisting GITC's board of directors with strategic planning and serves on the DEI committee.

**Wofford, Melanie; Community & Housing Initiatives Corporation; Oakland, Alameda**

Melanie Wofford is a community organizer, non-profit consultant and CEO. Melanie is the Executive Director of Community and Housing Initiatives Corporation (CHIC) and Managing Partner of Its All About the Green, LLC. She has a passion for teaming up to create effective affordable housing programs and provides fundraising and technical assistance to neighborhood groups, individuals and non-profit organizations primarily in Georgia and California where she spends most of her time. Melanie currently a resident leader at the Malonga Casquelourd Center for the Arts where she helps organize its Resident Association. Melanie has successfully implemented redevelopment projects in Atlanta where she facilitated the renovation of Cleopas R. Johson Park while working in partnership with the HJ Russell Construction company that gifted her office space for over 5 years. During that time she helped the 500 resident mixed use development grow its leaders, many of whom are now entrepreneurs, home owners and civic leaders based on Melanies passion and love for community. Melanie has one son Jordan and one grandson, Julian, both of whom live in Dallas Texas. For more info email: [proposalwriter2020@gmail.com](mailto:proposalwriter2020@gmail.com)

**Wong, Deborah; University of California, Riverside; Riverside, Riverside**

I am an ethnomusicologist and Professor of Music at the University of California, Riverside. I have done extensive research on the musics of Asian America and Thailand and have written three books: Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko (2019, University of California Press), Speak It Louder: Asian Americans Making Music, and Sounding the Center: History and Aesthetics in Thai Buddhist Ritual. I am a past President of the Society for Ethnomusicology. I hold positions on several editorial boards and am a curator for the new Asian Pacific America Series for Smithsonian Folkways. Very active in public sector work in the arts at the national, state, and local levels, I just completed a term as the Chair of the Advisory Council for the Smithsonian Institution's Center for Folklife and Cultural Heritage and served on the board for the Alliance for California Traditional Arts for a decade. I played taiko for a long time and still follow the scene. I dance in Japanese American community Obon gatherings every summer.

**Woods, Marilyn; The San Diego Museum of Art; San Diego, San Diego**

I have been a docent for over twenty years and have done extensive research on all genres of art and artists. I am a published writer and many of my pieces deal with both art and artists. I

am currently the author/producer of a virtual tour titled "Built by Women," which features a diverse selection of both internationally recognized and local women artists.

My training and career has been in broadcast and journalism, having worked at NPR in Washington DC, television and radio stations in major cities throughout our country.(Dallas, New York, Cleveland, Denver, Los Angeles, San Diego)

My first book, *The Orange Woods - Seasons in the Country Artfully Lived*, was released in May and I am the author of a blog, <https://www.marilynwoodswriter.com>

**Wright, Kathleen; Jail Guitar Doors; Artesia, Los Angeles**

I've worked in the arts over four decades. I studied theater in New York at the Conservatory of the Arts, SUNY, Purchase, Herbert Berghof studios, Hunter College. I've worked with small theater organizations including Stewart Community Players, Drama Ensemble Company, NYC, The Theater for a New City, Leeward Theater, the Fillmore Players, the Olufemi Dance Theater, The August Strindberg Society of L.A., and Jail Guitar Doors. I've worn every hat in the theater from writer, actor, dancer, set designer, stage manager, and Director. I've worked through all the complications of productions, set schedules, hired staff, and produced. I've written and received grants, as well as built groups from grass roots through board development to six figure organizations. Additionally, I hold an MFA in Creative Writing and I've taught humanities at the university level, creative writing, and produced literary readings (three a year) for the past 20 years. I've worked with a cadre of artists to develop a trauma-based program for teaching arts in prisons, youth facilities, and those returning to society. I'm a firm believer that arts keep us humane and is something our society desperately needs in these times in particular.

**Wyffels, Keith; The Music Center; Los Angeles, Los Angeles**

Keith Wyffels brings 20 years of arts education experience, working closely with school and district leadership, educators, artists, and cultural institutions to provide rich learning experiences for students, teachers, and community members. Under his leadership, The Music Center has developed innovative arts learning programming and expanded access for students and educators across LA County, serving all grade levels in all art forms across all regions of LA County. Keith oversees all Music Center education initiatives, including the Very Special Arts Festival, Music Center On Tour School and Community Performances, the Blue Ribbon Children's Festival, Arts Integration Partnerships, Professional Development for Educators, and the Student Dance Matinee Program.

Prior to his current role at The Music Center, Keith oversaw the Los Angeles chapter of Fidelity FutureStage, providing Los Angeles middle and high school students with instruments, instruction and performance opportunities in a strategic partnership with the LA Phil, leading to student performances at the Walt Disney Concert Hall and the Hollywood Bowl. Keith draws from a background in music education and ethnomusicology.

**Wyson, Julia; Shakespeare Youth Festival / Los Angeles Drama Club; Los Angeles, Los Angeles**  
Julia Wyson began acting in Chicago, where she performed with many of Chicago's foremost theater companies. She has worked in regional theaters across the country.

She received her Theater degree from Northwestern University, and her MFA in Shakespeare from the Alabama Shakespeare Festival Professional Actor Training program. A former dancer, she has performed with a variety of Chicago dance companies, and expanded her experience with Movement for the Stage at the Laban Institute in New York.

Julia has worked extensively performing for and with children. She has taught acting and movement workshops to children all over the country from inner-city Chicago, to rural communities in Alabama and Illinois, to Los Angeles, Pasadena and Glendale, and most recently in Kogelo, Kenya, as an artist-in-residence at Sauti Kuu Foundation, at the invitation of director Dr. Auma Obama.

Julia became the Executive Director of Shakespeare Youth Festival/Los Angeles Drama Club in 2007. Under her leadership, the organization has grown from serving a dozen kids in a neighborhood backyard to serving more than 1,000 kids in schools and community organizations all over Los Angeles, and in three other countries.

**Xiong, See; Hlub Paper Studio; Fresno, Fresno**

My name is See Xiong, and I also writes as Chelsey See Xiong, identifies as Hmong American. I have published about Asian Americans in ethnic publications, including A-List Magazine, The Hmong Tribune, The kNOw Youth Media, Txhawb Magazine, and I started the online platforms and led the digital editorial work for Asian Pacific Review at her alma mate. I worked on the Hmongstory 40 project, where she supported programs, communications, organized volunteers, researched, and wrote for the exhibition. I received the Critical Refugee Collective grant given by the University of California Critical Refugee Collective in 2017, for which she funded the printing of the zine series MAI. In 2018, I helped organize the Legacies of War LaoNow2018 Creative Feast in NYC. I also co-founded and is currently the co-editor of maivmai, a digital Hmong American Literary Press. During the middle of the pandemic in 2020, I founded Hlub Paper Studio as a experimental space both physical and digital to work on a variety or arts and crafts.

**Ya, Renee; Tiger Byte Studios; Antioch, Contra Costa**

Renee Ya is Hmong American and grew up in Fresno, CA. With over 16 years of experience in the technology and video game industry in the San Francisco Bay Area. Co-founder of Tiger Byte Studios, a full-service technology company actualizing products and games. A Product Manager by trade and mother to the next feisty generation of women warriors.

**Yanez, Karina; Greetings from South-Central L.A; Los Angeles, Los Angeles**

Karina Esperanza Yanez is an experienced visual arts educator with a demonstrated history of working in arts education and arts management. Her goal is to provide students with the

necessary tools to become creative in their own right as young artists and positively engage with their community. Karina is a multidisciplinary artist who works in photography, printmaking, sewing, drawing, and everything else in between. Fascinated by history, sociology, politics, and literature, she incorporates all of these interests in her work as much as possible. Karina holds a BFA in Fine Art from CalArts and two Graduate Degrees from RISD and Claremont Graduate University.

**Yasharpour, Roya; My garden design business is RoostersDreams; South Pasadena, Los Angeles**

I helped build and develop nonprofit organizations for more than 25 years. I did this based in San Francisco and Los Angeles, nationally and internationally. I take most pride in helping an indigenous village in Ecuador, raise money and build collaborations to build a hydroponic plant to help their community become financially stronger and to have access to healthier food. My work enabling organizations with missions from disaster relief to universal healthcare for children, at every level, from fundraising to community development, has given me deep insight that I would like to share in the world of arts, in Los Angeles. During Hurricane Katrina, at Direct Relief International in Santa Barbara, I reviewed grants and assisted in effective and efficient processing of those with highest need. I am also passionate about painting and nature! The past two years, I have built a small, local garden business, focused on California native plants and wildlife sustenance. Designing gardens that connect people of all ages to nature and sustain our dwindling, local wildlife, for me, is much like painting each day. I would love to help the arts in Los Angeles because I believe that art makes a kinder and more elevated society.

**Zabalegui, Tanya; University of California, Irvine; Santa Ana, Orange**

Tanya Zabalegui is the Co-Chair for the Academic & Professional Women of UCI and the Liaison for Corporate Engagement & Partnerships at the Division of Continuing Education. For the past decade she has worked in the creative arts and cultural programming space where she connected students, educators, organizations, and community leaders. Previously, as Director of Summer Session her unit offered a robust co-curricular student life that intersected the arts, STEM and real-life experiential learning. They produced a Summer Film Series, an outdoor food and talent Sunset Festival. Tanya has collaborated with the UCI Culture & Art Initiatives, Calit2@UCI “Distributed Arts Collaboratory”, UCI Claire Trevor School of the Arts, UCI Beall Center for Art and Technology, and New Swan Theater. She has extensive experience in event production, curriculum development, program planning and managing budgets. Tanya has a certificate from UCLA Anderson School of Management in Executive Leadership. She is a native Spanish speaker, bilingual and bicultural and has been interviewed by Univision Spanish TV and Radio on several occasions on behalf of the university.

**Zablit, Laura; The Old Globe; San Diego, San Diego**

Born and raised in San Diego, Laura dives deep into the intersection between journalism, theatre, and community. She innovates new forms of collaborative storytelling by utilizing social and digital media to develop accessible types of performing art.

Her work connects and celebrates communities across San Diego, including the queer, immigrant, refugee, justice system-impacted, military, and unsheltered communities. Laura currently manages arts engagement programs at The Old Globe theatre of San Diego, and is a freelance journalist, performer, and video host/presenter. She creates original content and programs, specializing in arts and culture topics.

A seasoned interviewer and skilled improviser, Laura is adept under pressure and the public eye, and is powerfully effective in making guests and collaborators feel comfortable alongside her on-the-air. She earned a Bachelor of Fine Arts in drama and simultaneously completed a Bachelor of Arts in journalism at New York University.

**Zand, Leva; ARTogether & the Center for Empowering Refugees and Immigrants (CERI); El Cerrito, Contra Costa**

Leva Zand is the Founder and Executive Director of ARTogether, a nonprofit organization that provides arts programs to refugees, immigrants, BIPOC individuals and allies. Founded in 2017, ARTogether designs creative programs to ensure refugees flourish in their new homes, organizing art workshops and inclusive social gatherings, supporting refugee artists, organizing art exhibitions, producing artist-led art projects, and educating the public about refugees' stories in the Bay Area and around the globe.

For over 15 years, Leva Zand has dedicated her career to refugees, human rights, the arts, and social justice activism and advocacy. Relocating to the US in 2004 as an Iranian refugee, Leva earned a BA in Sociology from CSU Sacramento and a MA in Feminist and Religious Studies at UC Santa Barbara. Since then, Leva has directed a publication for the Institute for War and Peace Reporting, led a gender-awareness program for the Eurasia Foundation, and wrote and produced the radio podcast "Narratives of Women." Today, Leva is the ED of ARTogether, and the Development Director for the Center for Empowering Refugees and Immigrants, a nonprofit providing mental health and wraparound services to Cambodian and Southeast Asian refugees.

**Zaragoza-Cerritos, Annette; Radiclay; Los Angeles, Los Angeles**

Annette Zaragoza-Cerritos, M.Ed (she/her) is an abolitionist artist and the first-generation daughter of immigrants from El Salvador and Mexico. CO-FOUNDER: The Diaspora Coalition of Los Angeles, a community of non-Black POCs working towards Black Liberation and Abolition.

FOUNDER: Radiclay, a ceramics studio for sensitive and radical young artists that long to be agents of change through art, community and joy. Radiclay focuses on kids that otherwise go unseen in our society, especially LGBTQ+ kids, kids with incarcerated family members, kids with Autism and ADHD, kids that are grieving and for any kid that has never really felt like they



belong. All classes have a love, liberation and inspiration focus. Annette has most recently been in conversation with Patrisse Cullors, co-founder of Black Lives Matter, at Trap Heals where they discussed the need for mental health and prison reform. Annette presented at the California Department of Education's Annual Student Mental Wellness Conference regarding the short and long term effects of mass incarceration and state violence on school aged children. Her altar for her brothers and father, "Stigma = Muerte", was selected as part of the Ancestral Lights Exhibition at Self Help Graphics.

**Zaveri, Kajal; [www.kajalzaveri.com](http://www.kajalzaveri.com); Fremont, Alameda**

I am a full time artist working with oil paints and a volunteer art teacher for kids with special needs, a volunteer mentor to various beginner artists..

The subject matter of my work is largely inspired by nature; and the many wonderful, special encounters that I have on a daily basis and get to translate onto canvas. The colors and styling of my pieces evoke that sense of gratitude, joy, amazement, and wonderment that I feel every day and that is what I aspire to share with the viewer.

Sample Exhibitions:

Nov 2019 - Village Theater Art Gallery, Danville, CA- Holiday Art Show

Nov 2018 - Singularat , Interview

Nov 2015-Dec 2020 - Williams Sonoma Home

Dec 2014-April 2015- City of Berkeley, Eco-Environmental Awareness show.

Jan 2015- One Kings Lane

July 2014- Expressions Gallery, Berkeley, CA ,Juried Group Exhibition

July 2014- Times Square Billboards, New York

July 2013 -"The Story of the Creative" New York -Group Exhibition, .

Dec 2012- Portfolio, titled 'Celebrations" featured in Still Point Arts Quarterly

July 2012- Popsugar.com

Feb 2012-Olive Hyde Art Gallery, Fremont, CA.- Juried Group Exhibition

Volunteer teacher, Judge ,Mentor : Teaching painting to 100+ cool, special needs kids/

**Zellen, Jody; Artist; Santa Monica, Los Angeles**

Jody Zellen is an artist, educator, writer and designer who has served on panels in Los Angeles, worked for galleries and museums and created websites for artists. She writes a review a week and created the listing site What's on Los Angeles. She received a BA from Wesleyan University (1983), a MFA from CalArts (1989) and a MPS from NYU's Interactive Telecommunications



Program (2009). Zellen has exhibited nationally and internationally since 1989. Zellen was awarded an Artist Fellowship from the City of Santa Monica in 2011 and 2016. She is also the recipient of a 2012 California Community Foundation Mid Career Fellowship, a 2011 Center for Cultural Innovation Artistic Innovation Grant as well as a 2004 COLA (City of Los Angeles) Fellowship.

**Zimmerman, Susan; Self-Employed; El Cerrito, Contra Costa**

Susan Zimmerman is a repurposed educator who retired from her full-time teaching career 8 years ago to devote herself to studying and creating art, which she views as a life calling. An exhibiting artist whose work focuses on fiber and mixed media, she has exhibited in the US and Canada in both juried and invited shows. Pre-COVID, she has been a volunteer at a community-run art gallery. Her “outsider” art education consists over 60 units of fine arts classes at local community colleges in Northern California. Her experience as a community college instructor involved numerous sessions applying the standards of scoring criteria to student writing in a consensus setting with peers. Although this evaluation was conducted in an educational setting, the process of reviewing published criteria against applicant work is something very familiar to her.

**Zingeser, Jo; Formerly, Detroit Institute Of Arts; Santa Rosa, Sonoma**

Visual & performing artist, primarily actor (Shakespearean), with experience in costuming and writing for stage. Musician and Art Historian with degree in Humanities. Post graduate, Detroit Institute of Arts IPV Training Class, 2012, with extensive experience in educating (& being educated by) the public.

**Zumaya, Isalia; Vision y Compromiso/ Isalia Zumaya Online Business Management; Pico Rivera, Los Angeles**

I am Isalia Zumaya, a Social Media, Communications and Administrative Professional. My professional goal is to always use creative and culturally sensitive methods to promote and create structure for individuals, events and organizations while upholding their values and unique personality.

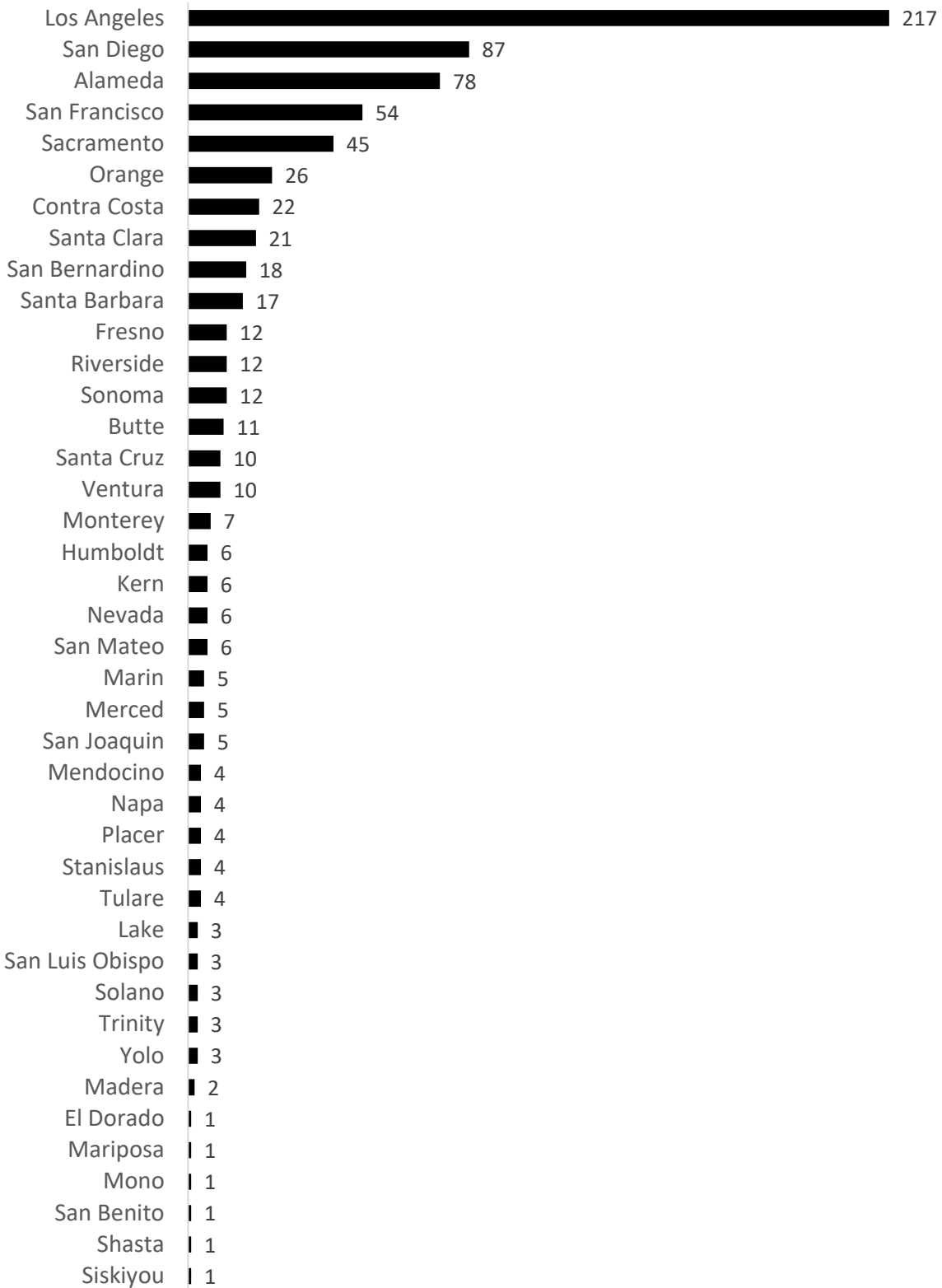
For the past 13 years I have been employed by Vision y Compromiso. A Non Profit CBO that seeks to educate, promote and advocate for Promotores/ Community Health Worker. Since 2003, I’ve collaborated with other organizations such as Planned Parenthood , Alianza ( HIV education and outreach), Boleros de Noche and currently; Tuning Sounds. The mission of each organization is community well being and cultural impact. My primary role has been and continues to be, elevating the voice of these organizations through the use of social media, design (digital and printed) and technology.

Through materials that use branding and design unique to each organization and audience and through the use of inclusive language and terminology that is common with the Latinx community; I have been able to create a space where the community is motivated to utilize services, attending events or feels validated for their transformative community work.

## **Panelist Response Data**

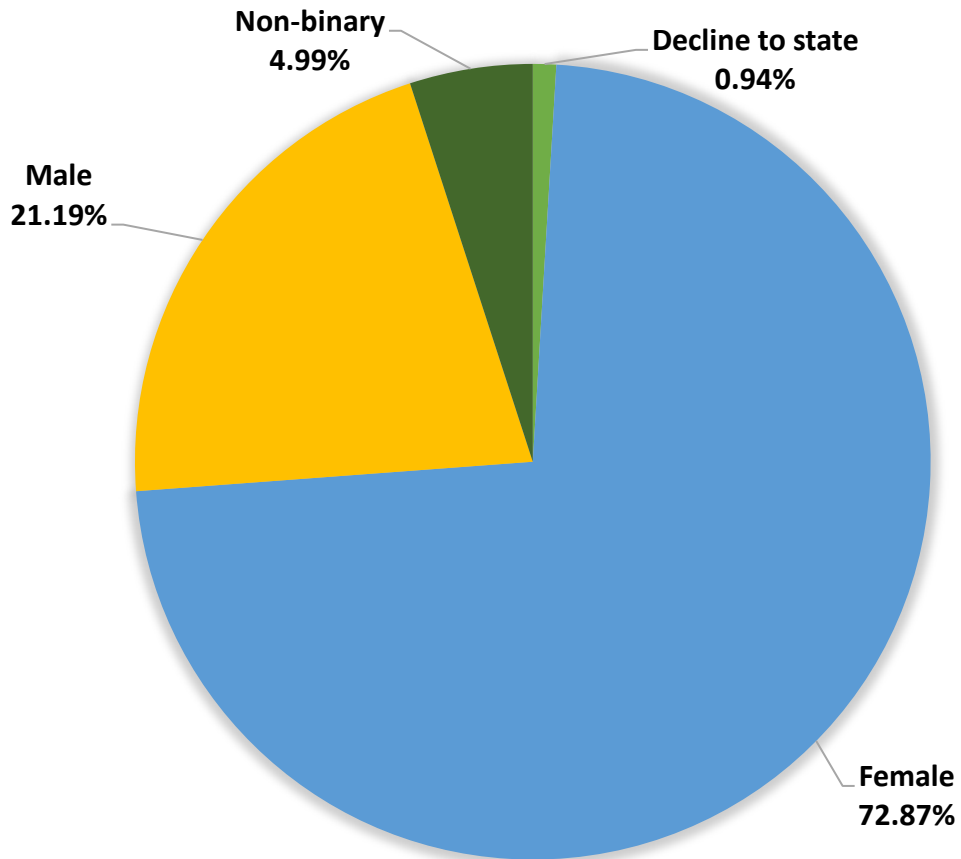
Note: Data entries were submitted directly by panel applicants; spelling, grammar and capitalization remain as originally recorded.

## County



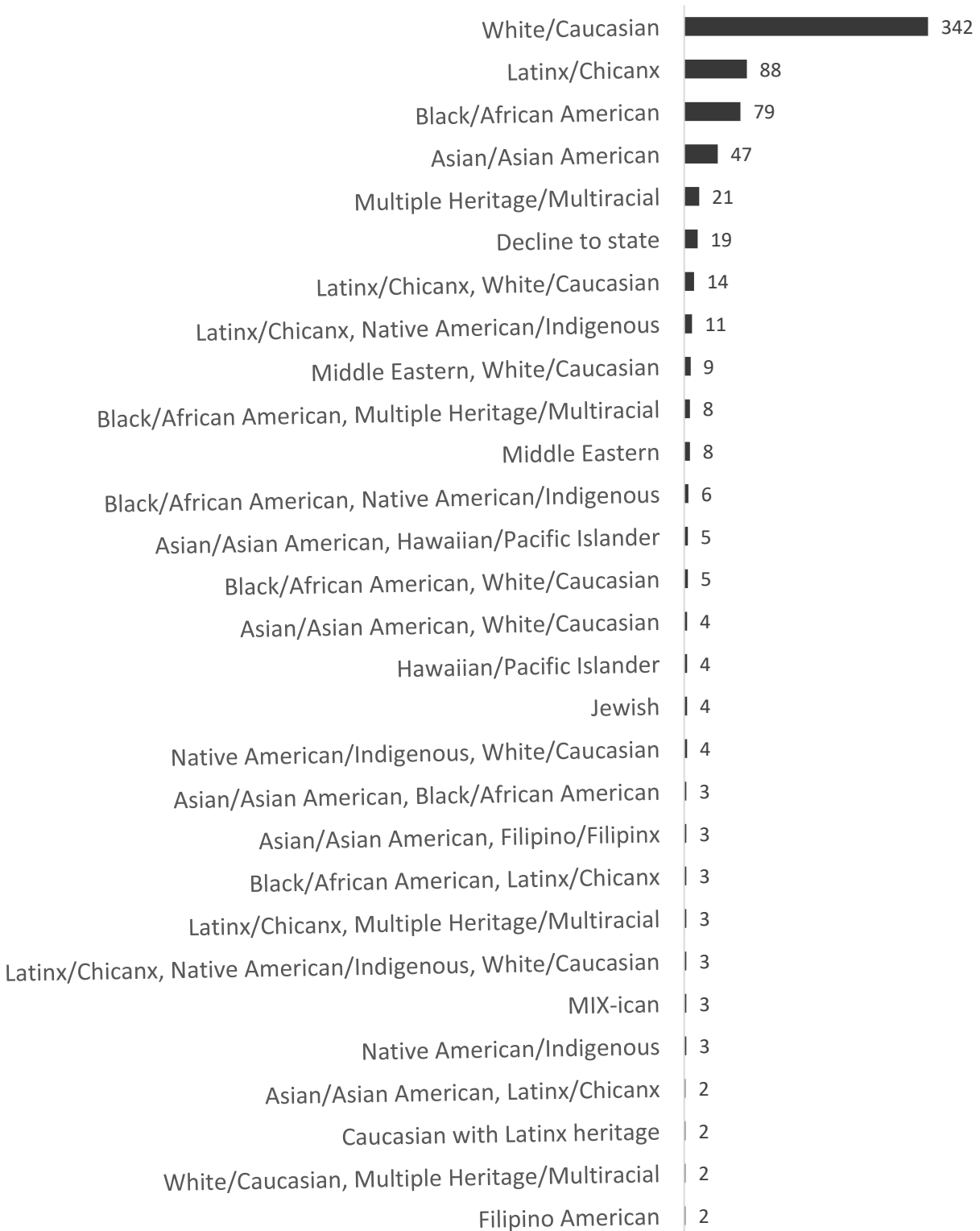
<b>County</b>	<b>Responses</b>	<b>% Total</b>
Los Angeles	217	29.28%
San Diego	87	11.74%
Alameda	78	10.53%
San Francisco	54	7.29%
Sacramento	45	6.07%
Orange	26	3.51%
Contra Costa	22	2.97%
Santa Clara	21	2.83%
San Bernardino	18	2.43%
Santa Barbara	17	2.29%
Fresno	12	1.62%
Riverside	12	1.62%
Sonoma	12	1.62%
Butte	11	1.48%
Santa Cruz	10	1.35%
Ventura	10	1.35%
Monterey	7	0.94%
Humboldt	6	0.81%
Kern	6	0.81%
Nevada	6	0.81%
San Mateo	6	0.81%
Marin	5	0.67%
Merced	5	0.67%
San Joaquin	5	0.67%
Mendocino	4	0.54%
Napa	4	0.54%
Placer	4	0.54%
Stanislaus	4	0.54%
Tulare	4	0.54%
Lake	3	0.40%
San Luis Obispo	3	0.40%
Solano	3	0.40%
Trinity	3	0.40%
Yolo	3	0.40%
Madera	2	0.27%
El Dorado	1	0.13%
Mariposa	1	0.13%
Mono	1	0.13%
San Benito	1	0.13%
Shasta	1	0.13%
Siskiyou	1	0.13%
<b>Total Responses</b>	<b>741</b>	

## GENDER IDENTITY



Gender Identity	Responses	% Total
Female	540	72.87%
Male	157	21.19%
Non-binary	37	4.99%
Decline to state	7	0.94%
Total Responses	741	

## Race/Ethnicity



## Race/Ethnicity Selected 1 Time

- Armenian
- Asian / Asian American, Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Afro-Rican
- Asian / Asian American, Chinese Japanese American
- Asian / Asian American, Hawaiian / Pacific Islander, Taiwanese.
- Asian / Asian American, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Multiple Heritage / Multiracial
- Asian / Asian American, Native American / Indigenous
- Asian / Asian American, South Asian
- Asian / Asian American, Southeast Asian
- Asian / Asian American, Vietnamese American
- Asian Indian American
- Black / African American, Caribbean American
- Black / African American, Filipino
- Black / African American, Latinx / Chicanx, Native American / Indigenous
- Caucasian (Armenian)
- German-American
- Greek
- Hawaiian / Pacific Islander, White / Caucasian
- Hispanic
- Italian American
- Middle Eastern, Latinx / Chicanx
- Middle Eastern, Latinx / Chicanx, Native American / Indigenous, Multiple Heritage / Multiracial, North African
- Middle Eastern, Latinx / Chicanx, White / Caucasian
- Middle Eastern, Multiple Heritage / Multiracial
- Middle Eastern, Native American / Indigenous
- Multiple Heritage / Multiracial, South Asian Indian
- Native American / Indigenous, Multiple Heritage / Multiracial
- Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Saami
- New World African
- South East Asian
- Swedish-American
- White / Caucasian, Argentinean

- White / Caucasian, Armenian
- White / Caucasian, Ashkenazi Background
- White / Caucasian, Irish/Polish



<b>Race/Ethnicity</b>	<b>Responses</b>	<b>% Total</b>
<b>White/Caucasian</b>	342	<b>46.09%</b>
<b>Latinx/Chicanx</b>	88	<b>11.86%</b>
<b>Black/African American</b>	79	<b>10.65%</b>
<b>Asian/Asian American</b>	47	<b>6.33%</b>
<b>Multiple Heritage/Multiracial</b>	21	<b>2.83%</b>
<b>Decline to state</b>	19	<b>2.56%</b>
<b>Latinx/Chicanx, White/Caucasian</b>	14	<b>1.89%</b>
<b>Latinx/Chicanx, Native American/Indigenous</b>	11	<b>1.48%</b>
<b>Middle Eastern, White/Caucasian</b>	9	<b>1.21%</b>
<b>Black/African American, Multiple Heritage/Multiracial</b>	8	<b>1.08%</b>
<b>Middle Eastern</b>	8	<b>1.08%</b>
<b>Black/African American, Native American/Indigenous</b>	6	<b>0.81%</b>
<b>Asian/Asian American, Hawaiian/Pacific Islander</b>	5	<b>0.67%</b>
<b>Black/African American, White/Caucasian</b>	5	<b>0.67%</b>
<b>Asian/Asian American, White/Caucasian</b>	4	<b>0.54%</b>
<b>Hawaiian/Pacific Islander</b>	4	<b>0.54%</b>
<b>Jewish</b>	4	<b>0.54%</b>
<b>Native American/Indigenous, White/Caucasian</b>	4	<b>0.54%</b>
<b>Asian/Asian American, Black/African American</b>	3	<b>0.40%</b>
<b>Asian/Asian American, Filipino/Filipinx</b>	3	<b>0.40%</b>
<b>Black/African American, Latinx/Chicanx</b>	3	<b>0.40%</b>
<b>Latinx/Chicanx, Multiple Heritage/Multiracial</b>	3	<b>0.40%</b>
<b>Latinx/Chicanx, Native American/Indigenous, White/Caucasian</b>	3	<b>0.40%</b>
<b>MIX-ican</b>	3	<b>0.40%</b>
<b>Native American/Indigenous</b>	3	<b>0.40%</b>
<b>Asian/Asian American, Latinx/Chicanx</b>	2	<b>0.27%</b>
<b>Caucasian with Latinx heritage</b>	2	<b>0.27%</b>
<b>White/Caucasian, Multiple Heritage/Multiracial</b>	2	<b>0.27%</b>
<b>Filipino American</b>	2	<b>0.27%</b>
<b>Armenian</b>	1	<b>0.13%</b>
<b>Asian / Asian American, Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Afro-Rican</b>	1	<b>0.13%</b>
<b>Asian / Asian American, Chinese Japanese American</b>	1	<b>0.13%</b>
<b>Asian / Asian American, Hawaiian / Pacific Islander, Taiwanese.</b>	1	<b>0.13%</b>

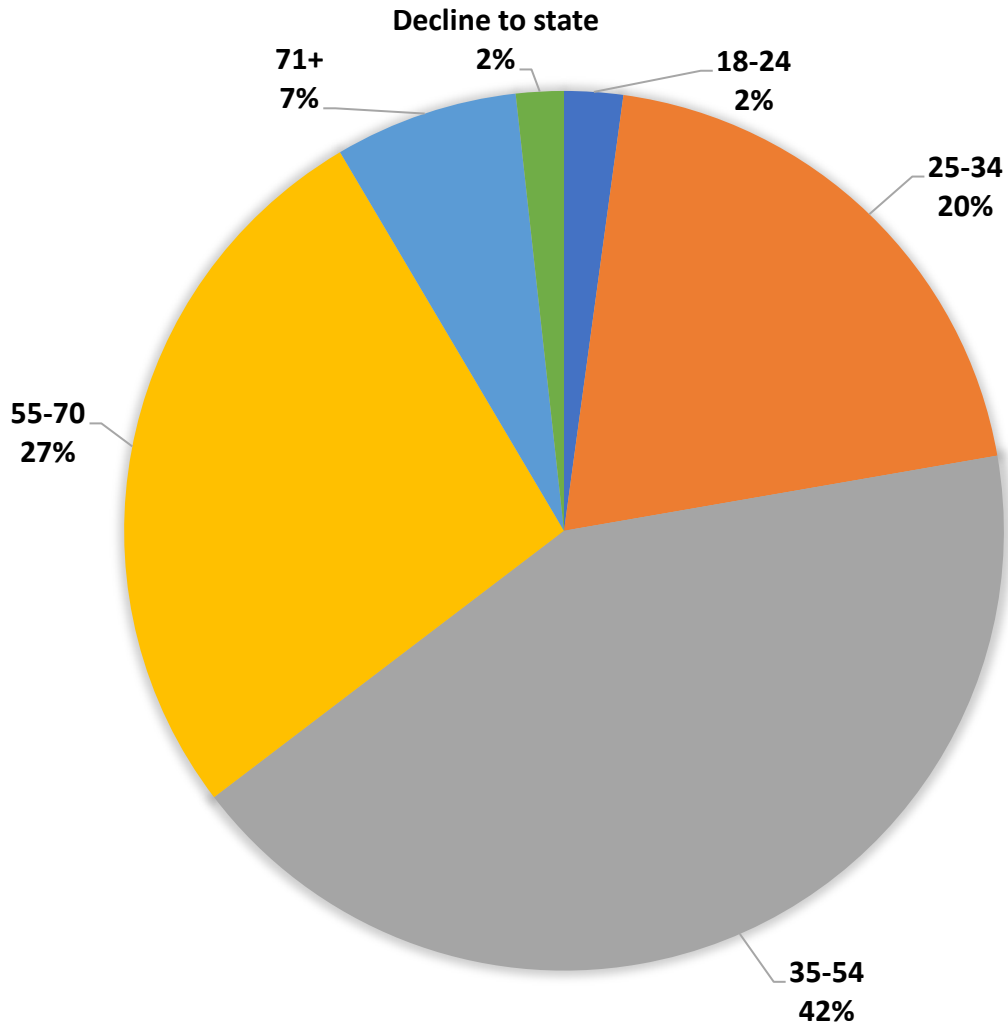
Asian / Asian American, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial	1	0.13%
Asian / Asian American, Multiple Heritage / Multiracial	1	0.13%
Asian / Asian American, Native American / Indigenous	1	0.13%
Asian / Asian American, South Asian	1	0.13%
Asian / Asian American, Southeast Asian	1	0.13%
Asian / Asian American, Vietnamese American	1	0.13%
Asian Indian American	1	0.13%
Black / African American, Caribbean American	1	0.13%
Black / African American, Filipino	1	0.13%
Black / African American, Latinx / Chicanx, Native American / Indigenous	1	0.13%
Caucasian (Armenian)	1	0.13%
German-American	1	0.13%
Greek	1	0.13%
Hawaiian / Pacific Islander, White / Caucasian	1	0.13%
Hispanic	1	0.13%
Italian American	1	0.13%
Middle Eastern, Latinx / Chicanx	1	0.13%
Middle Eastern, Latinx / Chicanx, Native American / Indigenous, Multiple Heritage / Multiracial, North African	1	0.13%
Middle Eastern, Latinx / Chicanx, White / Caucasian	1	0.13%
Middle Eastern, Multiple Heritage / Multiracial	1	0.13%
Middle Eastern, Native American / Indigenous	1	0.13%
Multiple Heritage / Multiracial, South Asian Indian	1	0.13%
Native American / Indigenous, Multiple Heritage / Multiracial	1	0.13%
Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Saami	1	0.13%
New World African	1	0.13%
South East Asian	1	0.13%
Swedish-American	1	0.13%
White / Caucasian, Argentinean	1	0.13%
White / Caucasian, Armenian	1	0.13%
White / Caucasian, Ashkenazi Background	1	0.13%
White / Caucasian, Irish/Polish	1	0.13%
<b>Total Responses</b>	<b>741</b>	

## Tribal Affiliation



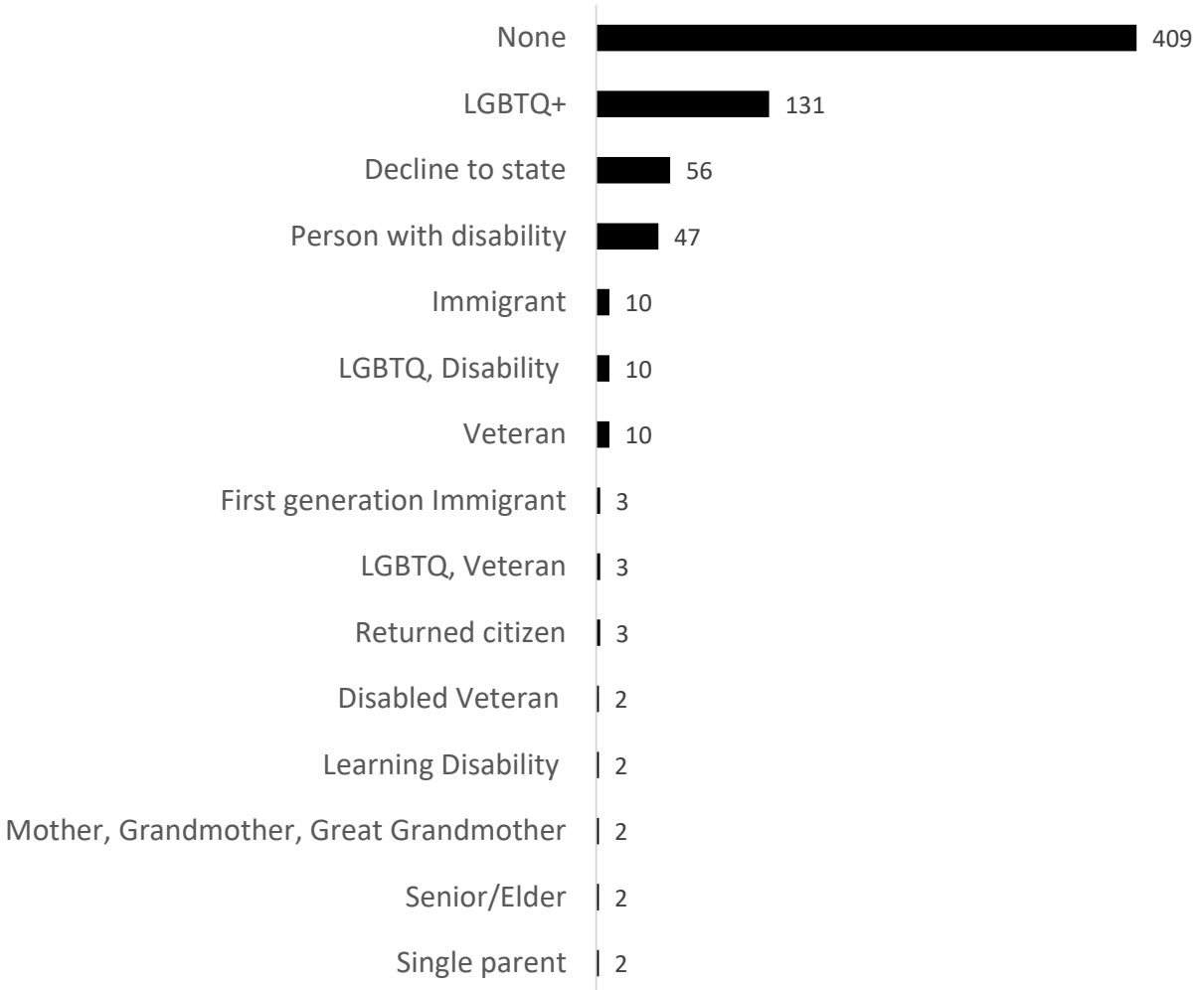
<b>Tribal Affiliations</b>	<b>Responses</b>	<b>% Total</b>
N/A	36	46.15%
None	6	7.69%
Cherokee	3	3.85%
Mayan	2	2.56%
Otomi	2	2.56%
Tongva	2	2.56%
Africa	1	1.28%
Blackfoot	1	1.28%
Borikén Taíno	1	1.28%
Chemehuevi	1	1.28%
Chicqausaw	1	1.28%
Chinook and Lower Chehalis (enrolled)	1	1.28%
Chiricahua	1	1.28%
Chiricahua Mescalero Apache, New Mexico	1	1.28%
Choctaw	1	1.28%
Choctaw, Cherokee, Blackfoot	1	1.28%
Freedman Cherokee and Chickahominy	1	1.28%
Navajo	1	1.28%
Kumeyaay/ Diegueno Mission Indians	1	1.28%
Mexica	1	1.28%
Miwok	1	1.28%
Chichimeca and Comanche	1	1.28%
Myaamia	1	1.28%
Ñhañu, Nahuatl	1	1.28%
Osage.	1	1.28%
Ojibwa, MicMac and Metis	1	1.28%
Pomo	1	1.28%
Potawatomi (WI), Ojibwe (WI), Saami (Sapmi, Norway)	1	1.28%
Shawnee	1	1.28%
Micmac, Irish	1	1.28%
Tribe in Sinaloa, Mexico	1	1.28%
Yak tityu tityu Northern Chumash	1	1.28%
Zapotec/Mixtec	1	1.28%
<b>Total Responses</b>	<b>741</b>	

## AGE RANGE



Age Range	Responses	% Total
35-54	314	42.38%
55-70	199	26.86%
25-34	149	20.11%
71+	50	6.75%
18-24	16	2.16%
Decline to state	13	1.75%
<b>Total Responses</b>	<b>741</b>	

## Other Identifiers



Other Identifiers Selected 1 Time:

- American descendant of slavery
- Artist
- artist/mother
- Australian
- BIPOC Woman Business Owner
- Called to share the gospel of the good news of Jesus.
- Canadian citizen
- cancer survivor
- Caribbean community advocate
- cis gendered white male.
- Consumer family member
- DBE
- Depression- Sometimes counted as a disability, sometimes not.
- Dual citizen (US/Canadian)
- Educator
- Former profession career in music. Attorney in government service, county and state.
- former student with learning disability
- Full time artist
- Guillain-Barre Syndrome Survivor
- I am 80 years old.
- I am new to the area if this matters, I have lived here for just over a year.
- Immigrant, Anarchist
- LGBTQ+ and on the autism spectrum.
- LGBTQ+, and I was a 'nontraditional student' - an emancipated minor in high school and working parent putting myself through college
- Love all
- low socioeconomic status
- Married to a musician
- Married with children
- Married, have two grown sons who attended UCSB and CAL.
- Minority religious affiliation
- My sister has a disability (a rare brain disorder)
- Naturalized US citizen, born in Mexico, slightly disabled
- Parent of autistic daughter.
- Person who had a disability.
- Person with a chronic illness

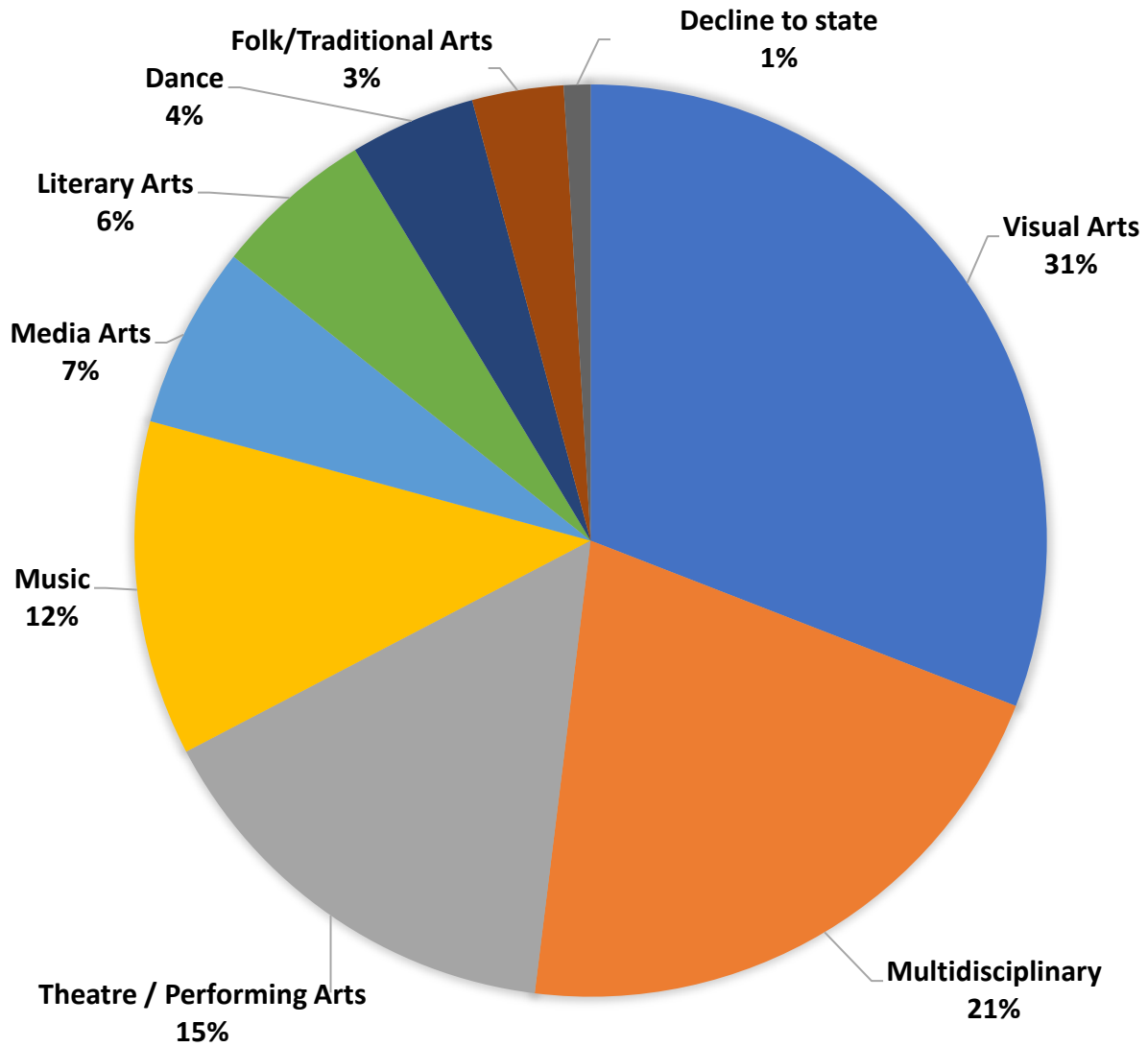
- Poor and old.
- Raised by a father who chose crime and drugs.
- Refugee
- Senior who has spent my life in the performing arts in management and performance.
- single parent, low income, independant/self-employed
- Songwriter
- spiritual & faith based
- Survivor I suppose, based on my childhood.
- Type 1 Diabetic
- US and UK Dual Citizen
- US citizen
- wife of veteran; elder
- Woman of color
- working mother



<b>Other Identifiers</b>	<b>Responses</b>	<b>% Total</b>
None	409	55.20%
LGBTQ+	131	17.68%
Decline to state	56	7.56%
Person with disability	47	6.34%
Immigrant	10	1.35%
LGBTQ, Disability	10	1.35%
Veteran	10	1.35%
First generation Immigrant	3	0.40%
LGBTQ, Veteran	3	0.40%
Returned citizen	3	0.40%
Disabled Veteran	2	0.27%
Learning Disability	2	0.27%
Mother, Grandmother, Great Grandmother	2	0.27%
Senior/Elder	2	0.27%
Single parent	2	0.27%
American descendant of slavery	1	0.13%
Artist	1	0.13%
artist/mother	1	0.13%
Australian	1	0.13%
BIPOC Woman Business Owner	1	0.13%
Called to share the gospel of the good news of Jesus.	1	0.13%
Canadian citizen	1	0.13%
cancer survivor	1	0.13%
Caribbean community advocte	1	0.13%
cis gendered white male.	1	0.13%
Consumer family member	1	0.13%
DBE	1	0.13%
Depression- Sometimes counted as a disability, sometimes not.	1	0.13%
Dual citizen (US/Canadian)	1	0.13%
Educator	1	0.13%
Former profession career in music. Attorney in government service, county and state.	1	0.13%
former student with learning disability	1	0.13%
Full time artist	1	0.13%
Guillain-Barre Syndrome Survivor	1	0.13%
I am 80 years old.	1	0.13%
I am new to the area if this matters, I have lived here for just over a year.	1	0.13%
Immigrant, Anarchist	1	0.13%

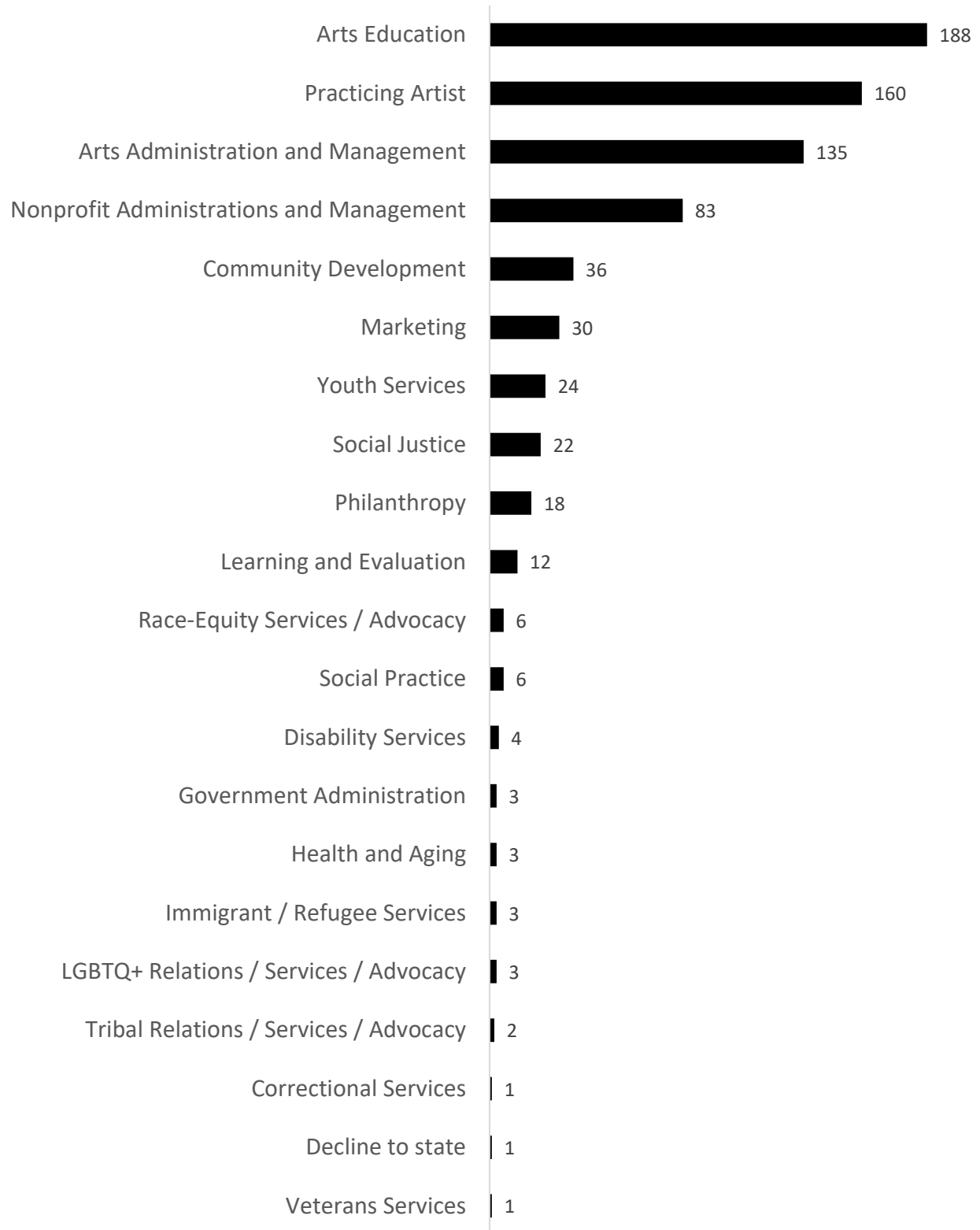
LGBTQ+ and on the autism spectrum.	1	0.13%
LGBTQ+, and I was a 'nontraditional student' - an emancipated minor in high school and working parent putting myself through college	1	0.13%
Love all	1	0.13%
low socioeconomic status	1	0.13%
Married to a muscian	1	0.13%
Married with children	1	0.13%
Married, have two grown sons who attended UCSB and CAL.	1	0.13%
Minority religious affiliation	1	0.13%
My sister has a disability (a rare brain disorder)	1	0.13%
Naturalized US citizen, born in Mexico, slightly disabled	1	0.13%
Parent of autistic daughter.	1	0.13%
Person who had a disability.	1	0.13%
Person with a chronic illness	1	0.13%
Poor and old.	1	0.13%
Raised by a father who chose crime and drugs.	1	0.13%
Refugee	1	0.13%
Senior who has spent my life in the performing arts in management and performance.	1	0.13%
single parent, low income, independant/self-employed	1	0.13%
Songwriter	1	0.13%
spiritual & faith based	1	0.13%
Survivor I suppose, based on my childhood.	1	0.13%
Type 1 Diabetic	1	0.13%
US and UK Dual Citizen	1	0.13%
US citizen	1	0.13%
wife of veteran; elder	1	0.13%
Woman of color	1	0.13%
working mother	1	0.13%
<b>Total Responses</b>	<b>741</b>	

## PRIMARY ARTISTIC EXPERIENCE



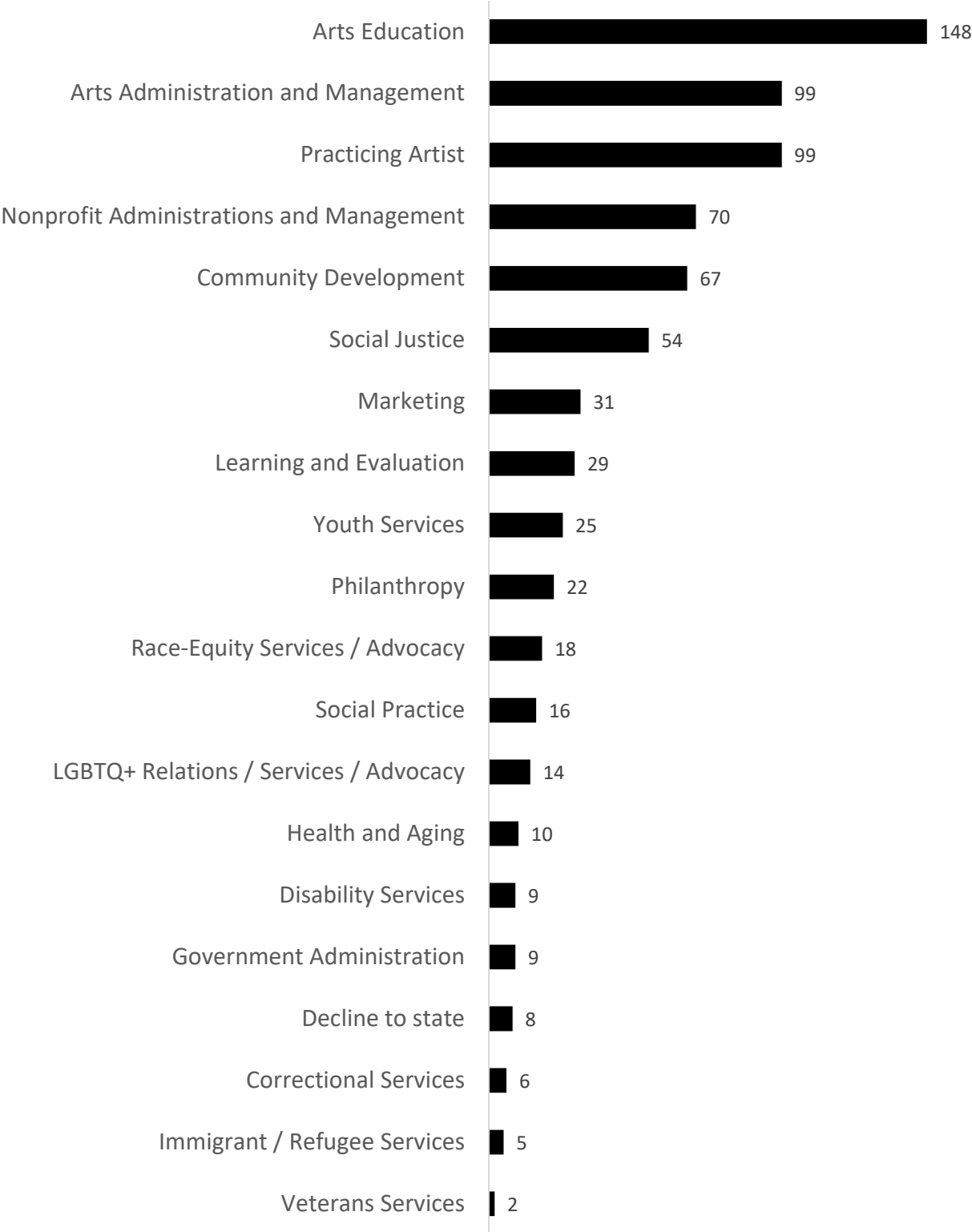
Primary Artistic Experience	Responses	% Total
Visual Arts	229	30.90%
Multidisciplinary	156	21.05%
Theatre / Performing Arts	114	15.38%
Music	88	11.88%
Media Arts	48	6.48%
Literary Arts	42	5.67%
Dance	33	4.45%
Folk/Traditional Arts	24	3.24%
Decline to state	7	0.94%
<b>Total Responses</b>	<b>741</b>	

## Primary Experience



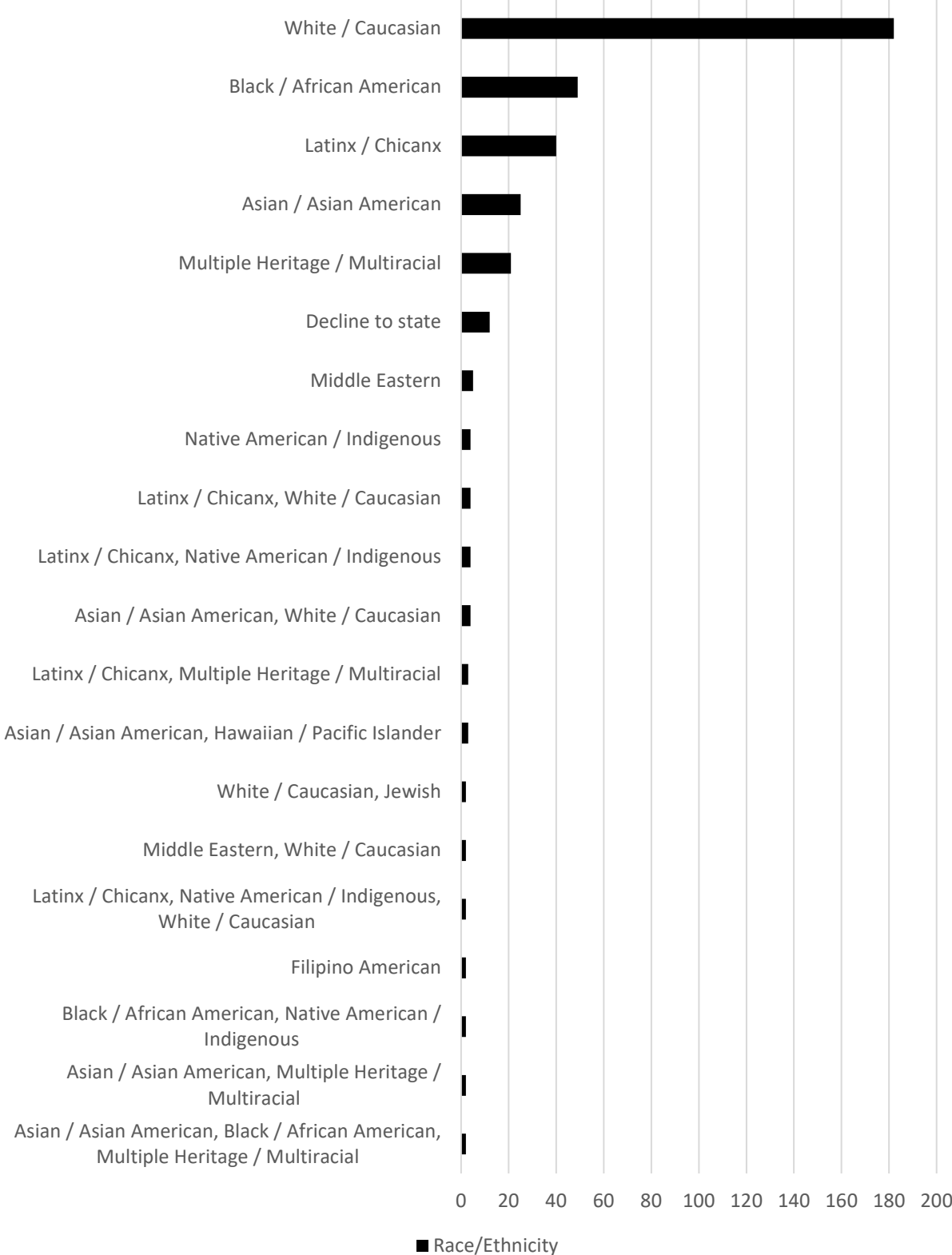
<b>Primary Experience</b>	<b>Responses</b>	<b>% Total</b>
<b>Arts Education</b>	188	<b>25.37%</b>
<b>Practicing Artist</b>	160	<b>21.59%</b>
<b>Arts Administration and Management</b>	135	<b>18.22%</b>
<b>Nonprofit Administrations and Management</b>	83	<b>11.20%</b>
<b>Community Development</b>	36	<b>4.86%</b>
<b>Marketing</b>	30	<b>4.05%</b>
<b>Youth Services</b>	24	<b>3.24%</b>
<b>Social Justice</b>	22	<b>2.97%</b>
<b>Philanthropy</b>	18	<b>2.43%</b>
<b>Learning and Evaluation</b>	12	<b>1.62%</b>
<b>Race-Equity Services / Advocacy</b>	6	<b>0.81%</b>
<b>Social Practice</b>	6	<b>0.81%</b>
<b>Disability Services</b>	4	<b>0.54%</b>
<b>Government Administration</b>	3	<b>0.40%</b>
<b>Health and Aging</b>	3	<b>0.40%</b>
<b>Immigrant / Refugee Services</b>	3	<b>0.40%</b>
<b>LGBTQ+ Relations / Services / Advocacy</b>	3	<b>0.40%</b>
<b>Tribal Relations / Services / Advocacy</b>	2	<b>0.27%</b>
<b>Correctional Services</b>	1	<b>0.13%</b>
<b>Decline to state</b>	1	<b>0.13%</b>
<b>Veterans Services</b>	1	<b>0.13%</b>
<b>Total Responses</b>	<b>741</b>	

# Secondary Experience



<b>Secondary Area of Experience</b>	<b>Responses</b>	<b>% Total</b>
<b>Arts Education</b>	148	<b>19.97%</b>
<b>Arts Administration and Management</b>	99	<b>13.36%</b>
<b>Practicing Artist</b>	99	<b>13.36%</b>
<b>Nonprofit Administrations and Management</b>	70	<b>9.45%</b>
<b>Community Development</b>	67	<b>9.04%</b>
<b>Social Justice</b>	54	<b>7.29%</b>
<b>Marketing</b>	31	<b>4.18%</b>
<b>Learning and Evaluation</b>	29	<b>3.91%</b>
<b>Youth Services</b>	25	<b>3.37%</b>
<b>Philanthropy</b>	22	<b>2.97%</b>
<b>Race-Equity Services / Advocacy</b>	18	<b>2.43%</b>
<b>Social Practice</b>	16	<b>2.16%</b>
<b>LGBTQ+ Relations / Services / Advocacy</b>	14	<b>1.89%</b>
<b>Health and Aging</b>	10	<b>1.35%</b>
<b>Disability Services</b>	9	<b>1.21%</b>
<b>Government Administration</b>	9	<b>1.21%</b>
<b>Decline to state</b>	8	<b>1.08%</b>
<b>Correctional Services</b>	6	<b>0.81%</b>
<b>Immigrant / Refugee Services</b>	5	<b>0.67%</b>
<b>Veterans Services</b>	2	<b>0.27%</b>
<b>Total Responses</b>	<b>741</b>	

# 2019 Approved Panel Pool: Race/Ethnicity





## Responses Selected 1 Time

- American born and raised outside the US.
- American/Brazilian
- Asian / Asian American, Black / African American, Latinx / Chicanx, Native American / Indigenous, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Black / African American, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Latinx / Chicanx, Multiple Heritage / Multiracial
- Asian / Asian American, Latinx / Chicanx, White / Caucasian
- Asian / Asian American, Middle Eastern, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Pilipino/a/x
- Black / African
- Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Jewish
- Black / African American, Multiple Heritage / Multiracial
- Black / African American, Multiple Heritage / Multiracial, Caribbean
- Black / African American, Multiple Heritage / Multiracial, Russian
- Black / African American, White / Caucasian
- Filipino
- Hispanic / Mexican / Citizen of the World
- Hungarian Gypsy
- I don't strongly identify with any ethnicity
- Italian
- Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial
- Latinx / Chicanx, Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, askenaz/ladino jew, father 30% african, but I'm light skinned.
- Middle Eastern, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial
- Middle Eastern, White / Caucasian, Armenian
- Multiple Heritage / Multiracial, South Asian Indian
- Nyikina (First Nations Australian)
- White / Caucasian, Balto-Slavic
- White / Caucasian, Half Sicilian - and proud of it!
- White / Caucasian, Multiple Heritage / Multiracial

<b>Race/Ethnicity</b>	<b>Responses</b>	<b>Total %</b>
<b>White / Caucasian</b>	182	<b>45.73%</b>
<b>Black / African American</b>	49	<b>12.31%</b>
<b>Latinx / Chicanx</b>	40	<b>10.05%</b>
<b>Asian / Asian American</b>	25	<b>6.28%</b>
<b>Multiple Heritage / Multiracial</b>	21	<b>5.28%</b>
<b>Decline to state</b>	12	<b>3.02%</b>
<b>Middle Eastern</b>	5	<b>1.26%</b>
<b>Asian / Asian American, White / Caucasian</b>	4	<b>1.01%</b>
<b>Latinx / Chicanx, Native American / Indigenous</b>	4	<b>1.01%</b>
<b>Latinx / Chicanx, White / Caucasian</b>	4	<b>1.01%</b>
<b>Native American / Indigenous</b>	4	<b>1.01%</b>
<b>Asian / Asian American, Hawaiian / Pacific Islander</b>	3	<b>0.75%</b>
<b>Latinx / Chicanx, Multiple Heritage / Multiracial</b>	3	<b>0.75%</b>
<b>Asian / Asian American, Black / African American, Multiple Heritage / Multiracial</b>	2	<b>0.50%</b>
<b>Asian / Asian American, Multiple Heritage / Multiracial</b>	2	<b>0.50%</b>
<b>Black / African American, Native American / Indigenous</b>	2	<b>0.50%</b>
<b>Filipino American</b>	2	<b>0.50%</b>
<b>Latinx / Chicanx, Native American / Indigenous, White / Caucasian</b>	2	<b>0.50%</b>
<b>Middle Eastern, White / Caucasian</b>	2	<b>0.50%</b>
<b>White / Caucasian, Jewish</b>	2	<b>0.50%</b>
<b>American born and raised outside the US.</b>	1	<b>0.25%</b>
<b>American/Brazilian</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Black / African American, Latinx / Chicanx, Native American / Indigenous, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Black / African American, White / Caucasian, Multiple Heritage / Multiracial</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Latinx / Chicanx, Multiple Heritage / Multiracial</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Latinx / Chicanx, White / Caucasian</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Middle Eastern, White / Caucasian, Multiple Heritage / Multiracial</b>	1	<b>0.25%</b>
<b>Asian / Asian American, Pilipino/a/x</b>	1	<b>0.25%</b>
<b>Black / African</b>	1	<b>0.25%</b>
<b>Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Jewish</b>	1	<b>0.25%</b>
<b>Black / African American, Multiple Heritage / Multiracial</b>	1	<b>0.25%</b>
<b>Black / African American, Multiple Heritage / Multiracial, Caribbean</b>	1	<b>0.25%</b>
<b>Black / African American, Multiple Heritage / Multiracial, Russian</b>	1	<b>0.25%</b>
<b>Black / African American, White / Caucasian</b>	1	<b>0.25%</b>
<b>Filipino</b>	1	<b>0.25%</b>
<b>Hispanic / Mexican / Citizen of the World</b>	1	<b>0.25%</b>
<b>Hungarian Gypsy</b>	1	<b>0.25%</b>
<b>I don't strongly identify with any ethnicity</b>	1	<b>0.25%</b>

Italian	1	0.25%
Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial	1	0.25%
Latinx / Chicanx, Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, askenaz/ladino jew, father 30% african, but I'm light skinned.	1	0.25%
Middle Eastern, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial	1	0.25%
Middle Eastern, White / Caucasian, Armenian	1	0.25%
Multiple Heritage / Multiracial, South Asian Indian	1	0.25%
Nyikina (First Nations Australian)	1	0.25%
White / Caucasian, Balto-Slavic	1	0.25%
White / Caucasian, Half Sicilian - and proud of it!	1	0.25%
White / Caucasian, Multiple Heritage / Multiracial	1	0.25%
<b>Total</b>	<b>398</b>	

## 2020-21 Approved Panel Pool: Race/Ethnicity



## Responses Selected 1 Time

- Asian / Asian American, Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Afro-Rican
- Asian / Asian American, Chinese Japanese American
- Asian / Asian American, Hawaiian / Pacific Islander, Taiwanese.
- Asian / Asian American, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Middle Eastern, Black / African American, Latinx / Chicanx, Native American / Indigenous, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial
- Asian / Asian American, Multiple Heritage / Multiracial
- Asian / Asian American, Native American / Indigenous
- Asian / Asian American, South Asian
- Asian / Asian American, Southeast Asian
- Asian / Asian American, Vietnamese American
- Asian Indian American
- Black / African
- Black / African American, Caribbean American
- Black / African American, Filipino
- Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Belizean
- Black / African American, Puerto Rican
- Caucasian and Native American
- Central Asia, Afghanistan
- Filipino American
- German-American
- Greek
- Hawaiian / Pacific Islander, White / Caucasian
- Hispanic
- Hispanic / Cuban-American
- Human (mixed European ancestry)
- I am a mix of many backgrounds.
- I was born in Spain, of a light mother and dark father. Mediterranean.
- Italian American
- Korean/White (biracial)
- Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian
- Latinx / Chicanx, Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Jewish
- Middle Eastern, Latinx / Chicanx, Native American / Indigenous, Multiple Heritage / Multiracial, North African
- Middle Eastern, Latinx / Chicanx, White / Caucasian
- Middle Eastern, Native American / Indigenous

- MIX-ican
- Multiple Heritage / Multiracial, Human -
- Multiple Heritage / Multiracial, Latina/Indigenous
- Multiple Heritage / Multiracial, South Asian Indian
- Native American / Indigenous, Multiple Heritage / Multiracial
- Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Saami
- NEW WORLD AFRICAN
- North African/Egyptian
- South East Asian
- specifically, Filipina
- Swedish-American
- unsure
- White / Caucasian, Argentinean
- White / Caucasian, Ashkenazi Background
- White / Caucasian, Ashkenazi Jewish
- White / Caucasian, Born in Egypt
- White / Caucasian, Decline to state
- White / Caucasian, Eastern European, Jewish
- White / Caucasian, spanish

<b>Race/Ethnicity</b>	<b>Responses</b>	<b>Total %</b>
<b>White / Caucasian</b>	442	<b>45.38%</b>
<b>Latinx / Chicanx</b>	113	<b>11.60%</b>
<b>Black / African American</b>	104	<b>10.68%</b>
<b>Asian / Asian American</b>	69	<b>7.08%</b>
<b>Multiple Heritage / Multiracial</b>	31	<b>3.18%</b>
<b>Decline to state</b>	20	<b>2.05%</b>
<b>Latinx / Chicanx, White / Caucasian</b>	17	<b>1.75%</b>
<b>Latinx / Chicanx, Native American / Indigenous</b>	14	<b>1.44%</b>
<b>Middle Eastern, White / Caucasian</b>	11	<b>1.13%</b>
<b>Middle Eastern</b>	9	<b>0.92%</b>
<b>Asian / Asian American, White / Caucasian</b>	7	<b>0.72%</b>
<b>Black / African American, Multiple Heritage / Multiracial</b>	7	<b>0.72%</b>
<b>Black / African American, Native American / Indigenous</b>	7	<b>0.72%</b>
<b>Black / African American, White / Caucasian</b>	6	<b>0.62%</b>
<b>Latinx / Chicanx, Multiple Heritage / Multiracial</b>	6	<b>0.62%</b>
<b>Native American / Indigenous, White / Caucasian</b>	6	<b>0.62%</b>
<b>Asian / Asian American, Hawaiian / Pacific Islander</b>	5	<b>0.51%</b>
<b>Black / African American, Latinx / Chicanx</b>	5	<b>0.51%</b>
<b>Latinx / Chicanx, Native American / Indigenous, White / Caucasian</b>	5	<b>0.51%</b>
<b>Asian / Asian American, Latinx / Chicanx</b>	4	<b>0.41%</b>
<b>Hawaiian / Pacific Islander</b>	4	<b>0.41%</b>
<b>Native American / Indigenous</b>	4	<b>0.41%</b>
<b>Asian / Asian American, Black / African American</b>	3	<b>0.31%</b>
<b>Asian / Asian American, Filipino/Filipinx</b>	3	<b>0.31%</b>
<b>Jewish</b>	3	<b>0.31%</b>
<b>Armenian</b>	2	<b>0.21%</b>
<b>Ashkenazi</b>	2	<b>0.21%</b>
<b>Black / African American, Latinx / Chicanx, Native American / Indigenous</b>	2	<b>0.21%</b>
<b>Middle Eastern, Latinx / Chicanx</b>	2	<b>0.21%</b>
<b>Middle Eastern, Multiple Heritage / Multiracial</b>	2	<b>0.21%</b>
<b>White / Caucasian, Armenian</b>	2	<b>0.21%</b>
<b>White / Caucasian, Jewish</b>	2	<b>0.21%</b>
<b>White / Caucasian, Multiple Heritage / Multiracial</b>	2	<b>0.21%</b>
<b>Asian / Asian American, Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Afro-Rican</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Chinese Japanese American</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Hawaiian / Pacific Islander, Taiwanese.</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Middle Eastern, Black / African American, Latinx / Chicanx, Native American / Indigenous, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Multiple Heritage / Multiracial</b>	1	<b>0.10%</b>
<b>Asian / Asian American, Native American / Indigenous</b>	1	<b>0.10%</b>

Asian / Asian American, South Asian	1	0.10%
Asian / Asian American, Southeast Asian	1	0.10%
Asian / Asian American, Vietnamese American	1	0.10%
Asian Indian American	1	0.10%
Black / African	1	0.10%
Black / African American, Caribbean American	1	0.10%
Black / African American, Filipino	1	0.10%
Black / African American, Latinx / Chicanx, Multiple Heritage / Multiracial, Belizean	1	0.10%
Black / African American, Puerto Rican	1	0.10%
Caucasian and Native American	1	0.10%
Central Asia, Afghanistan	1	0.10%
Filipino American	1	0.10%
German-American	1	0.10%
Greek	1	0.10%
Hawaiian / Pacific Islander, White / Caucasian	1	0.10%
Hispanic	1	0.10%
Hispanic / Cuban-American	1	0.10%
Human (mixed European ancestry)	1	0.10%
I am a mix of many backgrounds.	1	0.10%
I was born in Spain, of a light mother and dark father. Mediterranean.	1	0.10%
Italian American	1	0.10%
Korean/White (biracial)	1	0.10%
Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian	1	0.10%
Latinx / Chicanx, Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Jewish	1	0.10%
Middle Eastern, Latinx / Chicanx, Native American / Indigenous, Multiple Heritage / Multiracial, North African	1	0.10%
Middle Eastern, Latinx / Chicanx, White / Caucasian	1	0.10%
Middle Eastern, Native American / Indigenous	1	0.10%
MIX-ican	1	0.10%
Multiple Heritage / Multiracial, Human -	1	0.10%
Multiple Heritage / Multiracial, Latina/Indigenous	1	0.10%
Multiple Heritage / Multiracial, South Asian Indian	1	0.10%
Native American / Indigenous, Multiple Heritage / Multiracial	1	0.10%
Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial, Saami	1	0.10%
NEW WORLD AFRICAN	1	0.10%
North African/Egyptian	1	0.10%
South East Asian	1	0.10%
specifically, Filipina	1	0.10%
Swedish-American	1	0.10%
unsure	1	0.10%
White / Caucasian, Argentinean	1	0.10%
White / Caucasian, Ashkenazi Background	1	0.10%
White / Caucasian, Ashkenazi Jewish	1	0.10%
White / Caucasian, Born in Egypt	1	0.10%



<b>White / Caucasian, Decline to state</b>	1	<b>0.10%</b>
<b>White / Caucasian, Eastern European, Jewish</b>	1	<b>0.10%</b>
<b>White / Caucasian, spanish</b>	1	<b>0.10%</b>
<b>Total</b>	<b>974</b>	

# TAB F

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California Arts Council | Public Meeting | 01/26/2021



Strengthening arts, culture,  
and creative expression as the  
tools to cultivate a better  
California for all.

Gavin Newsom, **Governor**  
Anne Bown-Crawford, **Executive Director**  
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## 2021 Council Meeting Timeline

Month	Planning/Agenda Items
January	<ul style="list-style-type: none"> <li>- Voting item: Panel pool #2</li> <li>- Bagley-Keene Act training</li> <li>- First meeting with new officers</li> </ul>
May	<ul style="list-style-type: none"> <li>- Evaluation updates</li> <li>- Racial Equity training</li> <li>- Governance updates</li> <li>- Handbook updates</li> <li>- Presentation/updates on current grantees</li> </ul>
June ( <i>after June 15</i> )	<ul style="list-style-type: none"> <li>- 2021 Grant awards/allocations, panel results</li> </ul> Four grant programs: Projects, JUMP, Gen Ops, AO Relief
August	<ul style="list-style-type: none"> <li>- 2021 Grant awards/allocations, pane results</li> </ul> Two grant programs: SRNs, Individual Fellowships <ul style="list-style-type: none"> <li>- 2022 GRANTS A* programs discussion</li> </ul>
September <i>work session open to all Council members</i>	<b>NEW FORMAT</b> As recommended in strategic framework, open committee(s) work session focused on grant policies and allocations, available to all Council members (public noticed meeting)
October	<ul style="list-style-type: none"> <li>- 2022 GRANTS A* guidelines approved</li> </ul>
December	<ul style="list-style-type: none"> <li>- Election of officers</li> <li>- Annual calendar</li> </ul>

## Grant Alignment - Planning\*

Planning is underway to align the Council’s grant year with the agency’s fiscal year. The state’s fiscal year is July 1 to June 30 each year. Currently, grants are awarded by Council at the very end of a fiscal year. This results in two situations the CAC would like to remedy:

- Grant activities use one fiscal year’s funds and take place in the following fiscal year
- Grants are awarded so close to the end of a fiscal year that there is not always ample time for unspent funds to be calculated based on final executed grant contracts, and therefore some local assistance grant funds may remain unspent

Aligning the grant year with the fiscal year means that grantees will receive funds and begin activities in the same fiscal year. This will also help ensure there are no remaining funds unspent at the end of a fiscal year. It will take three years to fully accomplish this alignment.

During the alignment, there will be one year that will include TWO grant cycles. The chart below contains a simplified outline of the alignment process as it relates to the Council’s decision making timeline.

This is being provided as an informational update to Council. It is supported by the Strategic Framework Aspiration regarding the Council’s grant making timeline.

<b>Grant Year</b>	<b>Fiscal Year</b>	<b>Estimated Public Grant Application Period</b>	<b>Grant Contracting</b>
2021 Grants <i>(current)</i>	July 1, 2020 - June 30, 2021	November 2020 - January 2021	July - September 2021
2022 Grants A	July 1, 2021 - June 30, 2022	November 2021 - January 2022	May - June 2021
2022 Grants B	July 1, 2022 - June 30, 2023	April 2022 - June 2022	October - November 2022
2023 Grants	July 1, 2023 - June 30, 2024	March 2023 - May 2023	September - October 2023

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California Arts Council | Public Meeting | 01/26/2021

# Jeff Clayton 1955–2020

Cancer claims the saxophonist and co-leader of the Clayton-Hamilton Jazz Orchestra

PUBLISHED DECEMBER 18, 2020 – MICHAEL J. WEST



Jeff Clayton

**J**eff Clayton, an alto saxophonist and multi-reedist who was co-bandleader (and co-namesake) of both the Clayton Brothers quintet and the Clayton-Hamilton Jazz Orchestra, died in the late hours of December 16 at his home in Los Angeles. He was 65.

His death was announced by his elder brother John Clayton, also a musician and co-bandleader with his brother. The younger Clayton had been battling kidney cancer for the past two years. “His

wife and I were with him the moment he passed on,” John Clayton wrote on his Facebook page.

A veteran of Stevie Wonder’s touring band, Clayton also logged time in the Count Basie Orchestra and with bassist Ray Brown, working as a journeyman reeds player in both touring and studio ensembles. He and John, a bassist, founded the Clayton Brothers in 1977; eight years later, the brothers joined forces with drummer Jeff Hamilton to establish the 20-piece eponymous Jazz Orchestra. The band has for 35 years been among the leading lights of West Coast jazz, and Clayton along with it as one of the Orchestra’s star soloists.

He was also a noted educator, teaching at the University of California – Los Angeles, the University of Southern California, Cal State Long Beach, and Cal State Los Angeles as well as conducting myriad jazz camps, clinics, and master classes throughout the U.S. and the wider world.

Friends and colleagues of Clayton’s paid heartfelt tribute to him on social media. “He was a formidable force on the saxophone as a soloist whose playing revealed a beauty, a pain, a mischievousness, and a constant searching,” pianist Billy Childs wrote on Facebook. “Jeff was not only a brilliant saxophonist and musician, but was also an extraordinary human being.”

“We lost a wonderful man last night,” fellow L.A. bandleader Gordon Goodwin added. “He always had it—a visceral connection with music and a big beautiful sound and feel.”

Jeffrey Leland Clayton was born February 16, 1955 in Venice, California and grew up in Los Angeles. His mother was a church pianist and organist and encouraged her children to pursue music. Growing up on this gospel diet, as well as Motown and other soul and R&B records of the time, Clayton began playing saxophone at an early age but didn’t become a jazz fan until he joined his high-school jazz band and found his ideas about music reoriented.

Enrolling at California State University – Northridge in 1973, Clayton studied oboe and English horn; one semester short of graduation, he was invited to join Stevie Wonder’s band. Clayton would remain a recording and touring member of the band for three years. After leaving Wonder, Clayton returned to Los Angeles and became a session musician, working with Gladys Knight, Michael Jackson, and Madonna (with whom he was nominated for a Grammy), among others. He also toured with Ray Charles and B.B. King, and sustained a lengthy association with Frank Sinatra, both on the road and in the studio.

In 1977, Jeff and John Clayton established their own quartet, recording two albums together in 1978 and 1980. (They also played together in the Count Basie Orchestra, both under Basie and, in the days after Basie's death, Thad Jones.) That quartet would later expand to a quintet. In 1985, the brothers, together with Hamilton, the quartet's drummer, founded the Clayton-Hamilton Jazz Orchestra. Its three-way leadership was a unique machinery: Hamilton was the floor leader; John Clayton wrote the arrangements; and Jeff was the featured soloist. It gave the band a distinctive, virtuoso vision that has continued ever since.

Clayton remained a busy freelancer, and in 1998 became an educator when he took on an adjunct professorship at UCLA. This was followed by his stints at USC and CSU Long Beach and Los Angeles, which ended in 2007. Afterward he dedicated himself to performing in his own quartet, with the CHJO, and with his brother in their quintet until his illness prevented him from traveling.

Memorial details are forthcoming, according to a statement by Clayton's longtime manager Gail Boyd.

"I am sad," John Clayton said in a statement, "but buoyed by Jeff's spirit, by recalling six decades of growth together, by the music we shared, and the knowledge that he wants us to move on, embracing and celebrating life."

## **MICHAEL J. WEST**

Michael J. West is a jazz journalist in Washington, D.C. In addition to his work on the national and international jazz scenes, he has been covering D.C.'s local jazz community since 2009. He is also a freelance writer, editor, and proofreader, and as such spends most days either hunkered down at a screen or inside his very big headphones. He lives in Washington with his wife and two children.



## Marshall McKay, Indigenous leader who helped steer Autry Museum, dies of COVID-19 at 68



Marshall McKay at an event for the Autry Museum of the American West.  
(Danielle Klebanow / Autry Museum of the American West)

By [Carolina A. Miranda](#) Columnist

Jan. 2, 2021

6:46 PM

Marshall McKay, a Northern California Indigenous leader of Pomo-Wintun heritage who helped secure economic independence for the Yocha Dehe Wintun Nation near Sacramento, and whose deep support of cultural causes led to his becoming the first Indigenous chairman on the board of the Autry Museum of the American West, has died at 68 after contracting the coronavirus.

Last month, McKay and his wife, Sharon Rogers McKay, tested positive for the coronavirus and were both hospitalized after experiencing severe COVID-19 symptoms. Rogers McKay recovered and was eventually released. Her husband did not. Marshall McKay died Dec. 29 at Hollywood Presbyterian Medical Center in Los Angeles. His death was confirmed by a representative for the Autry Museum and his stepson, Alex Aander.

Rick West, president and chief executive at the Autry, said McKay's death marks a huge loss for the museum but also Native culture at large. McKay was, West said, "one of the five — maybe even three — significant Native leaders in the late 20th century and early 21st century period."

"We will miss his strength and wisdom," said a joint statement issued by the members of the Yocha Dehe Tribal Council. "He was a resolute protector of Native American heritage here, within our own homeland, but also throughout California and Indian Country."

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His stepson describes a congenial family man who loved road trips, Nicolas Cage movies and his chihuahuas — at one point he had a brood of 10 — the most beloved of which he named Frida Kahlo.

“I know that he has done so much incredible work in his life and I know only a small fragment of it,” Aander said. “I knew him as a human being. ... My biggest memory is road trips. We would drive around the countryside for hours and let the rock ‘n’ roll do the talking.”

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Marshall McKay supported Indigenous cultural causes throughout his life. (Autry Museum of the American West)

McKay, who was the first in his tribe to go to college, was involved in tribal governance for a three-decade period starting in the 1980s and helped the Yocha Dehe expand its land holdings in its ancestral territories in what is now Yolo County. He also helped the tribe achieve economic independence through a casino development — the Cache Creek Casino Resort, about an hour’s drive west of Sacramento. Half a dozen years ago, with his involvement, the tribe [expanded into agricultural production](#), which included the development of [Séka Hills](#), a brand of artisanal olive oil.

If economic issues were important to him as a tribal leader, so were cultural ones.

“The economics and the fight for sovereignty — the things I fought for all of my life — I think we’ve got that,” he told the Sacramento Bee in 2006. “Now we need to revitalize our spirituality, our culture — for the young people.”

McKay was a founding member of the Native Arts and Cultures Foundation, which supported Indigenous artists and culture. In 2007, he was tapped by Gov. Arnold Schwarzenegger to serve on the Native American Heritage Commission. Shortly thereafter, he joined the boards of the National Museum of the American Indian in Washington and the Autry in Los Angeles. At the time, the Autry had recently [merged](#) with the Southwest Museum of the American Indian, making it the steward of the second-largest collection of Native American art and artifacts in the United States.

In 2010, McKay became the first Indigenous person to serve as chair of the Autry’s board of trustees.

“To come into this position is outstanding for a Native American,” [he told The Times’ Mike Boehm](#) upon being appointed. “One of my goals as chairman is to bring those perceptions along, so it’s not just a ‘cowboy museum,’ but a museum of the American West.”

West said that McKay was key to expanding the Autry’s vision to be more inclusive of Indigenous and other histories.

“When he came on board, they had brought the Southwest collection in and it was about telling the stories of all the people of the American West — the Autry was ready to move,” West said. “And I think it was Marshall who led that. He led that evolution.”



.Marshall McKay and his wife, Sharon Rogers McKay, at the Autry Museum for an exhibition of works by his mother, celebrated weaver Mabel McKay. (Danielle Klebanow/Autry Museum of the American West)

Marshall McKay was born June 5, 1952, in Colusa, Calif., to [Mabel McKay](#), a renowned Pomo teacher and basket weaver, and Charlie McKay, who was of Wintun heritage. Marshall studied at UC Berkeley and Sonoma State. He later served in the U.S. Navy, helping maintain nuclear submarines.

He became involved in tribal politics in 1984, serving first on the Yocha Dehe Tribal Council, followed by a decadelong stint as chairman. After the federal Indian Gaming Regulatory Act was passed in 1988, he was instrumental in working with the state of California to develop the tribe's gaming operations.

Beyond his own community, McKay worked tirelessly to support broader Indigenous causes. He served as a member of the International Indigenous Peoples Forum on Climate Change, and he was a central figure in the ongoing effort to establish a California Tribal College, an initiative to educate Native people from throughout the state. On the cultural front, he had long campaigned against the use of Indigenous symbols as mascots in sports.

"It really is racism," [he told NPR](#) in 2014, "and I think it's time to talk about it from the Native perspective."

He joined the board of the Autry in 2007 and remained involved even after his term as board chair ended in 2016. McKay was instrumental in getting West, who had previously served as director of the NMAI (and had already retired), to take over as director of the Autry, after a previous director [abruptly stepped down in 2012](#).

McKay and Rogers McKay, his wife of almost two decades, were important collectors of Indigenous artifacts. It was he who acquired and preserved a logbook that was signed by thousands of activists during the Indigenous occupation of Alcatraz in the early 1970s — a book that one scholar described as a "holy grail" of Alcatraz research and which the Autry [made available to the public](#) in the fall.

"It's an important part of the history of the West," he said in an interview with The Times, of preserving Indigenous history. "The story needs to be told."

In 2018, the Autry opened an exhibition that explored the work of McKay's mother, [Mabel](#), who in addition to being a celebrated basket weaver had also been an important advocate for Indigenous knowledge and artifacts in California. Like her son, she too served on the Native American Heritage Commission — appointed by Gov. Jerry Brown in 1976.

West said the installation at the Autry included a sound piece in which McKay talked about the legacy of his mother. "It was so powerful," West said. "You realized from whence this man came. It was not only in his DNA, but everything around him."

McKay, West said, understood something critical about culture — that "cultural preservation was the preservation of the community itself."

Besides his wife and stepson, McKay is survived by another stepson, Brendt Rogers, his stepdaughter, Hsin-Neh Rogers, and her daughter, Chyna Peeler. McKay is also survived by his sister, Harriet Roberts, and Dillon McKay, a son from a previous marriage.

A service is being planned for a future date.



Carolina A. Miranda is a Los Angeles Times columnist covering culture, with a focus on art and architecture.

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## In Memoriam - Joseph A. Myers (1940-2020)

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We mourn the loss of Joseph A. Myers, who passed away on December 29, 2020, due to complications related to his heart. Our center is named after Joe Myers to recognize his extensive service to Indian country. He volunteered to serve as co-chair of the center from its founding in 2010 until his death. During those ten years, he inspired us all and generously shared his wisdom and knowledge.

Joseph A. Myers, a Pomo Indian of northern California, was born on January 16, 1940, in Cloverdale, California. He served as the Executive Director of the National Indian Justice Center (<https://nijc.org/>) (NIJC), a non-profit corporation in Santa Rosa, California. He founded the NIJC in 1983, as an independent resource for tribal governments and their courts. NIJC creates and conducts legal education, research, and technical assistance programs aimed at improving the administration of justice in Indian country.



Mr. Myers began his career as a law enforcement officer in Oakland. He was the first known California Indian to join the California Highway Patrol as an officer. He went on to receive his J.D. from Berkeley Law. From 1976 to 1983 Mr. Myers served as associate director of the American Indian Lawyer Training Program, creating and managing its tribal court advocate training project. During this time, he collaborated with the California Indian Legal Services to bring a lawsuit against the Bureau of Indian Affairs on behalf of his mother Tillie Hardwick. This case reversed the termination of 17 California Indian Rancheria communities. Mr. Myers contributed significantly to the improvement of education, justice and the quality of life in Indian country. For the past 29 years he lectured in Native American Studies at UC Berkeley, teaching courses on federal Indian law and tribal governments and working to develop course content on Native California. Known for his good humor, generosity, and sparkling wit, each year Joe served as emcee of the campus-wide Native American graduation ceremony, offering each student his support and encouragement in a time-honored way.

In 1993, Mr. Myers received national recognition from Attorney General Janet Reno for his work on behalf of victims of crime in Indian country. On December 6, 2002, the California Wellness Foundation awarded him the California Peace Prize for his work in violence prevention on Indian reservations. In 2010, Mr. Myers received the Peter E. Haas Public Service Award from U.C. Berkeley. Additionally, Mr. Myers was a founding board member of the California Indian Museum and Cultural Center (<https://cimcc.org/>). From 2002 to 2018, he served as Chairperson of CALTRANS Native American Advisory Committee.

He has left us with an amazing legacy of achievement and caring, which we will strive to uphold and build upon in the years to come.

Joseph A. Myers was laid to rest on Friday, January 8, 2021. Sympathy cards may be sent to the Myers Family c/o NIJC/CIMCC, 5250 Aero Drive, Santa Rosa, CA, 95492. Donations in Joe's honor may be made to California Indian Museum and Cultural Center (<https://cimcc.org/donation-center/>).

Due to COVID-19 restrictions, there were no public funeral services. Please note that the Myers family will have a Celebration of Life Event for Joe once it is safe to gather.

Joseph A. Myers Center for Research on Native American Issue

The Myers Center is part of the Institute for the Study of Societal Issues (<https://issi.berkeley.edu/>)

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Art World (<https://news.artnet.com/art-world>)

## John Outterbridge, the Pioneering Assemblage Artist and Los Angeles Community Activist, Has Died at 87

The artist was recently part of the museum shows "Soul of A Nation: Art in the Age of Black Power" and "Outliers and American Vanguard Art."

Nate Freeman (<https://news.artnet.com/about/nate-freeman-1201>), December 23, 2020



Since the 1960s, Outterbridge was a pioneering figure in LA, serving for decades as the director of the Watts Towers Arts Center and working as a community activist alongside artists such as Noah Purifoy.

In the 1990s, he left Watts Towers to focus on his own practice, which often took the form of assemblages and sculptures that fused the aesthetics of folk art with social commentary on Black American life. He created doll-like figures from discarded objects and found materials, fabrics and scrap metals, wood and old clothes.

“Sometimes you ask yourself, ‘What is art? And what do I care what it is called and what it becomes?’” Outterbridge said in [an interview with](https://www.artnews.com/art-in-america/features/beyond-vernacular-an-interview-with-john-outterbridge-59401/) (<https://www.artnews.com/art-in-america/features/beyond-vernacular-an-interview-with-john-outterbridge-59401/>) *Art in America* (<https://www.artnews.com/art-in-america/features/beyond-vernacular-an-interview-with-john-outterbridge-59401/>) in 2013. “The only thing I know about it is that sometimes it has a tendency to shake me up and to shake what is around me up.”



John Outterbridge in his studio. Photo courtesy the Hammer.

In 1994, Outterbridge represented the United States in the São Paulo Biennial alongside fellow LA assemblage pioneer Betye Saar. In 2011, he had his first solo show since the 1960s, at LAXART as part of the Pacific Standard Time initiative; he made a site-specific installation from rags found on the streets of Los Angeles.

More recently, he’s been featured in some of the most celebrated traveling museum surveys of the past few years, including “Soul of A Nation: Art in the Age of Black Power,” “Outliers and American Vanguard Art,” and “Now Dig This! Art and Black Los Angeles.” His work was also included in the central exhibition at the 2013 Venice Biennale.

Outterbridge was born in Greenville, North Carolina, and attended North Carolina A&T State University in Greensboro. After graduation, he enlisted, and after the army, ended up in Chicago studying at the American Academy of Art, then focusing on commercial art and illustration.

He began experimenting with form when he relocated to Los Angeles in the 1960s, and in 1965, he exhibited pivotal works made from the detritus of what was destroyed in the Watts rebellion. As a young artist in Los Angeles, he befriended David Hammons and Senga Nengudi, and would often act as a driver for Charles White, who was suffering from health problems during his deeply influential tenure as professor at the Otis College of Art and Design in Los Angeles.

While serving as director of Watts Towers, Outterbridge taught at the Compton Communicative Arts Academy. He also worked as an art handler at the Pasadena Art Museum, now known as the Norton Simon Museum, where he met Richard Serra and Robert Rauschenberg and befriended Mark di Suvero, who would leave him his tools when he left Los Angeles.

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Captive Image #4, from the Ethnic Heritage Group, c. 1974–76  
Collection Lyn Kienholz, Los Angeles. Photo by Ed Glendinning. Photo courtesy the Hammer.

In 2015, the Hammer organized a solo exhibition of Outterbridge's work that was staged at Art + Practice, the art space founded by Mark Bradford in the Leimert Park neighborhood of Los Angeles. It traveled to the Aspen Art Museum in 2016.

Outterbridge's works are in the collections of such institutions as the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the National Gallery of Art in Washington, DC, and the Los Angeles County Museum of Art.

"The strength of the work reflects the man; John was a friend, a philosopher and a mentor who will be sorely missed," Tilton Gallery wrote in the email. "We extend our profound condolences to all of the family."

An online memorial service will be announced in the coming days.

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(<https://news.artnet.com/about/nate-freeman-1201>)

### **Nate Freeman**

Senior Art Business Reporter  
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