

**NOTICE OF PUBLIC MEETING**

January 27, 2015

**10:00 a.m. to 4:00 p.m.**

California State Library  
Stanley Mosk Library and Courts Building, Room 500  
914 Capitol Mall  
Sacramento, CA 95814  
(916) 654-0266

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| I.    | 10:00 Call to Order<br>Welcome by Greg Lucas, State Librarian  | W. Aitken                                 |
| II.   | Roll Call and Establishment of a Quorum  | D. Golling                                |
| III.  | Approval of Minutes from November 14, 2013 (TAB 1)   | W. Aitken                                 |
| IV.   | Chair's Report   | W. Aitken                                 |
| V.    | Director's Report (TAB 2)  | C. Watson                                 |
| VI.   | Public Comment   | W. Aitken                                 |
| VII.  | 10:55 PAH Nation "Arts in California" PSA  | C. Coppola                                |
| VIII. | 11:10 Financial Report/Governor's Budget Update (TAB 3)  | S. Heckes                                 |
| IX.   | 11:15 Protocol for Applying for Grants (TAB 4)   | R. Wyman                                  |
| X.    | 11:30 Status Report: San Jose Public Will Pilot (TAB 5)  | S. Steinhauser                            |
| XI.   | 12:00 Programs and Initiatives:<br>1. 2015 Panel Pools (TAB 6)<br>2. 2014-15 Programs Calendar (TAB 7)<br>3. Capacity Building (TAB 8)<br>4. SLPP Veterans' Initiative (TAB 9)<br>5. Student Voices (TAB 10)<br>6. China Cultural Exchange Initiative (TAB 11)<br>7. Touring & Presenting ad hoc Policy Panel (TAB 12)<br>8. Online Convenings Update (TAB 13) | W. Aitken<br>C. Jefferson<br>M. Alexander |

XII.	2:45	Arts License Plate Voucher Program Update (TAB 14)	W. Turner M. Barber
XIII.	2:55	Public Comment (limited to two minutes per speaker)	W. Aitken
XIV.	3:15	Election of 2015 Officers	C. Jefferson W. Turner
XV.		Other Business	Chair
XVI.	3:30	CLOSED SESSION Pursuant to Government Code §11126(a), to discuss/take action on personnel matters	Chair
XVII.	4:00	Adjournment in Memory of Chitresh Das and Robert Stearns (TAB 15)	Chair

**Notes:**

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

# Tab 1

**MINUTES OF PUBLIC MEETING**

**November 19, 2014**

**9:00 a.m. to 6:00 p.m.**

**Santa Monica Civic Auditorium**

**1855 Main Street, East Wing**

**Santa Monica, CA 90401**

**(310) 458-4924**

**PRESENT:**

Council Members

Wylie Aitken, Chair  
Susan Steinhauser, Vice Chair  
Michael Alexander  
Christopher Coppola  
Kathleen Gallegos  
Jaime Galli  
Donn Harris  
Charmaine Jefferson  
Nashormeh Lindo  
William Turner  
Rosalind Wyman

Arts Council Staff

Craig Watson, Director  
Scott Heckes, Deputy Director  
Caitlin Fitzwater, Public Information Officer  
Mary Beth Barber, Special Projects Associate  
Diane Golling, Administrative Assistant

Invited Attendees

Jessica Cusick, City of Santa Monica  
Teresa Lenihan, Loyola Marymount University/Turnaround Arts CA  
Zipporah Yamamoto, Turnaround Arts CA  
Ayanna Harris, Turnaround Arts CA  
Sandy Seufert, Turnaround Arts CA  
Jeff Mickeal, Topps Digital Services

Other Attendees

Mary Beth Traumein, Rediscover Center  
Lauren Pizer Mains, Joint Committee on the Arts  
Karen Workcuff, interested member of the public  
Rebecca Carson, Pepperdine University Center for the Arts/California Presenters  
Craig Rosen, Ventura County Arts Council  
Joe Landon, California Alliance for Arts Education  
Arleen Chikami, Otis College of Art & Design  
Paulina Sahagu, independent artist/educator

**ABSENT:**

None

**MINUTES**

I. Call to Order and Welcome

At 9:04 a.m. Chair Aitken calls the meeting to order and recognizes Jessica Cusick, who is the head of cultural affairs for the City of Santa Monica. She recently went to China with Craig Watson as part of a California arts and culture delegation, where she developed new cultural connections. She has just submitted a guest blog for the CAC.

Craig Watson acknowledges Jeff Mickeal from Topps Digital Services. Turner thanks him and presents him with a certificate of appreciation. The relationship between the CAC and Topps goes back to 2009 and it's great to meet Mickeal in person. He tells the story of how the "million plates for the arts" campaign began and how Topps has been involved in putting the voucher card option in place. Mickeal says Topps has been very committed and excited to do it.

At 9:14 a.m. Golling calls the roll. A quorum is present: Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Lindo, Steinhauer, Turner and Wyman. Jefferson is absent.

II. Approval of Minutes

The Chair directs the Council's attention to Tab A, the Minutes of October 6, 2014. Alexander points out a typographical error on page 7. Gallegos asks for an addition on page 4 of a question she asked regarding whether a program was bilingual (it is). Wyman asks for an addition at the end of the document saying that she asked for an explanation of the rights of grantees, as to whether people were allowed to come before the council and request things they would like the council to do (they are).

**ACTION:** Alexander moves that the Minutes be approved as amended. Turner seconds.  
Approval is unanimous.

III. Chair's Report

The Chair's report is given at 9:18 a.m. Aitken goes over the pie chart he sent to the members via email. \$230,000 will be left unallocated if every recommendation is adopted at the amount recommended by the Programs Committee. The Council must ask itself if this is the appropriate way to spend its one-time 2014-15 allocation of five million dollars from the general fund (the \$5M). We're looking at a lot of similar ideas to what was proposed for the one-time 2013-14

allocation of two million dollars from the Assembly (the \$2M). We have a constituency of 38 million people to serve with our \$5M. Some of the \$5M has already been allocated, so we have \$4.8M left. Some of it went to replenish the arts license plate fund, and there are some core programs that have already been funded. He asks Heckes to take us through the situation. What funds have been committed, and to what projects? Heckes refers the Council to Tab D and goes over the programs budget that was adopted in June.

At 9:32 a.m. Jefferson and Barber arrive.

Aitken wants to go over how the CAC uses peer panels. He suggests the Council discuss the issue as it goes through the process.

#### IV. Director's Report

At 9:35 a.m. Craig Watson gives the director's report. Watson refers the Council to Tab B and suggests setting a meeting schedule for 2015. Normally we think about a weekday on which to always set the meetings, but the Council should agree on a day. After discussion, no consensus is reached.

Harris asks how the locations are decided on for meetings. Aitken says we try to go to areas where we have not been, and try to spread the meetings out regionally. Travel to the far north or central coast is always problematic. Aitken suggests that along with dates to send to the staff, the Council make location and venue suggestions so that the arts community and the citizens get a chance to see the Council.

Watson reports from the National Assembly of State Arts Agencies. He says he received many positive comments about the national news the CAC is making on arts education re CREATE CA, Turnaround Arts CA, and arts in prisons.

At 9:46 a.m. the Chair moves to public comment.

#### V. Public Comment

The Chair recognizes Rebecca Carson from California Presenters. They reach residents in every county in the state. They coordinate with schools; many of the students who see the performances have no other opportunity to experience live performance. She's grateful to the CAC for its past support and encourages the Council to keep fighting until the CAC becomes what we all deserve, a national leader.

The Chair recognizes Craig Rosen from Ventura County Arts Council, who notes that the Council is considering increasing its support for State-Local Partners (SLPs) and he's in favor of that. He's been working with probation departments, and they are genuinely concerned about rehab for the kids. He sees that we are doing a lot of good work but with more funding a lot more could happen. Everybody in Ventura County is so maxed out he can't even get more schools involved in Poetry Out Loud. There are a number of people who volunteer.

The Chair recognizes Joe Landon, Executive Director of California Alliance for Arts Education (CAAE). He acknowledges and thanks Watson for his work and partnership with CAAE. He encourages the Council to support the Student Voices campaign. He attended Council member Coppola's PAHfest and was profoundly moved by what he saw there.

The Chair recognizes Paulina Sahagu, who thanks the Council for doing this difficult work. She is an independent artist born and raised in Santa Monica, and asks the Council to support the SLPs because that's how independent artist teachers are able to touch the lives of students.

VI. Report from Turnaround Arts CA

At 9:57 a.m. the Chair moves to a Turnaround Arts report by former Council Member Teresa Lenihan. Lenihan thanks the Council for its initial support to kick off the program, which grew out of a "crazy idea" by former CAC Chair Malissa Feruzzi Shriver. The heart of the program is about the staff's relationship with the schools, schools that are broken and failing. She introduces Yamamoto and passes out staff bios while Yamamoto talks about her background and introduces Seufert who also talks about her background.

Yamamoto narrates a Powerpoint presentation about Turnaround Arts CA. Early results show increased attendance and retention, enrollment improvements, better test scores, increased parent involvement and school pride, and fewer disciplinary referrals. At every school site they are seeing renewed teacher enthusiasm as well. They underestimated the impact of the celebrity "turnaround artists." When a celebrity comes to a failing school, that school gets positive media attention.

Aitken asks about expansion. They are currently fundraising and don't know how much they will expand. Aitken asks what the overall goal is. Yamamoto says one of the obvious goals is to get the arts back in public schools. The overarching goal is to turn failing schools around, using the arts. They put significant effort into changing the culture of the school. Wyman asks if they get federal money. Yamamoto says yes, the National Endowment for the Arts is a partner as well. Lenihan says Turnaround Arts is an advocacy tool to use throughout California, demonstrating what the arts can do. Harris says a lot of schools in the bottom 5% are getting no arts at all. Lenihan says yes, and these schools have been in this position for a while now, and other strategies haven't worked. This is working. The teachers are often hesitant because they've gotten shut down when they tried to bring in art, so this is a big change. Turner asks if all the celebrities have visited the schools. Yamamoto says no, their obligation is to visit once in a two year period. So Turner asks how it helps if they haven't come out. Yamamoto says some of the artists are Skyping in. Elton John sent band members. There are a number of ways for the students to work with the artists in between actual visits. All the artists have sent videos to the schools. There's a cachet to being chosen by a celebrity as "their" school; the kids get excited and the school gets positive press. It's not just a fly-by.

Steinhauser asks how long they stay at each school. Yamamoto says each school is brought on for a 3-year period. The first year is intense, but the goal is to teach them how to do it for themselves. Aitken asks if there will be empirical data to show that it works without the celebrity component. Yamamoto says yes.

Alexander asks how much it would cost if it were a statewide program. Yamamoto says there are economies of scale, but they could run some numbers on that. Alexander says this is a pilot project the CAC has funded, but at some point we need to lead the Department of Education into the mix.

Jefferson says now the questions will get harder because the CAC viewed this as a contract for services and we have to know how, or whether, to fund it in future. How many "5% and under" schools are there in California? Lenihan says the list they were given last spring had 85 schools

on it. Harris says there are not going to be test scores over the next few years, so what criteria are they using to measure results? Jefferson says the goal is obviously to put ourselves out of business by getting all those schools off that list, so what should the Council expect for its dollars? Jefferson gives them a homework assignment to come back to the Council, as the entity they contracted with, to give us budget numbers.

Coppola asks if the schools have “little sister, little brother” schools they can share with. Yamamoto says in the four districts where they are, they are looking for a Turnaround Arts school to mentor other schools.

The Chair recognizes Arleen Chikami from Otis College of Art & Design, who thanks the CAC for supporting the Otis Report on the Creative Economy. She’s here to answer questions if we have any.

VII. Arts & Accessibility Technical Assistance

Aitken moves to the recommended Arts and Accessibility Technical Assistance Grant at 10:56 a.m. Turner asks what the National Arts and Disabilities Center total budget is. Heckes says the Center provides all the administrative money and takes none from our grant, so we don’t have a complete picture of their overall budget. Alexander believes some of the artists applied to this just because they had disabilities, when in fact they could compete on a level playing field. Heckes says he will take that comment back to them. We don’t have the information on an individual’s disability because that’s private information. Wyman says that’s another way of saying we don’t care what their disability is; it could be anything or nothing. Watson says we are relying, as we always have, on the Center’s expertise.

ACTION: At 11:01 a.m. Turner moves to approve the recommended grant of \$20,000 to The Regents of the University of California in support of the National Arts and Disability Center’s Arts & Accessibility Technical Assistance Program. Coppola seconds. Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Lindo, Steinhauser and Turner vote yes. Wyman abstains.

VIII. Programs and Initiatives

At 11:02 a.m. the Chair moves to the programs discussion.

The first program to discuss is Local Impact. Galli asks why the name change from Creating Public Value (CPV) to Local Impact. Jefferson explains that people were confusing Creating Public Value with Creative California Communities because the names sounded too much alike. Wyman wants to know how everything proposed for the \$5M relates to the \$2M. Alexander explains that the \$5M and the \$2M were allocated in two different fiscal years. The \$2M is no longer before the Council. Wyman says she doesn’t want to vote for anything that repeats what the Council did with the \$2M. Alexander says, in reply to Wyman’s statement, that he recommends the opposite. He thinks the Council should not disallow repeat awarding. For many of these communities, there aren’t a lot of options (rural areas, etc).

Steinhauser suggests that grantees be required to invite a legislator or their representative to their organization or a performance.

Aitken is concerned that we’re putting too much money into Local Impact. He fears that increasing an existing program doesn’t tell a great story to the legislature. He also doesn’t think we should grant so much money to rural and underserved counties. Aitken says the headline should be “and/or” not “and.” But regardless, he doesn’t think the program should be increased.



Gallegos says she loves this program and thinks the legislature would love it too. She's glad to see that small organizations are included in the \$5M. Turner says he doubted the impact of such small grants and asked about it at the last meeting, and people who were there stood and spoke very passionately about these grants. This convinced him that the small grants are very effective and have tremendous reach and breadth. There are some great stories coming out of these grants. If we add the component that the grantees maximize their visibility as Steinhauser suggests, he thinks that will be the last component we need. In his opinion they are the least visible, but the most impactful, grants we give.

Coppola asks how we know whether awardees actually receive the matching grants. Heckes says when we had a larger staff we used to audit them, but our staff is too small now. The grantees do provide documentation. Lindo asks what happens if a grantee does not get the matching grant. Heckes says because of timing that can't happen, but our grants are so small that the organizations seem to have no trouble matching them.

Harris moves to approve the Local Impact program guidelines as amended to incorporate Council member suggestions. Turner seconds the motion. Wyman objects before a vote can be taken. She says she wants the CAC staff lawyer to write all motions on which the Council votes. She is informed that the CAC has no staff lawyer.

**ACTION:** At 11:54 a.m. Steinhauser moves to fund Local Impact at \$1,195,000 with a possible adjustment later. Gallegos seconds the motion. Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Lindo, Steinhauser and Turner vote yes. Wyman abstains. Aitken votes no.

At 11:55 a.m. the Chair moves to discussion of the State-Local Partnership (SLP) program. Aitken clarifies that we're talking about an increase at this meeting; the underlying \$650,000 was agreed to in October. Wyman states for the record that she doesn't remember voting for this in October. At 11:59 a.m. Turner moves to approve the committee recommendation and Lindo seconds the motion, but Aitken refuses to allow a vote. He says it can't be decided today. He thinks the Council should consider a per capita formula in funding the SLPs. He looked at the panel ratings and believes the panels are a waste of time. Heckes points out that the gentleman from Ventura just spoke this morning that the peer review is important.

Steinhauser asks if Aitken is recommending that SLP panels be eliminated, and if so, why. He says the panel should focus on what they like or don't like and give comments, without ranking the applications. Harris says that the staff and council agree that the comments have value. If the panel is going to do comments and scoring is just part of that, they may as well share the rankings. Heckes notes that the Council has talked about having the panels select a panel chair who would come to the Council meeting to answer member questions, and that is being entertained for the future.

**ACTION:** At 12:10 p.m. Turner moves to fund the State Local Partnership Program at the Programs Committee's recommended amount of \$1,050,000, subject to change. Lindo seconds the motion. Approval by Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Lindo, Steinhauser and Turner. Wyman does not vote.

The Chair moves to Statewide Networks (SN) at 12:11 p.m.

The Programs Committee recommends a \$150,000 increase, which should come out of the \$5M augmentation because the arts license plate fund has decreased. Wyman says if the money for this program is now coming from the \$5M she won't support it.

Aitken says he loves the guidelines language about building public will but wants to know if it's in the actual criteria. He thinks it would be good to have that in the panel guidelines. Gallegos likes the way the staff has related everything in the book to the strategic plan. She wonders why a list of the organizations was not included. Fitzwater reads the SN list. Galli points out that a lot of information about the SN grantees is available online.

Wyman wants language about what the CAC does not fund on every set of guidelines.

**ACTION:** Turner moves to support Statewide Networks at \$375,000. Coppola seconds the motion. Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Lindo, Steinhauser and Turner vote yes. Wyman does not vote.

At 12:51 p.m. the discussion moves to Poetry Out Loud. Jefferson explains that we lost our Target money and Coppola helped fund Poetry Out Loud last year, but we are including even more counties this year, so the Council is being asked to increase the allocation. Watson says we are seeking a corporate partner as well.

**ACTION:** At 12:54 p.m. Coppola moves to approve the staff recommendation of \$135,000 to Poetry Out Loud, which represents a \$50,000 increase over the level approved in June. Turner seconds. Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Lindo, Steinhauser, Turner vote yes. Wyman abstains.

At 12:55 p.m. discussion moves to the Otis Report. Their request is for \$75,000; last time we invested \$50,000. Otis is requesting more money this year because of a unique partnership proposed between Otis and KCET to create several short videos and an hour-long special about California's creative economy.

Jefferson says Otis is going through a transition and she would have liked a chance to discuss the project with the new folks taking the helm. Turner says it's clear how effective the report has been as a tool to educate the legislature, but does the information become obsolete so quickly? Why must it come out every year? Watson says Otis has found that it does change from year to year, and each year they do a different addendum. This year will be an addendum on the talent pipeline, including arts education. The staff hopes to do a convening around the release of the Otis Report and include the legislature.

Galli asks whether KCET will have full creative control over the video. Watson says he doesn't have an answer, but states that Otis feels very comfortable. Harris says the value to this is also bringing in people who are not necessarily arts constituents. He notices that the CAC is putting more in than Otis does, and yet Otis' name is on it. Lindo asks if the launch can include northern California. Watson says yes, he's been assured that there will be a specific northern California launch event. Coppola asks if the CAC would have the right to show the video on our website; we should make sure that's in the contract. Jefferson says because it is a contract and not a grant, we have more ability to ask for anything we think is appropriate. Steinhauser says to the extent that CAC money is used in making a film, we should have our name on it.

Jefferson wants to give them less than their request. Turner asks Watson to speak to whether that will hamper them. Watson says he doesn't know.

**ACTION:** At 1:17 p.m. Jefferson moves to fund the Otis Report on California's Creative Economy at \$60,000. Wyman seconds the motion. Aitken, Alexander, Coppola, Gallegos, Galli, Harris, Jefferson, Steinhauser and Turner vote yes. Lindo and Wyman vote no.

Discussion moves to Creative California Communities (CCC) at 1:19 p.m. Aitken says he doesn't understand why the maximum grant amount is now \$70,000 instead of \$100,000. Steinhauser says we found when it was capped at \$100,000 we received a lot of \$100,000 proposals but funded nobody at \$100,000. Turner says the stories were just as good at \$70,000, and now there will be a match component. Steinhauser says if we require a match, we may receive a more manageable number of applications. Alexander notes that if the Council keeps the grants at \$100,000 as Aitken suggests, we have the potential of only giving nine grants.

Jefferson asks for clarification and Heckes says we spent nearly \$1,000,000 last year on CCC, not including the money the Council added from this year's budget. Harris says, after going over all the numbers, we need to put more money in the pot for a new round of CCC. All told, the Council spent \$1.4M on round one and is likely to get even more applications this year. So allocating \$800,000 won't be sufficient.

Gallegos supports the idea of getting a summary evaluation, that grantees report to us how they are measuring success and whether they're meeting it. Watson says part of what we are doing with the \$100,000 administrative portion of the \$5M is seeking an independent look, to help design a longer-term evaluation process. When the CAC had a lot more money we did site visits. There's a challenge for us in the short term with limited funds. Site visits used to be done by staff, but outside evaluators also did site visits that were basically programmatic audits. Alexander was employed to do this in those days, and explains how site visits worked. Aitken asks where the \$100,000 came from. Heckes explains that the Council has been speaking of \$5M but actually has \$4.9M for grants.

Aitken asks Harris to report to the Programs Committee and be "the numbers guy." Steinhauser thinks we should get a professional evaluator to examine what we do and what our grantees do, quantitatively and qualitatively. What are we doing, for example, to help our grantees become tech savvy? We might require a demonstration of how the grantees use technology. She asks Galli to work on that if she's interested.

Steinhauser asks what the Council wants to do about requiring a match. Turner points out that if the CAC is giving \$70,000 as a top-end grant, we don't want to be the sole source for that. He's in favor of the 1:1 match. Wyman says she serves on another board that, as a matter of policy, never gives more than half the money for any project.

**ACTION:** Turner moves that the staff recommendation of \$838,000 to Creative California Communities be approved, with a new round to be announced pursuant to the guidelines. Gallegos seconds. The motion is approved unanimously.

The Chair moves the discussion to JUMP StArts at 2:01 p.m. Alexander explains that the Programs Committee felt that it did not have enough feedback yet to re-up at this time. Gallegos asks if we fund juvenile justice in any other programs. Watson says yes, some of the SLPs and Local Impact grantees work in juvenile halls, at least one of our CCC grantees, some of our Artists in Schools grantees ... juvenile justice is touched by a lot of CAC programs. We wanted to be more targeted about it because we felt the need was great. JUMP StArts was meant to be a pilot from which we could learn. We need a little more experience under our belt before we can get beyond the pilot phase. Steinhauser points out that the Council cut the evaluation component due to budget restrictions, which may be why we have insufficient feedback.

Turner comments on his experience with the Minerva project. Arts programs in a juvenile justice setting can be life-changing. Aitken says it's also one of his favorite programs, and we're moving forward on a lot of other things without waiting for evaluation. He thinks we should fund it at the same level we funded before.

ACTION: At 2:15 p.m. Harris moves to fund JUMPStArts at \$200,000. Turner seconds the motion. Aitken, Gallegos, Harris, Lindo, and Turner vote yes. Coppola, Jefferson, Steinhauser and Wyman vote no. Alexander abstains. Galli is out of the room. The motion passes.

At 2:16 p.m. the discussion moves to Arts on the Air. Jefferson says the question is whether it should be taken up at this time, or whether the Council should wait for further evaluation. Current grantees would not be eligible for a new round. Steinhauser suggests that the Council put it out again for \$100,000. She was impressed with how much was done already in such a short time. Gallegos asks why cut the amount in half? Steinhauser says just because there are so many other projects out there.

ACTION: Steinhauser moves to fund another round of Arts in the Air at \$100,000. Coppola seconds the motion. Aitken, Alexander, Coppola, Harris, Lindo, Steinhauser and Turner vote yes. Jefferson and Wyman vote no. Gallegos votes no, with a note that she wanted to fund it at a higher level. Galli is out of the room.

The Creativity at the Core discussion begins at 2:24 p.m. The recommended amount is dropping to \$100,000. Aitken likes that recommendation because that's what Hewlett is giving. Lindo reports on the forum she attended in Sacramento and says she was impressed with how the arts were being implemented in classrooms. She thinks it's a worthy program. Turner says arts in education is one of our core goals and he worries that at the pilot stage of this program \$50,000 could make a big difference, so he isn't sure he wants to cut our contribution back to \$100,000 from \$150,000. They've already cut their request and he thinks we should give them what they ask for. Gallegos asks if we know what the teachers think. Lindo says not just teachers but principals and parents are involved. Harris also likes that it empowers folks at the county level.

ACTION: Turner moves to fund Creativity at the Core at \$150,000. Harris seconds the motion. Alexander, Gallegos, Harris, Jefferson, Lindo and Turner vote yes. Aitken, Coppola and Steinhauser vote no. Galli is absent. Wyman does not vote. The motion passes.

Turnaround Arts CA is discussed beginning at 2:35 p.m. Wyman expresses dismay that we funded this out of the \$2M. Jefferson says the thinking on this was that we wanted to get it moving but the CAC could not continue to support it at that high level. There was concern in the Programs Committee that the amount of information we had from them was sketchy. They have a very "admin-heavy" budget. Basically, they want to use the CAC grant for their operating costs, and their operating costs are high.

Steinhauser excuses herself due to a potential conflict and leaves the room.

Aitken says he was there for the presentation at the White House and he thinks this is a great way to get arts back in the schools because the results are dramatic. He thinks this is the best program to show the legislature. He thinks this is the kind of program that moves public will. He supports funding it at \$300,000. Harris says it's exciting but we need to question the administrative spending. They are paying high salaries.

The Programs Committee does not recommend that the CAC continue to fund them at this high level. Jefferson wants to know that they would touch more than ten schools if we are going to give them this kind of money. Turner says Aitken has made an excellent case, but we are talking about a sole source contract and the Chair would not allow questions while the presentation was going on, so he asks that Lenihan be allowed to speak. The Chair consents.

Harris asks about the program director salary. Lenihan says the director is doing a great job. Harris asks if the other \$500,000 on their budget is lined up. Lenihan says she believes it is. Also she says there's more money coming in that she can't talk about. Watson says there are "fundors" listed in their submitted budget with no details about what they are contributing. She says some of the individual contributors are giving \$100,000/year for several years. Turner says he wants to see more details. Lenihan asks what the Council wants to see, and states that Turnaround Arts wasn't asked for a budget until recently. Jefferson says actually they were asked to give a budget and declined to give it; the CAC had to request it more than once.

Wyman leaves the room due to a potential conflict of interest.

Jefferson and Turner ask, for example, what a "dance" budget line item means. Lenihan explains. Alexander asks if they have a public information person to get the word out. Lenihan says yes. Jefferson says there should be additional parameters of what the Council wants out of this, since it is paying for it as a service. The Council has goals it thinks need to be achieved. Lenihan suggests that they give a monthly report to Barber to show the Council what is going on. Harris notes that the normal measurements will be missing for two years. Until Common Core is implemented we won't have metrics. Turner says early indications are that measurable results are impressive. Lenihan says they are able to measure parental involvement.

Jefferson says she will move to fund at \$300,000 but with a caveat that we treat it as a contract for services and ask for more accountability. Turner asks for a Council liaison to Turnaround Arts. Harris volunteers to be the liaison.

**ACTION:** Jefferson moves to fund Turnaround Arts CA at \$300,000. Turner seconds. Aitken, Alexander, Coppola, Gallegos, Harris, Jefferson, Lindo and Turner vote yes. Galli, Steinhauser and Wyman are absent. The motion passes.

At 3:15 p.m. the Council begins talking about possible new directions.

The first program to be discussed is Artists Activating Communities. Community partners would engage artists, similar to the schools engaging artists in CAC's Artists in Schools program. The Programs Committee recommends this program and reminds the Council that the guidelines will be tweaked to reflect Council input received here today.

Aitken says he understands a prior version of this program ran for many years as a core program of the CAC, but is troubled by it. He thinks this would be a great program if we had ten million dollars or more. He characterizes it as half a million dollars to employ 48 artists. Heckes notes that the point of the program is not the number of artists being funded, it's the number of communities being served. Gallegos asks if the artists are being asked to serve underserved communities. Watson says yes, that's the expectation. Coppola notes that the other thing the CAC did early on was an apprenticeship program. Can that be combined with this? Alexander says we could encourage that in the guidelines. Coppola says a paid CAC apprenticeship helped him years ago; he was paired with a composer and learned a lot. Lindo says amazing work is being done in senior centers and nursing homes, using the arts to reach Alzheimer's patients.

That's the kind of thing this program can fund. Harris would like to specify in the guidelines even more places that would be eligible.

Steinhauser says when we did the listening tours, we heard a lot about the arts only being available to rich folks, being elite. This is a way to bring the arts to a lot of people who don't get them. Access to the arts is a quality of life issue. Aitken says he doesn't mean to infer that this is a moneymaker for artists, but he says we have 38,000,000 people in the state and he doesn't think we should spend \$550,000 on a handful of artists. He thinks we're not at a level yet where we can do this project. Turner says what strikes him is that the Chair was in favor of spending \$300,000 on ten schools, but balks at \$500,000 to serve 27-40 communities.

Steinhauser proposes that for Local Impact and CCC we pick up the language from this program and blend it in, rather than create this separate program. Watson says the staff can do that. Steinhauser says an artist can do a small scale residency for \$12,000.

**ACTION:** Harris moves that language from the proposed Artists Activating Communities program be merged into the guidelines for Local Impact, to incorporate possible individual artist residencies in the Local Impact program. Steinhauser amends the motion to add Creative California Communities as a program to be adjusted to include artist residencies. Alexander seconds the amended motion. It passes unanimously.

Heckes notes that the new guidelines will have to be changed. He asks that the specific Poetry Out Loud grants recommended by the staff be voted on.

**ACTION:** Turner moves that the staff recommendations regarding organizations to receive Poetry Out Loud grants be approved as outlined in Tab H. Aitken seconds the motion. Aitken, Alexander, Coppola, Gallegos, Harris, Jefferson, Lindo, Steinhauser and Turner vote yes. Galli is absent. Wyman abstains. The motion passes.

Aitken names Turner and Jefferson to be the nominating committee for selection of next year's officers.

At 3:58 p.m. the discussion of the Student Voices project begins. Coppola says he had the pleasure of meeting them at his PAHFest. We live in a visual world and people use film to communicate. This project empowers students to tell stories about why art is important in their schools. If we have them show the short videos at the Capitol the legislature can get the arts education story right from the horse's mouth. Fitzwater reads into the record a statement from Galli who is very much in favor of this program and is excited to see it before the Council. Turner says that this initiative will enable the CAC to reach a new constituency in Silicon Valley and Silicon Beach.

**ACTION:** Turner moves to support the Student Voices digital initiative with \$48,000. Alexander seconds. The motion passes unanimously.

Turner leaves to attend another meeting.

At 4:03 p.m. Alexander leads a discussion about convening and capacity building. He says there are a number of advantages to the CAC taking a leadership role in getting various art constituencies together. There are more than a dozen state arts agencies that offer this type of support and we can use their guidelines as a starting point to craft our own. The other portion of the recommendation is setting aside funds for a convening around the creative economy, \$50,000

to contract with an organization that would put it all together. Lindo asks if it would include technical assistance. Fitzwater says yes.

Heckes reminds the Council that the timeline begins to shrink if the Council puts off a decision until the January meeting. Fitzwater says if the Council expresses interest, the staff will develop guidelines. Steinhauser talks about the convening around the Otis report. Watson says it's important for the Council to hear that the convening would be held in conjunction with Arts Day in the Capitol, an event that would be put together by arts advocates.

**ACTION:** Steinhauser moves that the creative economy convening be supported by the Council at \$50,000. Coppola seconds the motion. Aitken, Alexander, Coppola, Gallegos, Harris, Jefferson and Steinhauser vote yes. Galli and Turner are absent. Lindo and Wyman do not vote. The motion passes.

At 4:14 p.m. Jefferson explains the China cultural exchange recommendation. Watson remarks that he and Alexander put together the support memo based on their separate, recent cultural travels in China. The staff is seeking Council approval to find a contractor who could organize such a convening. Alexander says the opportunity to have a conference for us to learn more about how to interact appropriately would be very useful. Coppola says half his school is Chinese and they discuss different ways of looking at things – he thinks we should consider the San Francisco Art Institute as a partner or site.

**ACTION:** Alexander moves to approve \$50,000 to fund a contract for the proposed convening in California. Coppola seconds the motion. Aitken, Alexander, Coppola, Gallegos, Harris, Lindo, and Steinhauser vote yes. Jefferson and Wyman vote no. Galli and Turner are absent. The motion passes.

At 4:23 p.m. the discussion moves to the suggested veterans' initiative. Alexander asks for a set-aside of \$150,000. Steinhauser wants to hear the staff's idea about involving the SLPs. Jefferson says the idea is to use the SLPs to help move this project as another way to strategically use our local boots on the ground. Steinhauser asks if the Council can put off a final decision until January. Heckes says yes.

**ACTION:** Alexander moves to set aside \$150,000 for development of an arts program that would serve veterans. Jefferson seconds the motion. It passes on a voice vote.

At 4:28 p.m. an arts tourism proposal is discussed. Watson says VisitCalifornia has a budget of \$185 million. He wants the Council to be aware that a breakthrough on cultural tourism would be a benefit to many communities. He wants to pursue collaboration with the tourism and agriculture agencies. They dovetail because of rural art trails, things that attract tourists to get off the main highway and explore. Aitken asks what impact our \$100,000 will have on agencies with such huge budgets. Watson says we will create an 'aha' moment. Steinhauser reminds the Council that it talked about interagency work in the strategic plan. The Council expresses interest in the idea but no vote is taken at this time.

At 4:33 p.m. the Chair moves the discussion to Touring and Presenting. Jefferson says the Programs Committee wants to move forward with the idea, but it's not ready for implementation. They are asking Council approval for funding to look into it. The \$10,000 requested will come from the administrative allocation of the \$5M.

ACTION: Harris moves to approve \$10,000 as requested by the staff and Programs Committee. Lindo seconds the motion. It passes on a voice vote.

At 4:37 p.m. the Council goes over the numbers, led by Harris. Several votes are taken to adjust various program allocations.

ACTION: Harris moves that \$100,000 be set aside for future use in a capacity building program, with guidelines to be presented at the January meeting. Jefferson seconds the motion. It passes on a voice vote.

ACTION: Jefferson moves to increase the maximum grant amount for Local Impact applicants to \$15,000 and increase the overall program allocation by \$150,000. Harris seconds the motion. It passes on a voice vote.

ACTION: Wyman moves to add \$162,000 to Creative California Communities to make the available funds for that program \$1 million. Coppola seconds the motion. It passes on a voice vote.

Jefferson moves to add \$50,000 to Arts on the Air and Gallegos seconds the motion, but the Chair does not take a vote.

The SLP Program is discussed and several related votes are taken:

ACTION: An increase for the Los Angeles Department of Cultural Affairs, as proposed in Tab F of the meeting materials, is moved by Aitken and seconded by Coppola. It is approved by Aitken, Coppola, Gallegos, Harris, Lindo, Steinhauser and Wyman. Jefferson and Alexander are out of the room due to a declared conflict of interest. Galli and Turner are absent.

ACTION: An increase for the Los Angeles County Arts Commission, as proposed in Tab F of the meeting materials, is moved by Aitken and seconded by Steinhauser. It is approved by Aitken, Coppola, Gallegos, Harris, Lindo, Steinhauser, Jefferson and Alexander. Wyman is out of the room due to a declared conflict of interest. Turner and Galli are absent.

ACTION: An increase for all SLPs with the exception of Los Angeles County Arts Commission and the Los Angeles Department of Cultural Affairs, as proposed in Tab F of the meeting materials, is moved by Aitken and seconded by Coppola. It is approved by voice vote.

ACTION: Aitken moves to support Turnaround Arts CA at \$300,000. Coppola seconds the motion. It is approved on a voice vote with Steinhauser and Wyman out of the room due to a declared conflict of interest.

All members return to the room except for Galli and Turner.

Harris has tracked numbers during the discussion. Heckes checks the math. The Council agrees that all motions for which any council member has a conflict have been voted.

ACTION: Aitken moves to approve an omnibus motion approving the remaining program allocations as discussed and agreed upon. Aitken, Alexander, Coppola, Gallegos, Harris, Jefferson, Lindo and Steinhauser vote yes. Wyman votes no. Galli and Turner are absent. The motion passes.

#### IX. Closed Session

At 5:02 p.m. the Council begins a closed executive session, which ends at 5:56 p.m. Turner returns during the closed session. Aitken leaves. Vice Chair Steinhauser reconvenes the meeting



and reports out on the executive session, in which the Personnel Committee of Alexander and Aitken was disbanded. Harris and Turner are now the Personnel Committee.

X. Adjournment

At 5:58 p.m. the meeting is adjourned in memory of Anita Pauline Hall, Juan Cervantes and Samuel Quiñones.

# Tab 2

# Director's Report | January 22, 2015

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**To:** California Arts Council  
**From:** Craig Watson, Director  
**Re:** Director's Report  
**Date:** January 22, 2015

## **Preparation for our next Council Meeting and legislative visits:**

*January 27, California State Library, Sacramento...January 28, Legislative Visits*

For our meeting, we have secured Room 500 in the historic, newly-renovated, art-filled Stanley Mosk Library & Courts Building at 914 Capitol Mall. Our meeting will begin at 10 a.m.

- A reception will follow our Council meeting to honor all retiring Council members and to acknowledge new Council officers. We expect the reception to follow closely the adjournment of our meeting, starting between 4:45pm and 5pm. The reception will be held in the State Capitol (just across the street from the library) in a lower level banquet room often used for these types of events. Senator Ben Allen, new Chair of the Joint Committee on the Arts will be at the reception and offer some words of welcome and congratulations. The new Assembly Majority Leader, Chris Holden also plans to attend. RSVP's from other legislators and their staffs are coming in daily. We will have a full list of expected attendees at our Council meeting and will update you during the Director's report.
- Several Council members are planning to stay over, and we are preparing a legislative meeting schedule that will run from approximately 9am to 12noon on the 28th. The final legislative meeting schedule will be available shortly, along with the "leave behind" materials for those meetings, as well as customized "talking points" for the key visits. Since we are meeting with legislators early in the legislative session, we should remember that this is just a starting point. The Council and staff will have many, many other opportunities to meet these same, key legislators in the Capitol as well as in their districts. In addition, we stay closely in touch with Californians for the Arts and the California Arts Advocates and their advocacy firm (Yoder, Shaw & Entwih) as they interact with the legislature.
- Staff and Committees will be reporting on several items in response to our last meeting in Santa Monica. As the Council will recall, some of our grant deadlines require us to move forward with guideline publishing and distribution prior to our next meeting. The staff and Programs and Services Committee was tasked with fine-tuning guidelines for Local Impact (formerly known as CPV) and Creative California Communities as these programs fall into this early requirement.
- We will want to address our 2015 meeting schedule during this meeting. Diane recently sent out a Doodle poll, but unfortunately it was not clear from the responses that we have an obvious choice for a regular meeting date that meets everyone's schedule. We will present the best alternatives at our meeting.

## **Strategic Plan/Committee Activities and Updates:**

### **Legislative Affairs**

- The new leadership for the Assembly and Senate is virtually complete. Since my last report, Senator Ben Allen (D-Santa Monica) has emerged as the new Chair of the Joint Committee on the Arts. Senator Allen specifically sought this Chairmanship and he will retain Lauren Pizer Mains as his Committee Consultant. This provides us with great continuity going forward. On very short notice, we invited Senator Allen to attend one of the Sacramento-area grantee site visits with NEA Chairman Jane Chu. Not only did he come, he engaged actively in the visit and expressed great interest in the Folkloric dance group we were visiting, and asked really effective questions demonstrating his genuine interests in the arts.
- We have already had the chance to meet with the Chair of Budget Sub-committee 4, Assemblyman Adrin Nazarian. As you recall, this committee is where our budget first gets considered. Chair Nazarian and his staff have asked for a series of background materials (some already in our possession, others in development) as they look ahead to budget discussions and committee meetings. It also appears that in addition to a "budget strategy" (instead of the "bill strategy" mentioned in my last report), Nazarian now supports first seeking a "resolution" from both the Senate and Assembly that will be easy for the vast majority of Senators and Assembly members to "sign on" in support of increased funding of the California Arts Council. With this resolution in hand, member Nazarian and other of our supporters then would have an easier time of pushing for our increased funding, as well as push for making the increase part of a new and higher "base" of funding. The California Arts Advocates are working on this resolution now.
- The Director, Kristin Margolis and Mary Beth Barber have stayed close in touch with the staff of Assemblyman Richard Bloom of Santa Monica. Assemblyman Bloom is moving ahead to sponsor legislation to create a program of State-sanctioned Arts and Culture Districts. More information on this will be provided the Council as it becomes available.

### **Programs and Services Committee**

- More detail will be provided during the Council meeting, but the guidelines for Local Impact, California Creative Communities and Statewide Networks, with Council-directed recommendations incorporated and oversight provided by the Programs and Services Committee, have been finalized. These three sets of guidelines will be published and available to the field, on or about, January 30.
- The Committee also heard updates and gave input on three new initiatives, now ready for final review. These include Student Voices (in conjunction with the California Alliance for Arts Education); our Veterans initiative (in partnership with State/Local Partners); and our small grants program for professional development. Full reports on each of these will be made at our January meeting and you see them reflected on your agendas.
- For other ongoing programs, no major guideline revisions are necessary. These include JUMP StArts and Statewide Networks (applications available on January 30), Arts on the Air

and Artists in Schools (applications available February 6) and State-Local Partnership (application available in May).

- New contracts (or NCB's as we call them) are in development for the second year support of Turnaround California, Creativity at the Core and the Otis Creative Economy report.

### **Outreach and Thought Leadership Committee**

- NEA Chairman Jane Chu will return to California in February, this time making several stops in the Los Angeles area. We are assisting with the visit preparations and hope to have further details to share soon.
- Online convening series: We have secured an all-star lineup of panelists for our 2015 online convening series. Complete details will be included in your Council book.
- Water Conservation Poster Contest: Our poster contest was successfully launched earlier this month and made a big splash on social media and in the press. Our staff has heard from local water agencies and schools who are excited to participate in the contest, and we have received praise from the Governor's Office and from our interagency partners.

### **Arts Education**

- CREATE CA Convening: We are in the final throes of planning the convening with a week to go. We have over 180 people registered and are expecting over 200. We have an impressive roster of speakers, panelists and moderators and we will be releasing the new *Blueprint for Creative Schools* summary report. You can see the draft schedule for the convening here: <http://creativeschools.busyconf.com/schedule>. What is not yet included on the schedule are the breakout sessions on Day 2 of the convening, but those are coming soon!
- Other CREATE CA news: As per the CREATE CA strategic roadmap, CREATE CA is hiring its first Project Manager. There was an impressive candidate pool and five of the Leadership Team Members will be holding candidate interviews on Thursday, Jan. 22<sup>nd</sup>. The hope is to have this person hired by the convening.

### **Important Dates:**

- Tuesday, January 27 – Council Meeting in Sacramento
- Wednesday, January 28 – Legislative visits by Council and staff
- January 30 & 31 – CREATE CA Convening in Oakland

### **Communications Updates:**

#### Recent Press Releases

- 1/7/2015 Water Conservation Poster Contest <http://arts.ca.gov/news/prdetail.php?id=191>

## Recent Blog Posts

- 1/16/2015 NEA Visit Recap "If it's Tuesday, this must be Oakland"  
<http://cac.ca.gov/blog/blogdetail.php?id=42>
- 1/8/2015 JUMP StArts: "Juveniles Utilizing Massive Potential, Starting with Arts"  
<http://cac.ca.gov/blog/blogdetail.php?id=12>

## Recent Press Coverage

- 1/20/2015 CCC Santa Cruz Grantee <http://www.gtweekly.com/index.php/santa-cruz-news/santa-cruz-local-news/6249-ripple-effect.html>
- 1/16/2015 Craig Watson speaks in San Diego <http://www.kpbs.org/news/2015/jan/16/north-county-arts-network-launches/>
- 1/15/2015 Long Beach Post covers CAC Budget <http://lbpost.com/life/arts-culture/2000005266-governor-jerry-brown-proposes-less-art-funding>
- 1/14/2015 Sierra Star covers Poster Contest <http://www.sierrastar.com/2015/01/14/71565/california-students-invited-to.html?sp=/99/103/>
- 1/13/2015 LA Times covers CAC budget <http://www.latimes.com/entertainment/arts/culture/la-et-cm-governor-brown-california-arts-council-budget-20150112-story.html>
- 1/11/2015 Sac Bee covers NEA event and research <http://www.sacbee.com/news/local/article6037296.html>
- 1/10/2015 Fresno Bee covers Poster Contest [http://www.fresnobee.com/welcome\\_page/?shf=/2015/01/10/4324324\\_california-arts-council-holds.html](http://www.fresnobee.com/welcome_page/?shf=/2015/01/10/4324324_california-arts-council-holds.html)
- 1/7/2015 KPCC covers Poster Contest <http://www.scpr.org/blogs/education/2015/01/07/17771/california-students-invited-to-devise-creative-sol/>



**ART WORKS.**

**National  
Endowment  
for the Arts**  
arts.gov

Jane Chu, Chairman 15 JANUARY 2015

DEAR CRAIG -

YOU ARE A ROCK STAR AND A SAINT FOR HOSTING US  
AND DRIVING US AROUND DURING OUR THREE DAY VISIT.  
THANKS SO MUCH FOR ALL OF YOUR HELP, AND  
CONGRATULATIONS ON YOUR CONTINUOUS WORK TO MAKE  
THE ARTS MEANINGFUL FOR CALIFORNIA.

SINCERELY -  
Jane Chu

400 7th Street, SW • Washington DC 20506 • 202.682.5414 • Chairman@arts.gov

SANTA BARBARA COUNTY  
**Arts Commission**

November 19, 2014

Craig Watson, Director  
California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814

Dear Craig,

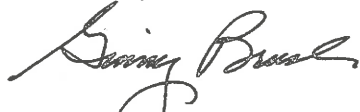
On behalf of the Santa Barbara County Arts Commission and those we serve I want to thank you, your staff and the Arts Council for your continued and innovative efforts to increase funding to support the arts, creativity, innovation and arts education in our great State.

The County Arts Commission is a vital part of the Central Coast regional arts community and the opportunity to receive funding through the California Arts Council is essential in helping sustain the arts of our region and achieve our mission of improving quality of life for County residents while providing greater access to the arts for underserved audiences, fostering greater community engagement and economic development. The opportunity as a State and Local Partner to participate in programs such as Poetry Out Loud, and the CSSSA Arts Scholars program do so much in providing enrichment and career path opportunities for youth.

This source of public funding for the arts supports broad public access to the arts for the citizens of California. The California Arts Council has consistently recognized the importance of the arts and their role in building community by providing funds that allow Californians throughout the state to participate directly in the arts and maintain cultural diversity.

Your support and the Legislature's continued financial investment in California arts and culture is critical to preserving regional culture, vibrant rural communities and fueling innovation and the State's creative sector.

Sincerely,



Ginny Brush  
Executive Director

OFFICE LOCATION:

1100 Anacapa Street  
3rd Floor, Rotunda Tower  
☎ 805/ 568-3990  
fax 805/568-3991

MAIL:

Post Office Box 2369  
Santa Barbara, CA  
93120







California County Superintendents Educational Services Association

1121 L Street, Suite 510, Sacramento, CA 95814 • P 916.446.3095 • F 916.448.7801 • www.ccsesa.org

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November 19, 2014

Craig Watson, Executive Director  
California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814

Dear Craig,

Thank you so much for participating in the *Creativity at the Core* luncheon and forum on November 17, 2014. We continue to hear positive feedback about the event and all the speakers. We appreciated your comments so much!

We hope that this program will continue to grow to impact educators, artists, and most of all, our students!

Thanks again for your powerful presentation – but most of all for your partnership and support!

Sincerely,

Sarah Anderberg, Director  
CCSESA Statewide Arts Initiative  
California County Superintendents Educational Services Association (CCSESA)



November 17, 2014

Mr. Craig Watson, Executive Director  
California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814

Dear Craig,

On behalf of YoloArts and the communities we serve, we would like to extend our sincere gratitude for your attendance and positive comments at the Yolo County Board of Supervisors meeting.

As you know, a portion of our request for additional funding was approved along with the addition of YoloArts participation in the county wide tactical planning meetings.

Both the programming funds and the seat at the table will make future support of our work to integrate the arts into our local economy more possible.

Your continued support and partnership reinforces the value of our State Local Partnership - providing great art to the great residents in our county.

Thank you again. We appreciate your partnership in cultivating creativity through the arts!

Sincerely,

*[Handwritten signatures of the 2014-15 YoloArts Board of Directors]*  
The 2014-15 YoloArts Board of Directors

# Tab 3



# Memorandum

California Arts Council  
 1300 I. Street, Suite 930  
 Sacramento, CA 95814  
 916.322.6555

**To:** Council Members  
**From:** Scott Heckes, Deputy Director  
 Ian Branaman, Operations and Budget Officer  
**Date:** January 27, 2015  
**Re:** Governor's 2015-16 Budget Proposal

Governor Brown released his 2015-16 budget proposal on January 9, 2015. The proposal includes \$4.911 million for the Arts Council. The budget detail, with a comparison to the current year, is as follows:

	<b>2014-15</b>	<b>2015-16</b>
	<b>Current Year</b>	<b>Budget Year</b>
0001 General Fund (State)	\$ 6,137,000*	\$ 1,138,000
0078 Graphic Design License Plate Account	\$ 2,889,000	\$ 2,227,000**
0890 Federal Trust Fund (NEA)	\$ 1,095,000	\$ 1,099,000
0995 Reimbursements	\$ 1,697,000***	\$ 197,000
8085 Keep Arts in Schools Fund	\$ 250,000	\$ 250,000
<b>TOTAL</b>	<b>\$12,068,000</b>	<b>\$ 4,911,000</b>

### California Arts Council's 2015-16 Operating Budget—Proposed

Based on levels reflected in the Governor's Budget, and pending notification of Federal funding and reimbursements, the Council's proposed 2015-16 expenditures by category are:

Personnel Services (includes 17.5 positions)	\$1,818,000
<i>Salaries and Wages</i>	\$1,204,000
<i>Benefits</i>	\$ 614,000
Operating Expenses and Equipment	\$ 734,000
Grants and Programming	<u>\$2,359,000</u>
<b>TOTAL</b>	<b>\$4,911,000</b>

\*Includes \$5 million in one-time funding received in 2014-15.

\*\*Reduction from 2014-15 is reflective of no longer drawing from the fund reserve; 2015-16 represents an estimate of actual annual revenues.

\*\*\*Includes \$1.5 million received through an Inter-agency Agreement with the California Department of Corrections and Rehabilitation (CDCR)



# Memorandum

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

Date: January 27, 2015  
To: Council Members  
From: Scott Heckes, Deputy Director  
Re: \$5 Million One-Time General Fund Appropriation

---

The following spreadsheet is provided for information only. The spreadsheet outlines the Council's actions from November 19, 2014 related to the allocation of the \$5 million one-time 2014-15 General Fund appropriation.

**California Arts Council**  
**2014-15**  
**\$5 Million One-Time General Fund Allocation**  
**(Council Action: November 19, 2014)**

REFERENCE	PROGRAM/INITIATIVE	ALLOCATION	BALANCE	NOTE
1	Beginning Balance			
		5,000,000	5,000,000	
2	Operating Expenses	90,000	4,910,000	Committed
3	Operating Expenses: Touring/Presenting Policy Panel	10,000	4,900,000	Budgeted
4	Creative California Communities (Round 1/2014)	51,691	4,848,309	Committed
5	Creative California Communities (Round 2/2014)	362,000	4,486,309	Committed
6	Local Impact	1,195,000	3,291,309	Budgeted
7	State-Local Partnership	400,000	2,891,309	Augmentation
8	Statewide Networks	375,000	2,516,309	Budgeted
9	Poetry Out Loud	50,000	2,466,309	Augmentation
10	Otis: Creative Economy Report	60,000	2,406,309	Budgeted/NCB
11	Creative California Communities	838,000	1,568,309	Budgeted
12	JUMPStArts	200,000	1,368,309	Budgeted
13	Arts on the Air	100,000	1,268,309	Budgeted
14	Creativity at the Core	150,000	1,118,309	Budgeted/NCB
15	Turnaround Schools	300,000	818,309	Budgeted/NCB
16	Student Voices	48,000	770,309	Budgeted/NCB
17	Convening	50,000	720,309	Budgeted/NCB
18	China Convening	50,000	670,309	Budgeted/NCB
19	Veterans Initiative	150,000	520,309	Budgeted
20	Capacity Building	100,000	420,309	Budgeted
21	Local Impact	150,000	270,309	Budgeted
22	Creative California Communities	162,000	108,309	Budgeted
23	Arts on the Air	50,000	58,309	Balance
	<b>NOTES:</b>			
	<b>PROGRAM</b>	<b>TOTAL</b>		
24	Local Impact	1,345,000		
25	Creative California Communities	1,000,000		
26	Arts on the Air	150,000		

# Tab 4

No materials have been received for this tab item.



# Tab 5

January 20, 2015

California Arts Council  
Attn: Craig Watson, Director  
1300 I Street, Suite 930  
Sacramento, CA 95814

Dear Mr. Watson and members of the California Arts Council,

Thank you for the opportunity to provide an update on the *Building Public Will for the Arts* Initiative to the California Arts Council at its meeting on January 27, 2015.

Led by Arts Midwest in collaboration with the Metropolitan Group and four pilot states, this national initiative aims to build public will for the arts and culture as a recognized, valued, and expected part of our everyday lives. The City of San Jose Office of Cultural Affairs in partnership with the California Arts Council has been the lead entity working with Arts Midwest and The Metropolitan Group to organize and advise the research and messaging activities for the California state-wide pilot. Other states include Minnesota, Oregon, and Michigan.

The *Building Public Will for the Arts* project connects the arts to existing, closely held values - resulting new and lasting community expectations that shape the way people act, think and behave. Over the last year, this initiative has involved filling gaps in previous research and seeking to understand the core values that drive involvement in creative and cultural activities. Qualitative and quantitative research has been conducted, which will inform a message framework. This messaging is designed to effectively motivate people we expect to be at the forefront of building public will for the arts and culture. The results of this pilot will inform a phase two implementation plan.

With the near completion of the first phase of the work, the findings and recommendations are being shared with the California Arts Council. A briefing with national partners will take place in early February.

The project team has raised \$100,000 of \$125,000 required for the pilot. The project has been supported through the City of San Jose Office of Cultural Affairs (\$35,000), California Arts Council (\$15,000), David and Lucile Packard Foundation (\$20,000), William and Flora Hewlett Foundation (\$10,000) and the Rosenthal Family Foundation (\$20,000).

We look forward to sharing the *Building Public Will for the Arts* with the California Arts Council, and discussing the potential for the state of California.

Sincerely,

/s/

Kerry Adams Hapner  
Director of Cultural Affairs  
City of San Jose

/s/

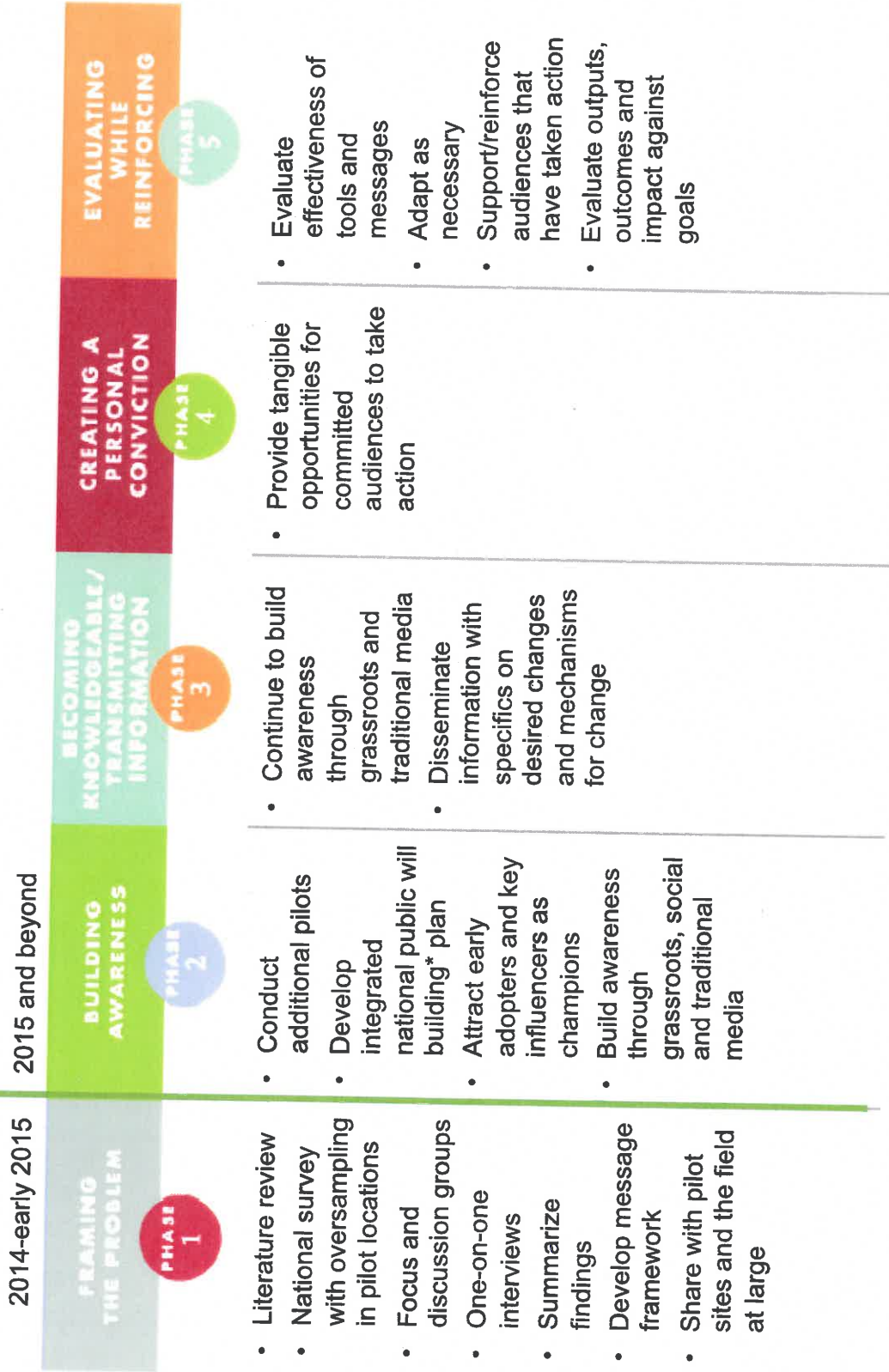
Sherri Pittman  
Executive Vice President  
Metropolitan Group

Attachment: *Building Public Will for the Arts* Update for the California Arts Council

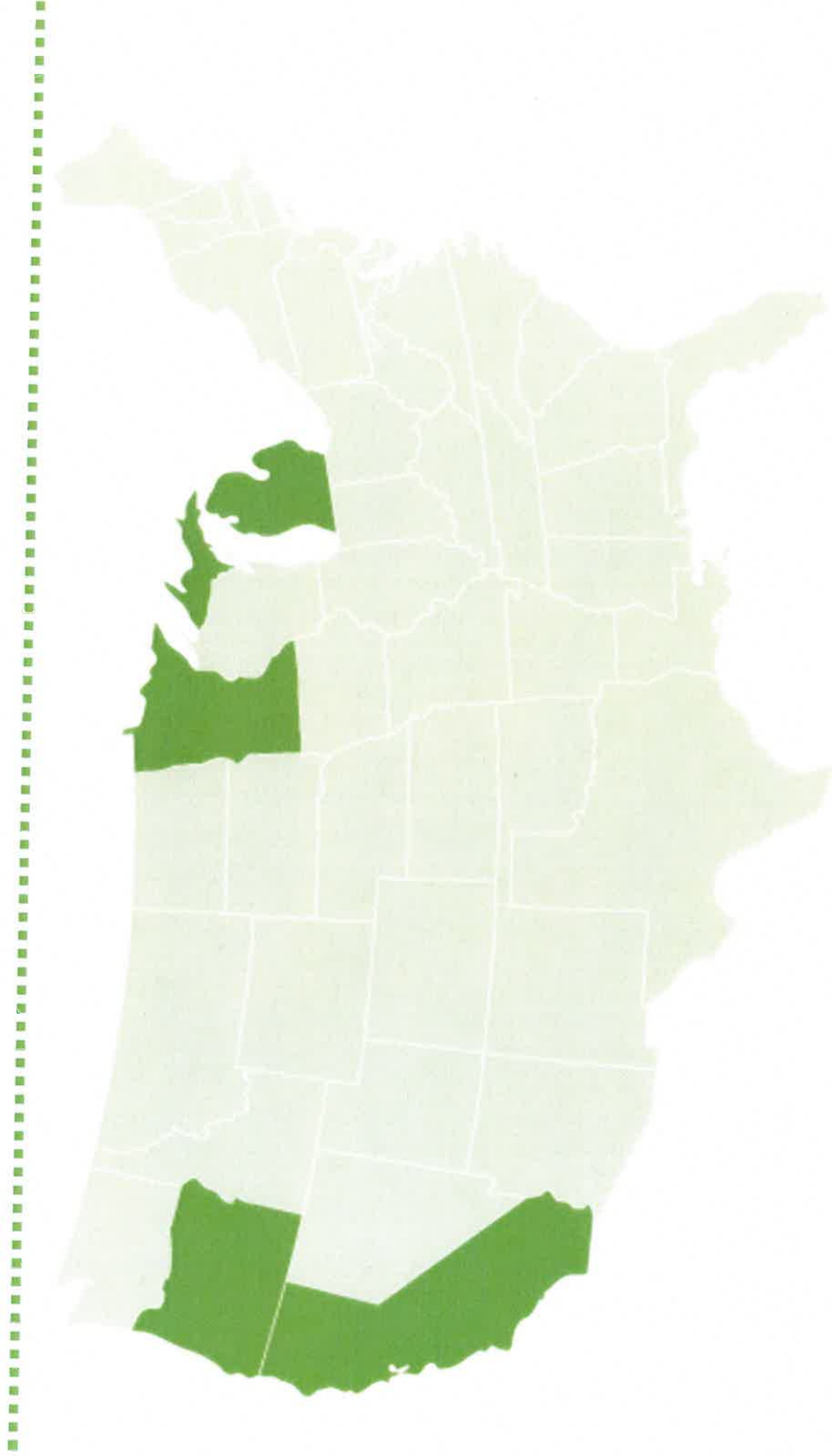
**Building Public Will for Arts + Culture**  
.....  
**California Arts Council Update**  
**January, 2015**

## Goal

The arts and culture are a recognized, valued, and expected part of everyday life.



# Where?



## Project status



### **Phase 1 -- Framing the Problem**

- Research completed and message frame development in progress
- National Advisory group formation and convening early February
- Continuing fundraising efforts

### **Phase 2 -- Building Awareness**

- Use of message frame by existing pilots
- Identify and launch additional pilots
- Further refine the message frame and develop audience maps
- Develop integrated national public will building campaign



# *Research Insights*

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## Research methodology



- Literature review of existing research
- National survey with oversampling (MN, San Jose, CA, MI and OR)
  - Sample size of 2,000
  - Oversamples of 400 each
- 13 focus groups (4 in San Jose)
- 5 informal discussion groups (1 in San Jose)
- One-on-one interviews

T A K E A W A Y S

1. CONNECTION IS THE KEY
2. "CREATIVE EXPRESSION" IS A MORE EFFECTIVE FRAME THAN "ARTS & CULTURE"
3. BENEFITS ARE VERY PERSONAL AND REAL
4. YOUNGER AUDIENCES, PARENTS OF YOUNGER CHILDREN, AND PEOPLE OF COLOR ARE KEY AUDIENCES
5. BARRIERS TO CREATIVE EXPRESSION AND ACTIVITIES ARE CONSIDERABLE, BUT NOT INSURMOUNTABLE

# RESEARCH FINDINGS SUMMARY

**CONNECTION** is the key motivation seen across the research, and it is defined as connection...

...to our family and friends

...to others

...to ourselves

65% say doing things with their children or family is very important (highest ranked).

Creating lasting memories with their children is a powerful driver for parents.

Many people value reconnecting with themselves, but some are afraid it is self-indulgent.

Authentically experiencing the creative expression of other cultures has personal and societal value. But "diversity" is not the label that works for most people.

## CREATIVE EXPRESSION

...is a more engaging and powerful frame than "arts & culture" for most audiences.  
 ...brings more people into a broader conversation about arts & culture.

"Just part of who I am."



ART is a product of creativity, something tangible like a painting or piece of music.



CULTURE is art, but also part of lifestyle and connected to heritage and tradition.



**CREATIVITY** is defined broadly to include everything from problem-solving to artistic inspiration and expression.

Most people say they would be happier, healthier, and less stressed if they were more active creatively.

Deriving meaning in life from creative expression is valued by fewer people.

## BENEFITS

Benefits of arts & culture to children & youth are valued most highly.

## AUDIENCES

Younger people, women, parents of children under 18, and people of color are more likely to say that creative expression and creativity are important in their lives.



**BARRIERS** ARTS ARE VIEWED AS A "NICETY" OR LUXURY.

People want to engage with arts & culture, but are still finding mostly opportunities to passively observe.



Some arts & culture leaders, artists, arts educators, and arts & culture enthusiasts push back against redefining arts and culture more broadly as "creative expression."



Time and money are the biggest barriers to people engaging in arts and culture, both formally and informally.



- People under 30 value arts & culture, creativity, and creative expression more than older people by about 10 points.
- Arts & culture community – and enthusiasts – are important pathway audiences.

Different ways of looking at the subject or entering a conversation about it – or “lenses” – trigger different associations, feelings, assumptions, etc.

And these lenses determine the audiences’ perception of relevance and receptivity to our messages, and influence their likelihood of taking action.

An explicit **Arts & Culture** conversation resonates most deeply with traditional arts enthusiasts and as an entry point for a conversation about the need for a well-rounded education for children.

Our research suggests the lens of **Creative Expression** is far more likely to successfully engage the public, communicate relevance, and increase their likelihood to take action more broadly to recognize, value, and expect opportunities for creative expression in their lives.

## LENSES

### ARTS & CULTURE

Product of someone else’s creative ideas and inspiration

Inaccessible, expensive and intimidating

Potentially powerful and inspiring

Presumption of skill and pursuit of excellence

Something that can be judged

A product that can be commoditized/ can be an economic driver

LESS RECEPTIVE

### CREATIVE EXPRESSION

Very personal

Reflection of my own creative ideas and inspiration

Universal (everyone is born with it)

Intangible

Widely defined (can include problem-solving)

Does not require external validation

No implied judgment

MORE RECEPTIVE

A U D I E N C E S

**PRIMARY**

**INFLUENCING/PATHWAY**

Early-adopters and others who are already predisposed to action

People and organizations with an opportunity to reach and exert influence on our primary audiences

- Parents of children <18
- Millennials
- People of color
- High school-age youth

- Parents of children <18
- "True believers" (people who already value arts & culture, creativity or self-expression)
- Industry influentials (gaming, creative, high-tech)
- Arts and culture field
- Others TBD (e.g., faith/clergy, teachers, etc.)

MESSAGE FRAMEWORK

**CONNECTION**  
 THROUGH CREATIVE EXPRESSION

Sharing creative experiences – and expressing our own creativity – helps us connect with ourselves and others.

CORE



BENEFITS

<p>Expresses our unique talents and ideas</p> <p>Reflects and contributes to our culture and heritage</p> <p>Provides outlets for our creativity</p>	<p>Is fulfilling</p> <p>Teaches us something new</p> <p>Helps us appreciate and understand other people and perspectives</p> <p>Fosters critical thinking, problem-solving, and collaboration</p>	<p>Helps us find balance</p> <p>Connect with self</p> <p>Reduces stress</p> <p>Energizes us</p>	<p>Makes us happy</p> <p>Can be fun</p> <p>Creates lasting memories</p>
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VALUES



# Tab 6





# Memorandum

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

Date: January 27, 2015  
To: Council Members  
From: Scott Heckes, Deputy Director  
Re: Panel Pools for 2015

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## Recommendation

Staff recommends approval of the Panel Pools<sup>1</sup> for 2015.

## Background

Attached are pools of potential panelists as developed by Program Staff for Spring 2015 panels, including those for the following programs and initiatives: *Artists in Schools*, *Arts on the Air*, *Creative California Communities*, *JUMP StArts*, *Local Impact*, *Statewide Networks*, *State-Local Partnership (SLPP)*, and the *SLPP Veterans Initiative*.

Potential panelists were solicited through an open call in the agency's newsletter (*ArtBeat*), through *FaceBook*, *Twitter*, direct contact, and recommendations from Council Members, arts leaders, and others in aligned fields.

The staff has developed the pools to reflect broad experience within our state—artistic or administrative or in some cases, both—and with geographic, discipline, rural/urban/suburban, and ethnic diversity in mind.

Panelists serve a vital role in the California Arts Council's grant-making process. Selected panelists will review and rank grant applications and make funding recommendations for Council review and approval.

Expert researchers have determined the peer-review process to be the best way to evaluate proposals for government funding in the arts and sciences, and the National Endowment for the Arts (NEA) and virtually every other state arts agency utilize peer-review for evaluation as well.

### *Note:*

*1. You will note that certain panel pools have more members than others; the pools typically contain double the number that will actually serve on a panel. The panels will usually have 3-5 members. Some programs have more than one panel; as such, those panel pools are larger than others.*

## Artists in Schools Panel Pool 2015-16

Name	Field(s) of Expertise	City/County
<p><b>Y'Anad Burrell</b>            Founder and CEO of Glass House Communications, LLC, a premier boutique company that specializes in public relations, event design, fund development, fundraising, Board Governance training, social media/strategic communications planning and marketing. Her passion for the arts is around advocacy of increased arts programs in schools. In her capacity as an AC5 Commissioner, Y'Anad leads the review and updating of the agency's cultural plan and serves on the marketing and communications committee. Additionally, she serves on the Diversity and Partnership/Sponsorships Committees for CREATE CA.</p>	<p><b>Youth/Arts Admin/PR</b></p>	<p><b>Oakland/Alameda</b></p>
<p><b>Rebecca Catterall</b>            Rebecca is a Research Associate at the Centers for Research on Creativity, Los Angeles. Duties include class observation, data collection, program evaluation, and report writing. Partial list of clients include: P.S. Arts, Disney Musicals in the Schools, Disney Big Ideas Lab, and Inner City Arts. She has also served as the Research Associate and Education Consultant for the Imagination Group, Los Angeles. Partial list of projects include: Teaching Artists Research Project; NORC with Nick Rabkin; interviewer for national report <i>Get Lit – Words Ignite</i>; Poetry project with drop-out recovery charter school; Classroom observer and researcher for <i>Arts Centered Learning</i> initiative; 18<sup>th</sup> St. Arts Santa Monica, Teaching Artists observations for program evaluation/student learning. Rebecca is also a working ceramic artist.</p>	<p><b>Arts Research</b></p>	<p><b>Topanga Canyon/Los Angeles</b></p>
<p><b>Carla Corona</b>            Arts manager with extensive program development and coordination experience in multiple settings. Community-oriented and successful working with diverse constituencies and across cultures. Former Education Programs Associate for Center Theatre Group in LA where she coordinated educator conferences, teaching artists and school partnerships for Young Audiences Program serving over 3,000 students. She assisted in creating young audiences educational materials and served as point person for program evaluation and assessment.</p>	<p><b>Theatre/Youth</b></p>	<p><b>Palmdale/Los Angeles</b></p>
<p><b>Allison Deegan</b>            An experienced educational leader, Ms. Deegan has 13+ years of experience in the arts and after school arena in Los Angeles county, in roles as diverse as program leadership, curriculum development, strategic planning and outreach. She has led a college attainment program for underserved students with a 100% success rate. Ms. Deegan served previously on a grants panel for the City of Los Angeles Department of Cultural Affairs, and for the US Department of Education 21st Century Community Learning Centers after school program grants. She is currently the Associate Director for <i>WriteGirl</i>, an after-school creative writing program, and a Professional Development Trainer for the California School-Age Consortium. Doctorate in Educational Leadership, MPA in Public Policy, BS in Marketing Management.</p>	<p><b>Literature/Youth</b></p>	<p><b>Manhattan Beach/Los Angeles</b></p>

**Rebecca Edwards**                      **Arts Ed/Museums**                      **Los Angeles/Los Angeles**  
Dynamic education professional with fourteen years of experience leading the implementation of high-quality art education programs for diverse museum audiences. Proven track record of convening collaborative projects and building consensus to advance the mission of the organization. Superior oral and written communication skills. Passionate about fostering youth engagement with art museums. For the past 12 years, Rebecca has served as an Education Specialist for the Getty Museum in Los Angeles where she conceptualizes and oversees all education programs and resources for families and multi-generational audiences based on assessed needs.

**Manijeh Fata**                                      **Media/Youth**                                      **Oakland/Alameda**  
Manijeh Fata, Youth Programs Manager, provides administrative and programmatic oversight for Community Works' (CW) youth programs. Manijeh joined CW in 2008, bringing 12 years of experience in arts and education program management and directing youth service at organizations such as, KQED, the Family Violence Law Center, and the National Latina Health Organization. She has organized and directed workshops nationwide to expose and challenge racism in public education, directed a Latina mentorship program in the Bay Area, developed and taught a course on Mixed-Race Identity through Creative Expression at UC Berkeley, and taught drama to middle school students. Manijeh holds a BA in Social Welfare and Ethnic Studies from UC Berkeley and a MFA in Cinema from SFSU, where she also taught advanced film production to under-graduate students. She was awarded the 2004 Kodak Eastman Scholarship for her short film *Las Fruteras: A Fruitvale Tale*.

**Mike Funt**                                      **Theatre**                                      **North Hollywood/Los Angeles**  
Mike Funt is an actor, clown, director, and teaching artist based in Los Angeles. He teaches and appears regularly around the country in his two person clown show *Queen Mary the Elephant and Her Clown*, and is active in the Los Angeles Theatre Community as well as Regional Theatre around the country. Mike serves as a member of Arts for LA, the Alliance of Artist Communities, Theatre Communications Group, and other arts supportive organizations. Mike is an executive board member and company member of LA clown troupe *Four Clowns*. *Four Clowns* performs in Los Angeles, tours nationally, and is also involved in many outreach programs in the LA community. Mike is currently a teaching artist in residence at the prestigious North Hollywood independent school The Wesley School, where he is developing innovative ways to reinforce the curriculum and build character through theatre. He teaches mask, movement, puppetry, and circus arts to K-8 students. In addition to this, Mike teaches and runs the youth programs, "The Clown School for Kids," at The Clown School in Hollywood, where he instructs students aged 6-18 in the art of clown.

**Jeanette Jackson**                      **Dance/Arts Admin**                      **Rancho Cucamonga/San Bernardino**  
Jeanette Jackson is an Adjunct Professor of West African Dance at Cal-Poly. Formerly, she was the Founding Executive Director of ASI International in Cleveland, OH where she developed Arts Education programming that corresponded with State Academic Standards. She helped to oversee contracts with Young Audiences (NEO) to develop Arts Education training for artists. She also created curricula, coordinated advocacy and leadership activities, as well as programming for youth outreach.

**Emily Garvie****Music/Arts Admin****San Francisco/San Francisco**

Emily brings experience both as an administrator and as a professional artist to her work in the field of arts administration. In her current role of Development Director at Young Audiences of Northern California, Emily is responsible for grant-seeking and oversight of grants implementation, as well as donor communications and individual fundraising. Emily serves as co-chair of the Development Cohort of the Young Audiences National Network and is a member of the Network's Emerging Leaders Group. She sits on the Executive Committee of the Arts Providers Alliance of San Francisco and assists San Francisco Chamber Music in the grant-review process for their Musical Grants Program. Before transitioning to a career in arts administration, Emily studied music at Yale and Manhattan School of Music and performed opera professionally in the United States and Germany. While singing professionally, Emily worked as a teaching artist, developing her own grant-funded education programs. Emily is proficient in German, Spanish, French and Italian. She continues to sing and teach voice, and is a passionate consumer of the diverse artistic delights on offer in the San Francisco Bay Area.

**Mike Halverston****Multidisciplinary****Los Angeles/Los Angeles**

Mike Halverson has worked as an artist and educator for the past two decades, 12 of these as an administrator in New York City. He established and supported education programs both in- and after-school for many dozens of NYC public schools; and hired, trained and managed artist-educators, classroom teachers, and administrators for both schools and partnering organizations. Mike was director of programs for a theater partnership program at Stages of Learning; gained hands-on experience running school partnerships and supporting activism and advocacy initiatives at the Annenberg-founded Center for Arts Education; served on NYC and NY State panels to fund education programs; and created and facilitated training workshops on collaboration among administrators, educators, artists and students around NY state. For the past five years, Mike's education endeavors have run on two parallel and complementary paths, embracing 1) direct engagement with teachers, children and youth in classrooms, and 2) the design, implementation, and evaluation of programs in his roles as director of education at Manhattan New Music Project, program manager at Urban Arts Partnership, and co-founder of the Superflux Collective and Superflux Consulting.

**Ellen Oppenheimer****Visual Arts/Arts Ed****Oakland/Alameda**

Ellen Oppenheimer has been working with quilts for over 30 years. She is recognized as one of the most important contemporary quilt makers in the country. Well represented in museum and private collections, the International Quilt Association recently honored her by having her work included in the Twentieth Century's Best American Quilts. Quilt historian Robert Shaw describes her as "one of the handful of art quilters that have so clearly found their voice that they cannot be imitated" and as "An artist who has developed her own vocabulary of symbols and images that is constantly fresh". Ellen has made an enormous impact as a community artist working with students in Oakland public elementary schools, as well as with all age groups from preschool to senior citizens. Her success as an artist and educator is evident in the support and enthusiasm of both the community that she works with as well as the extended audience that she and her students have reached.

**Stephanie Kistner****Visual Arts/Arts Ed****Los Angeles/Los Angeles**

Stephanie Kistner, Senior Program Coordinator, P.S. ARTS. Ms. Kistner helps to develop and maintain P.S. ARTS' in-school programs in alignment with the strategic vision and mission of the organization. Prior to working for P.S. ARTS she served in the Peace Corps in St. Vincent and the Grenadines where she began her work as an arts educator and advocate by developing arts education programs at local schools. Other arts organizations that she's worked with include the Museum of Modern Art, the Scottsdale Museum of Contemporary Art, Arts for LA, and the Arts Council of Mendocino County. Ms. Kistner holds a B.F.A. in Painting and a B.A. in Art History from Arizona State University. In 2012 she earned a Master's Degree in Arts Management from Claremont Graduate University. She currently serves on the Programming Committee of Emerging Arts Leaders.

**Adrienne Luce****Visual Arts/Arts Admin****Los Angeles/Los Angeles**

Adrienne Luce currently serves as the director of corporate social responsibility and president of the Designing Futures Foundation at HMC Architects. In her role, she works to leverage all the firm's assets to positively impact the communities where HMC operates and its employees live and work. She oversees the foundation's grantmaking program with a focus on STEM / arts education, environmental sustainability, architecture / design, and disaster relief. Prior to this role, Luce served as the executive director of the California State Summer School Arts Foundation where she raised more than \$1 million in two years to provide scholarships to low-income students and operating funds to support the California State Summer School for the Arts. Luce spent nine years at the Getty Center at both the Getty Conservation Institute (GCI) and The J. Paul Getty Museum. At the GCI she managed an a large-scale international cultural heritage advocacy program that empowered children to photograph and document the landmarks in their communities. As education specialist for K-12 programs at the Getty Museum, Luce expanded access to the Getty Museum for underserved students by streamlining operations, maximizing organizational effectiveness and increasing transportation grants to Title I schools by 125%, resulting in a 100% increase in school program attendance in four years.

**Emily Klion****Performing Arts/Theatre****Berkeley/Alameda**

Emily Klion is the Executive Director of San Francisco Youth Theatre and the former Program Director for Marsh Youth Theatre, both based in San Francisco. Over the course of 13 years, she has served the community through youth theater programs that serve upwards of 1,000 students a year onsite and at local public schools.

**Janne Larsen****Visual Arts****Los Angeles/Los Angeles**

Janne Larsen is an educator, artist and set designer with her feet firmly planted in the arts community. She has experience running an artist program at the school where she teachers while simultaneously being a teaching artist at a different school. As an artist and set designer she has shown throughout Los Angeles and feels deeply committed to contributing to a flourishing art community. She teaches at Pilgrim School where developed a program of sequential visual arts curriculum. She also coordinates the Visiting Artist program and is Chair of the Art Department. She is a teaching artist at the Center Theater Group and a guest lecturer at UCLA and USC.

**Miko Lee****Theatre/Arts Ed****San Rafael/Marin**

Miko Lee is currently the Executive Director of Youth in Arts, in San Rafael, now recognized as the leading arts education nonprofit in Marin County. At Youth in Arts, she also writes, directs and produces one original theater production for Youth in Arts each season. Miko also sits on the Executive Committee of the Teaching Artist Guild, a group of member-driven organizations committed to the professionalization and visibility of artists who teach. She is responsible for the overall vision and direction of the organization and oversight of the Integrated Learning Specialist Program (ILSP). Some theatres where Miko has worked include: New York Shakespeare Festival's Public Theatre, Mark Taper Forum, Seattle Repertory Theatre, South Coast Repertory Theatre, Boston's Huntington Theatre, California Shakespeare Festival, and the American Conservatory Theatre.

**Jim Santi Owen****Music/Arts Ed****Oakland/Alameda**

Jim Santi Owen is an American percussionist, educator, producer, and performer based in the San Francisco Bay Area. Owen holds a Bachelor's of Humanities from New College of California and a Master's degree in World Music from California Institute of the Arts. He served as the Music Director for the San Francisco World Music Festival from 2009-2014 and is on faculty at Dominican University, The Jazz Conservatory, and the Ali Akbar College of Music. He is currently serving a 3-year term as a panelist on the Zellerbach Family Fund's Community Arts Panel. Jim Santi Owen performs extensively with world-class musicians from a myriad of cultural and musical backgrounds. Owen has performed with his gurus, Pandit Swapan Chaudhuri, Subash Chandran, and K. Sekar both in India and America, and other internationally renowned artists. Owen co-directs the award-winning Indian percussion ensemble *Tabla Rasa* with whom he produced San Francisco's first Festival of Sacred Drumming, Dance, and Song in 1998 and the Sacred Drums of India concerts.

**Jamie Crooke Powell****Multidisciplinary/Video****Los Angeles/Los Angeles**

Jamie Crooke Powell is an artist, educator, and administrator based in Los Angeles, CA. She graduated from the Otis Public Practice MFA program in 2011, and is currently the Program Manager at the Pasadena Educational Foundation. Her art practice is comprised of project-based artworks utilizing a service-based model exploring the intersection of urban planning and public health. Her artwork is often participatory in nature, and utilizes mediums such as performance, installation art, video, drawing, and social sculpture. Throughout her projects and professional practice, she aims to create moments of relief and reflection using pedagogical models, poetics, and a public practice.

**Jennifer Wei****Arts Admin/Arts Ed/Museum****Palo Alto/Santa Clara**

Jenny Wei is the Program Coordinator for the Palo Alto Art Center's Cultural Kaleidoscope school outreach program. She came to the Art Center with a background as a museum educator, with several years and several positions at the Smithsonian Institution (most recently, the National Museum of American History) and one year teaching elementary students as a Fulbright English Teaching Assistant in Yilan, Taiwan. She received her BA in art history and Masters in the Art of Teaching in museum education from George Washington University, Washington, D.C.

**Celena Turney****Dance/Arts Ed/Museum****Santa Monica/Los Angeles**

Celena has performed professionally as a modern, folk, and neoclassical ballet dancer both nationally and internationally. She continues to build on her artistic capacities by learning new dance disciplines, developing a choreographic style that fuses dance forms, and directing multi-disciplinary performance work. Currently, she is principal strategic planning consultant and coach mentor for the Los Angeles County Arts Commission, non-profit arts organizations, as well as for school districts in Los Angeles and Ventura Counties. During her tenure as a museum educator, she served on the Inland Empire's Cultural Tourism Task Force and co-authored "Best Practices in Museum Education" for AAM's Equity and Excellence initiative. She is a vetted Provider of Services for Educators in Arts for All's online Directory. Celena holds a Preliminary Administrative Credential, a Professional Clear Single Subject Credential in Physical Education, a Multiple Subject CLAD Credential from CSU Los Angeles, a B.A. in Political Science from UC Riverside, and a Master's Degree in Public Administration with a focus on entrepreneurial government from CSU San Bernardino.

**Sarah Wass****Music****Los Angeles/Los Angeles**

Sarah Wass is a flutist, teacher, administrator and entrepreneur. Since 2011, Sarah has been the Program Director of Harmony Project, a nonprofit organization solely dedicated to music education for youth in low-income communities. Prior to joining Harmony Project she had designed and implemented curriculum and arts-based programming for Oakwood School, the Los Angeles Philharmonic, Kadima Conservatory and the Academy of Creative Education. She earned her BM in flute performance from the Oberlin Conservatory, and spent the next year working for the Los Angeles Chamber Orchestra as Executive Assistant. Sarah went on to study at the California Institute of the Arts, earning her MFA in music performance, and specializing in the performance of works from the 20th and 21st centuries. She performs regularly with guitarist Steven Thachuk and the new music group *inauthentica*. Sarah has recorded concerti for the Tempo Space Productions Modulations series, numerous independent film scores, and can also be heard on recordings by rock artists *Bright Eyes* and *A Fine Frenzy*.

**Pat Wayne****Performing Arts/Arts Education Lake Forest/Orange**

Pat Wayne is the Deputy Director of Arts Orange County and previously was manager of Community Programs for the Orange County Performing Arts Center which generally involved administration of arts education programming. Her experience includes management in dance, theater and visual arts. Pat was also the Deputy Director of the Greater Columbus Arts Council (OH). Her M.A. in Performing Arts Administration is from Brooklyn College of the City University of New York.

**Suzanne Joyal****Visual Arts****Corte Madera/Marin**

Suzanne is the founder of Purple Crayon Art Studio, a popular San Francisco Art studio for children and families. Having directed Purple Crayon for over a decade, Suzanne sold the business in 2007. As the Director of the Artists in Schools Program *Youth in Arts*, she is creating a new integrated arts curriculum for public school children.

## Arts on the Air Panel Pool 2014-2015

Name	Field(s) of Expertise	City/County
<p><b>Wendy Braitman</b></p> <p>Wendy Braitman is a twenty-year media arts veteran, who began her career in San Francisco as an on-air journalist and producer in radio and television. Braitman was the founding Executive Director of one of North America's foremost incubators for independent film (and received multiple grants from the National Endowment for the Arts and CAC.) She was Associate Producer of the award-winning film <i>The Celluloid Closet</i> and co-producer of playwright Philip Kan Gotanda's feature film debut, <i>Life Tastes Good</i>. She helped create the landmark documentary film festival, <i>Silverdocs</i>, in conjunction with the American Film Institute and Discovery Channel and was a jury member of Outfest. Wendy Braitman was awarded a Gerbode Fellowship, in recognition of her work in the nonprofit sector.</p>	<p style="text-align: center;"><b>Media Arts/Film</b></p>	<p style="text-align: center;"><b>Los Angeles/Los Angeles</b></p>
<p><b>Rhyena Halpern</b></p> <p>Rhyena Halpern is the Assistant Director of Community Services Department, City of Palo Alto. She was the Executive Director for the Sacramento Metropolitan Arts Commission from 2006 - 2012. She led major initiatives in Sacramento's Creative Economy, arts funding, arts and economic impact, fund and resource development, and public private partnerships, as well as overseeing the agency's programs in public art, arts marketing, arts education and grants and cultural programs. She oversaw a team of approximately 15 staff and consultants, and an annual budget, including a 2% Ordinance for Public Art program, of approximately \$3 million generating approximately 200 contracts a year. Rhyena began her lifelong career in the arts as an adolescent working as a ceramicist, painter, sculptor, photographer, theatre technician, and textile artist. She then studied documentary, experimental, and narrative forms of film and video. Rhyena was the Executive Producer for Independent Producers Services in Berkeley, Director of Program Development and Production for KPBS-TV in San Diego and Associate Station Manager / Director of Production and Programming at UCSD-TV in La Jolla. She has been nominated for an Academy Award (Best Short Documentary) and a National Emmy (Best Television Editing). She also served as a manager and executive producer for public television.</p>	<p style="text-align: center;"><b>Arts Services/Media</b></p>	<p style="text-align: center;"><b>Palo Alto/Santa Clara</b></p>
<p><b>Wendy Butler</b></p> <p>Wendy Butler is a Producer/Engineer/Editor/Host for KHSU-FM in Arcata with responsibilities for the weekly 30-minute recorded interview program, <i>Artwaves</i>, featuring local, regional, national and international visual artists, performers and writers. Previously, she was a Features Writer/On-air Host for WMNF-FM in Tampa, FL for <i>Art in Your Ear</i>, a 30-minute weekly program. Her broadcast/special affairs work included stints at KQED-FM in San Francisco and KEET-TV (public television) in Eureka. She was also a print/online arts editor and news reporter for the (now defunct) daily <i>Eureka Reporter</i>.</p>	<p style="text-align: center;"><b>Radio</b></p>	<p style="text-align: center;"><b>Eureka/Humboldt</b></p>
<p><b>Polly Card</b></p> <p>Polly Card is a freelance filmmaker and producer who has worked previously as an operations assistant, production coordinator, writer, director, editor, trainer among other roles in the field of film and television, much of it with the BBC. In addition, she was Production Coordinator for BBC Radio Drama doing talent management, script editing and producer. As Project Manager for the International Film Collective, she researched and coordinated the development of 156 feature films. She recently completed an artist residency in Bolivia. She has her Master of Arts in Film Studies from the University of Southampton, England.</p>	<p style="text-align: center;"><b>Film / Radio / Literature</b></p>	<p style="text-align: center;"><b>San Diego/San Diego</b></p>



**Joelle Dobrow****Media/Performing Arts****Los Angeles/Los Angeles**

Dobrow was a television producer and director at three public television stations in California: KLCS (Los Angeles), KCET (Los Angeles) and KTEH (San Jose). Once she left public television, she moved to commercial television. As Executive in Charge of Production, she closed operations on the long-running TV game show *The Big Spin*. Sacramento locals may remember that was the California Lottery TV game show. Executive MA Arts Management, Claremont Graduate University, 2013.

**Stephen Gong****Media Arts****Oakland/Alameda**

Stephen Gong is the Executive Director of the Center for Asian American Media (CAAM), a San Francisco public media and cultural nonprofit organization. His previous positions Deputy Director of the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; Program Officer in the Media Arts program at the National Endowment for the Arts; and Associate Director of the National Center for Film, and Video Preservation at the American Film Institute. He has been a lecturer in the Asian American Studies program at UC Berkeley, where he developed and taught a course on the history of Asian-American media. Stephen also was the Executive Producer for independent narrative and documentary films.

**Jeff Hudson****Radio/Music/Theatre****Davis/Yolo**

Jeff Hudson has been arts correspondent with Capital Public Radio in Sacramento since 1995. In addition, he regularly covers cultural events at the Mondavi Center for the Performing Arts at UC Davis for the *Davis Enterprise*, he reviews theatre for the *Sacramento News and Review*, and (under his alternate radio identity) he is a frequent host of a Sunday morning gospel program for campus/community station KDVS. During the 1980s and early 1990s, Hudson lived in the Monterey Bay Area, where he covered the Carmel Bach Festival, the Cabrillo Music Festival, and the Shakespeare Santa Cruz festival, and volunteered with public radio station KUSP. He has been attending roughly 80-100 performances a year for most of the past 30 years, with some time off in the 1990s following the birth of twin sons (who became accomplished musicians).

**Cheryl Weiss****Film/Ceramics****Nipomo/San Luis Obispo**

Cheryl Weiss is a faculty member of the Allan Hancock College Fine Arts Department, teaching film and ceramics lab. As an undergraduate at UC Berkeley, she received funding to examine the film study resources and interest in film courses on campus; the results were used to help convince the administration to establish its now well-respected Film Studies program. In graduate school at San Francisco State University, she wrote and produced a 10-episode serial drama that received awards from both the American Film Institute and Academy of Television Arts & Sciences. Cheryl spent several years in the film industry in Los Angeles as a script analyst and agent before joining Allan Hancock College.

**Hugo Morales****Radio****Fresno/Fresno**

Hugo Morales is the Executive Director and co-founder of Radio Bilingüe Inc., the national Latino public radio network. Founded in 1976 with an all-volunteer staff of farmworkers, teachers, students and artists, the station broadcasts over the entire San Joaquin Valley. His honors include the MacArthur Foundation Fellowship; the Corporation for Public Broadcasting's Edward R. Murrow Award, public radio's highest distinction; the 2006 Cultural Freedom Prize from the Lannan Foundation; the Association of Mexican-American Educators' Cesar Chavez Leadership award; the Alliance for Public Technology's Susan G. Hadden Pioneer; the Hispanic Link Journalism Foundation's Communicator of

the Year; and two honorary doctorates. Hugo has been an adjunct professor of La Raza Studies at California State University, Fresno. He has served on many educational, philanthropic and community boards. In 2012, he was appointed by Governor Brown to the California State University Board of Trustees. He holds bachelor and law degrees from Harvard.

**Janice Tanaka**

**Film/Multimedia**

**Los Angeles/Los Angeles**

Janice Tanaka has performed with the Allegro American Ballet Co. and in theaters, nightclubs and TV throughout the Americas. She has studied music composition at the Conservatorio Internacionale de Musica, and as part of her graduate studies she built an analog computer for processing video. Her work, as a visual artist, includes video, film, multichannel installations and projections used as sets for theatrical performances and is seen nationally and internationally. She has been a panel member on a variety of granting organizations including the NEA, Rockefeller Foundation and PBS. Her work is distributed by The Video Data Bank in Chicago, Electronic Arts Intermix in New York, Woman in the Directors Chair in New York, Center for Asian American Media in San Francisco and V Tape in Canada.

**Ethan van Thillo**

**Media**

**San Diego/San Diego**

Ethan van Thillo is Founder and Executive Director of the Media Arts Center San Diego (MACSD). Since 1989, he has worked in the media arts field programming Latino film festivals for UC Santa Cruz, Cine Acción in San Francisco, Cine Estudiantil at UC San Diego, and the National Latino Communications Center in Los Angeles. Ethan has curated thousands of screenings at festivals and special events in the U.S. and Latin America. In 1995, he transformed Cine Estudiantil into the internationally known & respected San Diego Latino Film Festival. In 1999, to serve more communities in the San Diego County-Tijuana Border region, he established MACSD and founded the Digital Story Station, Cinema en tu Idioma, Tu Voz Tv, Mobile Stories, and the acclaimed Teen Producers Project (TPP). The Digital Story Station is now in 45 libraries across California. Ethan has served on various funding panels including those for the San Diego Commission for Arts & Culture, Latino Public Broadcasting, the Rockefeller Foundation's Film and Video Fellowships and the National Endowment for the Arts.

## Creative California Communities Panel Pool 2014-15

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
<b>Y'Anad Burrell</b>	<b>Multidisciplinary</b>	<b>Oakland/Alameda</b>
<p>Y'Anad Burrell is a Commissioner of the Arts Council of Contra Costa County and a Vanguard Board Member of the Museum of the African Diaspora in San Francisco. She is the CEO and Founder of Glass House Communications (GHC), a premier boutique company that provides services in the areas of talent management and development, fund development consulting/ fundraising/grant writing, Board development and training, publicity/media relations, strategic communications, event design and marketing/branding in the San Francisco Bay Area. GHC's clients include individuals, nonprofit organizations, small businesses, government entities, and corporations. GHC has successfully used nationally distributed magazines, regional broadcast stations, news media and social media to further expand clients' exposure and reach. GHC also works in the area of intellectual property.</p>		
<b>Bruce Davis</b>	<b>Strategic Planning</b>	<b>San Anselmo/Marin</b>
<p>Bruce Davis is an accomplished nonprofit leader offering extensive operations, financial management, advocacy, strategic and grant making experience. Mr. Davis led the Arts Council Silicon Valley for many years and build the non-profit into one of the largest in California. He worked for the People for the American Way in San Francisco, implementing a variety of initiative on behalf of the national constitutional rights and civil liberties public interest organization. Mr. Davis is co-founder and board member of ACT Silicon Valley and the Silicon Valley Council of Nonprofits.</p>		
<b>T. Hamilton Dohrman</b>	<b>Non-profit arts</b>	<b>La Jolla/San Diego</b>
<p>T.Hamilton Dohrman serves as senior financial manager for a nonprofit that supports mission-based work through infrastructure consulting, fiscal sponsorship, and cloud technology solutions for social enterprise. He manages a financial consulting practice that employs ten finance professionals and supports more than twenty San Diego area nonprofits. Mr. Dohrman is actively involved in innovating the future of the nonprofit and social enterprise industries. He founded and managed a nonprofit arts organization dedicated to developing artists and artistic communities in the Tampa Bay area and provided interim management for Studio@620 theater and managed an innovation grant from The Doris Duke Charitable Foundation.</p>		
<b>Lenora Lee</b>	<b>Dance</b>	<b>San Francisco/San Francisco</b>
<p>Lenora Lee is a San Francisco native who has been a dancer, choreographer, artistic director and producer for the past 17 years in San Francisco, Los Angeles and New York. In 2013 she was an Artist Fellow at the de Young Museum and a Djerassi Resident Artist. She is currently a Visiting Scholar at New York University. Lenora has been producing large-scale multimedia performance work integrating dance, original music, film and text every year for the last 7 years with increasing support and relevance within the arts, Asian American and human rights communities. These pieces that connect various styles of movement and music to culture, history, and social justice issues, are created with and about these connections.</p>		

**Jonathan Burke****Visual Arts/Design/Management****Irvine/Orange**

President, Laguna College of Art and Design. Responsible for strategic planning, development, implementation and evaluation of educational and fiscal programs. Mr. Burke was formerly the Vice President of Academic Affairs responsible for the quality of all studio programs including MFA. He was project manager for building projects including campus addition of 18,000s/f that included buildings, campus renovations and student housing. From 1986-2007 Mr. Burke served as Dean where he developed a satellite campus with summer gallery spaces to exhibit student work, new lecture spaces, senior studios and MFA live/work studios. He holds an MFA from Boston University, and BA from Kansas City Art Institute.

**Roxanne Valladao****Arts Services/Visual Arts****Quincy/Plumas**

Roxanne Valladao, Executive Director Plumas Arts. Roxanne has served as Director of Plumas Arts since November of 1986. In her tenure, Plumas Arts maintained, ranking as a model partner in the CAC State-Local Partnership Program; significantly increased the budget, organizational profile, county funding, earned income and memberships many times over bringing Plumas Arts a reputation as an innovative force shaping the future of Plumas County. Roxanne was awarded the Plumas County 2007 Golden Merchant Award by Plumas Corporation for "Outstanding Contribution to our Economy through the Arts." She has been a peer review panelist for CDE's Visual and Performing Arts Education Grant Programs and CAC State-Local Partnership and the one-time California Countrysides panels. She has served on the Board of Directors for the California Association of Local Arts Agencies (CALAA) as well as a District Chair in Region One. With a 28+ year record of work keeping a rural nonprofit agency thriving in the wake of funding crises, she serves informally by referral as a mentor to arts councils and nonprofit agencies. She has been a photographer for 30+ years and teaches a Black & White Darkroom Photography Class at Feather River College.

**Daniel Finley****Museum Arts****Dana Point/Orange**

Daniel Finley is an experienced executive with over 30 years track record of successful leadership and management in large, nationally acclaimed museums and government. He is knowledgeable in all fiscal practices, fundraising, and has a proven history of implementing sound long term strategies. Mr. Finley is currently the Executive Director of the Muzeo Museum and Cultural Center in Anaheim, CA. Prior to this position he was Chief Executive Officer of the Waukisha County History Society Museum in Wisconsin and also served for two years as President of the Autry National Center for the American West in Los Angeles.

**Ken Foster****Music****Pasadena/Los Angeles**

Ken Foster is Associate Professor of Practice in the Thornton School of Music and Director of Arts Leadership at the University of Southern California. Before joining the faculty of USC, he was executive director of San Francisco's Yerba Buena Center for the Arts (YBCA) for ten years. The organization thrived under his leadership, benefitting from his dedication to nurturing long-term relationships with *art6is*, growing YBCA's audience and establishing the Center as an international leader in the contemporary arts. Ken Foster has more than 30 years of experience as an art administrator, curator, educator, and performing arts presenter at Milikin University, Penn State University and the University of Arizona in addition to YBCA.

**Stephen Gong****Media Arts****Oakland/Alameda**

Stephen Gong is the Executive Director of the Center for Asian American Media (CAAM), a San Francisco public media and cultural nonprofit organization. His previous positions Deputy Director of the Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; Program Officer in the Media Arts program at the National Endowment for the Arts; and Associate Director of the National Center for Film, and Video Preservation at the American Film Institute. He has been a lecturer in the Asian American Studies program at UC Berkeley, where he developed and taught a course on the history of Asian-American media. Stephen also was the Executive Producer for independent narrative and documentary films.

**Victoria Hamilton****Arts Service****San Diego/San Diego**

Victoria Hamilton is the director of arts and community development at the Jacobs Center for Neighborhood Innovation. She had been the executive director of the City of San Diego Commission for Arts and Culture since its inception in 1988 where she oversaw the City's \$8 million arts and culture program including the design and development of the arts and culture organizational support program, neighborhood arts and festivals programs, public art in public and private development, and services to artists and arts organizations. During her tenure, she oversaw the development of a model Cultural Tourism Program in partnership with ConVis, a Public Art Master Plan that provided 2% for art in city capital improvement projects and 1% in private development, and developed a Cultural Diversity Plan. From the Americans for the Arts and National Endowment for the Arts, she received Selina Roberts Ottum Award.

**Jordan Simmons****Music/Theater****Richmond/Contra Costa**

Jordan Simmons, a native of Richmond has served for over 25 years as Artistic Director for the East Bay Center for the Performing Arts. As a music and theater faculty member since 1978, scholar, and mentor, he has worked to guide the center from a program with a few hundred students to a nationally recognized model institution reaching 1,300 students each year. A graduate of Reed College in American Studies/Jazz, Jordan has fought for the realization of a rigorous pluralistic institution of performing arts training and production rooted in and reflecting both distinctive international art forms and the unique cultural heritage of its home neighborhood. As a writer director and producer, Jordan's work includes a number of critically-received documentary films and dramatic works for theater - a majority of which focus on the lives and concerns of residents from the Iron Triangle and Richmond, all involving neighborhood youth and young adults in their creation as well as in their presentation.

**Sharon Herpin****Arts Education****Los Alamitos/Orange**

Sharon Herpin is a Senior Research Associate with the Evaluation Research Program at WestEd. Her research and evaluation experience includes studies related to educational reform, technology, technical assistance, assessment, the arts and arts education, higher education, and professional development. She has directed national, state, and local projects for agencies such as the NEA, the Arts Education Partnership and the University of Southern California's Master of Arts in Teaching Program. Sharon served as lead author on the NEA-commissioned report *Improving the Assessment of Student Learning in the Arts—State of the Field and Recommendations*, was appointed to the California State Superintendent's Task Force for Arts Education, and served as a reviewer for the Institute of Museum and Library Services.

**Lenore Naxon** **Music/Presenting** **San Francisco/San Francisco**  
Lenore Naxon is the Director of the Friend Center for the Arts at the Jewish Community Center of San Francisco having previously served the same institution as Director of Development. For the Center, she directs the multi-disciplinary arts presenting program; created a vision for infrastructure/systems, oversees theatre planning and venue development, curates, fundraises, markets and manage 50+ annual main stage performances as well as curates a small gallery. Previously, she worked on public relations for a number of clients including the Stern Grove Festival and San Francisco Contemporary Music Players, and worked full-time in public relations and community development for the San Francisco Opera. Lenore is the President of California Presenters, Inc., the statewide arts service organization for presenters of the performing arts.

**Roy Hirabayashi** **Music** **San Jose/San Jose**  
Roy Hirabayashi brings 41 years of experience in nonprofit organizational management, fund, board and leadership development, facilities management, diversity and multicultural challenges to the panel. He specializes in leadership development and succession planning and using the arts as a tool for community development and cultural and historical preservation. Nationally recognized folk and individual artist, composer, and producer. Mr. Hirabayashi is the Founder of the well known San Jose Taiko in San Jose.

**Mildred Howard** **Visual Arts** **Berkeley/Alameda**  
Mildred Howard is an educator and activist, who has taught at numerous educational institutions including Stanford University, the San Francisco Art Institute and California College of Art. Mildred has created many highly visible works of public art in San Francisco Bay area. Her Sculpture, "Sally Peanuts" was installed in 1999 at the San Francisco Airport. Her 2003 public work, "Three Shades of Blue" consists of twenty etched glass panels spanning a busy overpass in the Western Addition of San Francisco. Ms. Howard received her MFA from John F. Kennedy University in Orinda, CA and lives and works in Berkeley.

**Tarabu Kirkland** **Writer/Media** **Los Angeles/Los Angeles**  
Tarabu Kirkland is a writer, musician, producer, and administrator. He currently oversees a diverse roster of programs and services as the Director of Programs at A Place Called Home including education, nutrition, music, dance, and teen services. Tarabu has held positions of leadership and service in the non-profit cultural and media sector for the past 30 years including a broad range of management positions as a public broadcaster, cultural executive, development consultant and strategic planner. He is also the author and composer of the musical "Jukebox" which starred Danny Glover. He authored and produced the stage play "Ritual of a Bop Solo" and was musical and co-director for the National Public Radio drama "Quiet Thunder".

**Lee Lawlor** **Theatre** **Marina del Rey/Los Angeles**  
Lee Lawlor has been actively engaged with the southern California non-profit arts community for over fifteen years. She is currently the Business Manager at the Wallis Annenberg Center for the Performing Arts in Beverly Hills. She has previously held positions as General Manager at Grand Performances and Cornerstone Theater Company, both in downtown Los Angeles. Lee's other professional experiences in finance, fundraising and marketing include positions at Center Stage in Baltimore, Maryland, University of Southern California and Los Angeles Stage Alliance, and Long Beach Arts Council.

**Christine Leahey****Strategic Partnerships****Los Angeles/Los Angeles**

Christine Leahey is Director of Strategic Partnerships at Otis College of Art and Design and holds primary responsibility for securing corporate partners as well as grants from institutional foundations and government agencies. Prior to joining Otis, she served as Director of Visitor Services at the Santa Monica Museum of Art and a lead fundraiser for the Library Foundation of Los Angeles and the American Film Institute. A passionate disability advocate, Ms Leahey has advised visitor services and education departments on access for visitors who are partially sighted and blind at the J. Paul Getty Museum, Kemper Museum of Contemporary Art, Los Angeles County Museum of Art, and Philadelphia Museum of Art.

**Valeria Miranda****Visual/Museum Education****Santa Cruz/Santa Cruz**

Valeria Miranda consults on sustainable growth for arts and educational organizations in the Bay area and is the founder and director of *Vida Arts*, an upcoming Santa Cruz based social enterprise connecting art with social change. She also teaches graduate art and museum education at the Academy of Art University in San Francisco. Ms. Miranda is passionate about the power of the arts and culture to change individuals, communities, and society. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art, and is a 2013 graduate of the Multicultural Artists Leadership Institute at the School of Arts & Culture at Mexican Heritage Plaza. Since 2012 Ms. Miranda has worked with men and women in the local jail facilities teaching communication and parenting.

**Christian Stayner****Architecture****Los Angeles/Los Angeles**

Christian Stayner is Principal of Stayner Architects in Los Angeles and Assistant Professor of Urban Design at the University of Michigan's A. Alfred Taubman College of Architecture + Urban Planning. He lives in the Echo Park district of in Los Angeles, his native city. Christian is a graduate of the Harvard Graduate School of Design, Harvard College, and Deep Springs College where he studied architecture, urban planning, and philosophy. With Jennifer Bonner of Georgia Tech's Architecture program, he is currently leading the major art in public places "Made in Opa-locka" initiative, a multi-site economic-development-through-arts project in Florida's most notorious neighborhood.

**Paula Tomei****Theatre/Management****Costa Mesa/Orange**

Managing Director, South Coast Repertory since 1994. Prior to her current appointment, Ms. Tomei served as General Manager at South Coast Repertory beginning in 1986. She is currently on the boards of The Nicholas Endowment, Arts Orange County and South Coast Repertory, and served as Board President for Theatre Communications Group (TCG) from 2001-2005. She has served as a panelist and site evaluator for the National Endowment for the Arts and for the California Arts Council. Ms. Tomei has served as a guest lecturer at the University of California, Irvine, California State University Long Beach, and Stanford University Graduate School of Business.

**Danielle Whitmore****Arts Services****Woodland/Yolo**

Danielle Whitmore, Executive Director of YoloArts, brings 30 years of administrative experience, knowledge and tireless advocacy for the arts to benefit Yolo County. Her background includes managing, implementing and coordinating art education and public programs. With a professional background in the field of marketing and public relations, YoloArts' partnerships are strengthened while

serving the organization's countywide mission. The nationally recognized YoloArts Art & Ag Project has exemplified a creative place-making project where two diverse cultures—farmers and artists—are brought together. Dani's personal pursuit of the arts involves performing with a variety of ensemble vocal groups from *a cappella* to jazz.



## JUMP StArts Panel Pool 2014-15

Name	Field(s) of Expertise	City/County
<p><b>Shelley Bruce</b> Shelley Bruce was the founding Director of the Prison Education Project (PEP), developing programming structure, curating several community art exhibitions, and teaching multimedia courses in the arts to incarcerated adult men, women and juvenile youth. In 2013, she went to Uganda with a team beginning to develop PEP Uganda, a new program hosted in the summer of 2014. She has worked with arts in community engagement and development in Pomona and Los Angeles.</p>	<p><b>Visual Arts/Poetry/Music</b></p>	<p><b>Pomona/Los Angeles</b></p>
<p><b>Jim Carlson</b> Jim Carlson is the Recreation Specialist and Art Instructor at California State Prison-Sacramento (New Folsom Prison), where he transformed his classroom into a space for continued creativity and learning where prisoners teach each other the arts. Jim has over 25 years of experience working as an artist and administrator throughout the California State Prisons system, with a previous placement at San Quentin Penitentiary. He has produced some award-winning plays with the inmates. After San Quentin and prior to Folsom State Prison, he worked in administration for the Department of Corrections, coordinating and administrating all of the arts programs throughout the entire State system.</p>	<p><b>Visual Arts</b></p>	<p><b>Sacramento/Sacramento</b></p>
<p><b>Lilia Gonzáles-Chávez</b> Lilia Gonzáles-Chávez, Executive Director of the Fresno Arts Council, is a native of Fresno County, where she has been an active advocate for the arts. She served on the Board of the Fresno Art Museum and served on the Board of the Fresno Arts Council prior to being appointed Executive Director in August 2011. She is a performing artist with over twenty years teaching and performing Ballet Folklorico. With a degree in Child Development from California State University Fresno and a Masters Degree in Administrative Leadership/Public Administration from Fresno Pacific University; Lilia has worked in the education and the arts fields first starting as a teacher and advancing through management and leadership positions in public and nonprofit organizations. She has worked in Fresno County government as a Principal Administrative Analyst and Coordinator of the Inter-agency Council; where she oversaw the development of the first Fresno County report card on the wellbeing of children. Lilia is also a co-founder of Arte Américas, the Latino cultural arts center in Fresno and served as its principal administrator for nearly ten year. In her current capacity, she served on the Kennedy Center, Any Given Child, Fresno Unified Schools, assessment committee and continues to participate on the implementation team.</p>	<p><b>Performing Arts/Administration</b></p>	<p><b>Fresno/Fresno</b></p>
<p><b>Yago S. Cura</b> Yago S. Cura is the author of Rubberroom (HINCHAS, 2000) and a former NYC Teaching Fellow. He publishes the poetry, fiction, and prose of authors from the Americas in Hinchas de Poesia (<a href="http://www.hinchasdepoesia.com">www.hinchasdepoesia.com</a>) with Jim Heavily and Jennifer Therieau. Yago's reviews have appeared in The St. Mark's Poetry Project Newsletter. Along with Ryan Nance, he is the co-founder of the Copa Poetica, a three day reading series in Los Angeles on the rest days of the 2014 World Cup. His Spanglish blog, <i>Spicairesque</i>, has had more than 50,000 visitors. Currently, he teaches English Language Arts to female inmates, 18-25, at the Century Regional Detention Facility in Lynwood for John Muir Charter School.</p>	<p><b>Literature/Writing</b></p>	<p><b>Los Angeles/Los Angeles</b></p>

**Zoot Velasco****Performing Arts/Administration****Fullerton/Orange**

Zoot Velasco was severely burned as an infant and grew up in a hospital, losing the use of his right foot. Yet, he went on to a 12 year career as a professional dancer and actor. He has held some very odd jobs as a live wax figure; a mannequin model in department stores; a high fashion model and choreographer; a break dancer on MTV for Prince and Michael Jackson; a mime in films and commercials; a performance artist in international shows; and as an arts program manager in prisons and juvenile halls. His award-winning prison arts program produced work now in museum collections at the Getty, Hammer and Library of Congress. He built 4 new art centers in the harbor Area for the City of Los Angeles and helped build a theatre in Long Beach. He holds a degree in dance from St. Mary's College, an MBA from Hope International University and professional designations in arts education, fundraising, management and conflict resolution. A Certified Fund Raising Executive (CFRE), Zoot has raised over \$16 million dollars for various nonprofits. Since 2007, he has been the Executive Director of the Muckenthaler Cultural Center in Fullerton more than quadrupling patrons, programs and members while tripling the budget, all during a bad economy. He has authored plays, poems and two books: One on the Muckenthaler history and one on nonprofit management. He is currently President of the Placentia Library Friends Foundation; Vice Chair of the Fullerton's Citizen's Block Grant Committee; and sits on boards for WTLC shelter and the Fullerton Rotary. He teaches a certificated course in Nonprofit Management at Cal State Long Beach.

**Barbara Goldstein****Special Education****Altadena/Los Angeles**

Dr. Barbara Comoe Goldstein is a developmental psychologist and special director who has worked in public school and university settings. Her work and research center on the academic achievement and social-emotional development of students with special needs, especially Latino students and their families. She is the former director of the special education department at California Lutheran University where she wrote the special education credential and master's programs for alignment with the California State Standards. Dr. Goldstein is also in private practice as a CA Licensed Educational Psychologist and is currently working on several articles and two book proposals in the area of special education and social justice, art and cognitive development.

**Victoria Stevens****Music/Arts Education****Los Angeles/Los Angeles**

Victoria Stevens, Ph.D. is a licensed clinical psychologist, psychoanalyst, seminar leader, arts educator, professor, speaker and researcher. She holds a BA with honors in philosophy, cello and theatre from the University of Kansas, an MA and Ph.D. in clinical psychology from The Chicago School of Professional Psychology (CGI in Los Angeles) and specialized certifications in Hypnosis and the Treatment of Victims and Perpetrators of Violent Crimes. Victoria has integrated her experience as a professional cellist, singer, actress and dancer with her expertise in trainings, learning theories, developmental psychology, affective neurobiology and pedagogical theory to develop innovative art education curricula and teacher training programs focusing on the development of creative thinking through the arts. She has conducted national seminars for SDAE (State Directors of Arts Education) on creativity through arts education, as well as delivering keynote addresses and professional development seminars on creativity and arts education for teachers, administrators, arts specialists and parents for school districts in every region in the State of California.

**Michael McLaughlin****Literature****San Luis Obispo/San Luis Obispo**

Michael McLaughlin has worked for 23 years as an Artist-in-Residence at Atascadero State Hospital, a maximum security forensic facility, as a Contract Artist with the California Department of Corrections, with California Youth Authority (with incarcerated adults & youth), and as San Luis Obispo County Area Coordinator for California Poets in the Schools. His Artist-in-Residence work has taken place at the California Men's Colony State Prison, Avenal State Prison, and the Paso de Robles School under the auspices of the California Youth Authority. In addition, he has been an English Instructor for Chapman College Academic Center at the California Men's Colony State Prison. A graduate of The University of Southern California's Master of Professional Writing program, Michael has written one novel and three books of poetry.

**Craig Rosen****Music/Poetry****Ventura/Ventura County**

Craig Rosen began a life in the arts as lead singer of The Enzymes, a seminal Washington D.C, punk band. Mr. Rosen was bitten by the new bug "screenwriting" and began making screenplays and receiving recognition for his work. Mr. Rosen continued writing original screenplays in Los Angeles and extended his work by working with at-risk students. Mr. Rosen called Leila Steinberg, Tupac Shakur's early mentor and the woman responsible for pushing his poems in the posthumous book, *A Rose from Concrete*. Mr. Rosen worked alongside Steinberg as she taught juveniles in a level 14 group home in Long Beach, CA. Today, Craig runs poetry workshops at the Oxnard juvenile facility and will soon begin teaching poetry at the Todd Road adult jail in Ventura.

**Cesar E. Flores****Theatre****Hollister/San Benito**

Cesar E. Flores is a core member and a 40 years-plus Veterano of El Teatro Campesino in San Juan Bautista. Additionally, he founded and directed El Teatro Espiritu de Aztlan in Orange County. In 1974, Teatro Espiritu de Aztlan under Mr. Flores' direction was recognized by the National Institute on Drug Abuse (NIDA) as "The most innovative Drug Abuse Prevention Program" in the State of California and one of eleven national models. This award was based on Teatro's work with at-risk youth and dealing with youth and family-focused issues. He holds a Bachelor of Arts degree from California State University and an Emergency Teaching Credential from the State of California for K-12 and Special Education.

**Nayamín Martínez Cossío****Traditional Arts****Fresno/Fresno**

Nayamín Martinez has extensive experience as a community health and cultural worker. For ten years she served as the advocacy and development coordinator for El Centro Binacional Para el Desarrollo Indígena Oaxaqueño (Binational Center for the Development of the Oaxacan Indigenous Communities). Since 2010, Martínez has worked at the Alliance for California Traditional Arts (ACTA) coordinating Spanish outreach efforts, as well as cultural asset mapping projects, capacity building projects targeting small arts organizations and most recently coordinating arts residencies as part of an Arts-In-Corrections pilot project. Martinez has vast experience in working with immigrant and indigenous communities, managing cross-cultural projects, conducting research, providing technical assistance, and coordinating fund development efforts. She holds a Master's Degree in both Sociology and Public Health and speaks fluent Spanish.

**Victoria Stevens, Ph.D.**

**Clinical Psychologist**

**Los Angeles/Los Angeles**

Victoria Stevens, Ph.D. is a licensed clinical psychologist, psychoanalyst, speaker, researcher and educator. She is the director of the Stevens Creativity, Imagination and Leadership Training. Her research specialty is the study of the development and inhibition of creativity in children and adults, with an emphasis on the relationship between creative thinking, neurobiology, emotional development and affect regulation, the arts and cognitive processes. She provides teacher training programs and trainings for mentors who work with foster children and “at-risk” youth. She holds a BA with honors in philosophy, cello and theatre from the University of Kansas, an MA and Ph.D. in clinical psychology from The Chicago School of Professional Psychology (CGI in Los Angeles) and specialized certifications in Hypnosis and the Treatment of Victims and Perpetrators of Violent Crimes.

## Local Impact Panel Pool 2014-15

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
<p><b>Julian C. Dixon</b> Julian C. Dixon shares his passion for the creative arts as a professional tuba player, a dedicated music educator, and as an active arts administrator. He is a native of San Francisco, was classically trained at San Francisco State and Boston University. Julian has extensive performance experience with a wide range of ensembles and numerous performances all across North America and overseas, including Carnegie Hall and the Tokyo Disneyland, Japan. Currently, Julian is Principal Tuba of the Sacramento Philharmonic Orchestra, the Sacramento Opera, and Sacramento Choral Society and Orchestra. Held in high esteem as a music educator, he has many affiliations with noted educational institutions such as the Boston University Tanglewood Institute. Also since 2000, Julian has been on the music faculty of California State University, Sacramento. In 2008, he became a staff member of the Sacramento Philharmonic where he excelled in his new role as an administrator. Julian was among a select international group chosen to participate in the League of American Orchestras Leadership Academy - Essentials of Orchestra Management - Class of 2011, an intensive 10 day training program. Presently, Julian is the Director of Community Engagement and Education for the newly merged Sacramento Philharmonic Orchestra and Sacramento Opera.</p>	<p><b>Music/Arts Education</b></p>	<p><b>Sacramento/Sacramento</b></p>
<p><b>Lily Kharrazi</b> Lily Kharrazi works at Alliance for California Traditional Arts (ACTA), managing the <i>Living Cultures Grants Program</i> and the <i>Traditional Arts Roundtable Series</i> since 2005. She has been an advocate of culturally-specific art genres in the Bay Area for three decades. Lily has a degree in Dance Ethnology and interdisciplinary Ethnic Arts from UCLA, training under pioneer of the field, Allegra Fuller Snyder. She worked with the San Francisco Ethnic Dance Festival from 1991-2003, where as program director she crafted nine seasons of work. Lily served as faculty/mentor to the 2006 initiative of the Regional Dance Development Initiative in San Francisco which was piloted by NEFA. She was a co-curator for the Performing Diaspora Series at CounterPulse San Francisco in 2013. Her articles on dance and culture can be found in publications such as <i>InDance</i> and through ACTA's e-newsletter, <i>The New Moon</i>. She has served as an adjudicator and consultant to local, regional, and national arts and culture foundations such as the Ford Foundation, San Francisco Arts Commission, and California Arts Council.</p>	<p><b>Dance</b></p>	<p><b>San Francisco/San Francisco</b></p>
<p><b>John Spiak</b> John Spiak is the Director/Chief Curator of California State University, Fullerton's Grand Central Art Center. His curatorial emphasis is on social practice and video. Through an artist in residence initiative, he has hosted artists at GCAC as they work to realize projects with the community. From 1994-2011, he was curator at the Arizona State University Art Museum. In 1997, he founded and was acting director for fifteen years of the annual ASUAM Short Film and Video Festival. He has curated over 100 solo and group exhibitions and currently serves on the editorial board for the journal <i>Museum and Social Issues</i>, the steering committee, Wellness Corridor, Latino Health Access, Santa Ana, CA, and is co-founder of Santa Ana Sites, featuring recent programs with David Harrington (Kronos Quartet) and Backhausdance. His projects have received support from such prestigious organizations as The British Council, Metabolic Studio, Polish Cultural Institute, Efroymsen Family Fund, William Gillespie Foundation, National Endowment for the Arts, and The Andy Warhol Foundation for the Visual Arts.</p>	<p><b>Visual Arts/Arts Admin</b></p>	<p><b>Santa Ana/Orange</b></p>

**Janice Tanaka** **Film/Media/Graphic** **Los Angeles/Los Angeles**  
Janice Tanaka began in the performing arts with the Allegro American Ballet Co., studied music composition at the Conservatorio Internazionale de Musica, and performed in theaters, nightclubs and TV throughout the Americas. As part of her graduate studies she built an analog computer for processing video. Her work, as a visual artist, is influenced by these early experiences, as evidenced in the rhythmic kinetic compression of her images and the content of her work which attempts to unravel the complexities of human nature, while examining the social implications of cultural dictums. Her work includes video, film, multichannel installations and projections used as sets for theatrical performances. Her national and international exhibitions expand both the United States and the world. She has been a panel member on a variety of granting organizations including the NEA, Rockefeller Foundation and PBS. Her work is distributed by The Video Data Bank in Chicago, Electronic Arts Intermix in New York, Woman in the Directors Chair in New York, Center for Asian American Media in SF California, and V Tape in Canada.

**Andrea Temkin** **Arts Administration** **Palo Alto/Santa Clara**  
Andrea Temkin has more than ten years of experience in conducting pre-application screening and consultations; evaluation and site visits of grantees; presentation of applications to review panels; development and revision of application forms and process. Andrea currently provides services to arts organizations and educational institutions in strategies for change, executive coaching and resources development through her consulting practice, *AST Consulting*. Her background in nonprofit management is extensive, including program and strategic planning and implementation, program evaluation, and fund development. Andrea is knowledgeable about various successful models and best practices of teaching artists working with public, private and charter schools, as well as versed in both the California Visual and Performing Arts Standards and the new Common Core State Standards and has a deep understanding and various methodologies of how the arts can support and be incorporated with the new math and English Language Arts standards.

**Jeff Hudson** **Radio/Music/Theater** **Davis/Yolo**  
Jeff Hudson has been arts correspondent with Capital Public Radio in Sacramento since 1995. In addition, he regularly covers cultural events at the Mondavi Center for the Performing Arts at UC Davis for the *Davis Enterprise*, he reviews theatre for the *Sacramento News and Review*, and (under his alternate radio identity) he is a frequent host of a Sunday morning gospel program for campus/community station KDVS. During the 1980s and early 1990s, Hudson lived in the Monterey Bay Area, where he covered the Carmel Bach Festival, the Cabrillo Music Festival, and the Shakespeare Santa Cruz festival, and volunteered with public radio station KUSP. He has been attending roughly 80-100 performances a year for most of the past 30 years, with some time off in the 1990s following the birth of twin sons (who became accomplished musicians).

**Joseph S. Lewis** **Visual Arts** **Irvine/Orange**  
President of the Board of Trustees of the Noah Purifoy Foundation. Mr. Lewis is a visual artist, photographer, musician, and art critic. He was dean of the University of California, Irvine's Claire Trevor School of the Arts from 2010 to 2014, when he stepped down to return to the Art Department faculty. As a visual artist, photographer, conceptual artist and performing artist, Mr. Lewis has been the recipient of awards, commissions and fellowships, including an Award of Excellence from Communication Arts, National Endowment for the Arts grants, a Ford Foundation Fellowship and a Thomas J. Watson Fellowship. He served as chair at the Department of Art at California State University, Northridge from 1995 to 2001. Mr. Lewis currently is on the boards of Chamber Music Orange County, Project Hope Alliance, and California Lawyers for the Arts.

**Otoño Luján****Music/Arts Services****Los Angeles/Los Angeles**

Otoño Luján is Artistic Director for Conjunto Los Pochos, performing music deeply rooted in the Conjunto tradition (polkas, waltzes, boleros, *cumbias*, and other danceable rhythms). He has worked as a professional musician and educator for the past 15+ years and has performed with musicians such as Alejandro Escovedo, Cliff Wagner, Keith Secola and Ruben “El Gato Negro” Ramos. He has appeared on *Austin City Limits*. Otoño is also a social media marketer and small business strategist and entrepreneur. He received his BFA from California Institute of the Arts and his EMBA & MA in Arts Management from Claremont University.

**Kim Mason****Media Arts****Oakland/Alameda**

Kim was on the front lines of early digital media. She caught the attention of the National Basketball Association, Madison Square Garden, and Radio City Music Hall, and played an integral role in their transition to digital media design and branding. She has extensive experience in innovative concept, graphic design and art production. She has held key roles as art director and senior designer on multiple creative teams in the combined areas of brand identity, design, web media, and support collateral. She works under the auspices of marketing divisions; cross-media visual design has been a recurring catalyst in her career track, crossing lanes in sports marketing, live entertainment, consumer products, and media-arts education. And it's all been driven with a tenacious appetite for integrating art, storytelling and technology.

**Jennifer Laine****Dance / Multidisciplinary****Hollister/San Benito**

Jennifer Laine has been the Executive Director of the San Benito County Arts Council since 2010. She also teaches modern dance at the San Benito Dance Academy and had previously performed with Mel Wong Dance. She has worked as an independent consultant to companies, nonprofits and private individuals abroad, advising on such topics as presentation skills, job coaching, academic writing and publishing. Her previous panel service includes the Center for Cultural Innovation, the Institute for International Education (Fulbright Scholarship Program), and the Community Foundation for San Benito County. She holds a B.A. in Art History from UC Santa Cruz and a M.A. in Global Studies from the University of Leipzig, Germany.

**Guillermo Avilés-Rodríguez****Theatre/Arts Education****Los Angeles/Los Angeles**

Guillermo Avilés-Rodríguez is Artistic Director of Watts Village Theater Company and Theater and Cinema Associate Professor at Los Angeles Mission College. Born in Compton and raised in Watts, he has built a career around pushing the limits of theatrical expression and the use of theater as a way of exploring issues of social inequality and self-empowerment. Guillermo’s study of theater has taken him all over the Americas and the Caribbean. His expertise working with at-risk youth in developing original work is highly sought after. He has worked with paroled and group home youths for *The Unusual Suspects*; as a traveling drama specialist for MudTown Arts Education; and is a member of Grupo Apolo, a Spanish-language theater group in Los Angeles. As a drama specialist and playwright/director, he has worked with the Nationwide ArtsBridge outreach program as well as multiple residencies with many after-school, teen and social service programs. Some of Guillermo’s literary highlights include two commissions from Center Theatre Group to write student Discovery Guides for *En Un Sol Amarillo* and Culture Clashes’ *Palestine, New Mexico*. He is currently working on *Towards a Moving Theater*, a book exploring site-specific theater in America.

**Claudia Bernardi****Visual Arts****Berkeley/Alameda**

Claudia Bernardi is an internationally known visual artist who works in the fields of human rights and social justice and is a Professor of Community Arts, Visual and Critical Studies at the San Francisco Art Institute. She works in installations, sculpture, and printmaking, and collaborates in projects with dance,

theater, and spoken word. Claudia has worked for over 20 years locally and internationally designing art-in-community projects for political refugees and survivors of torture from Latin America. Most recently she has focused on developing art-in-community projects to be carried out in countries at war or in postwar periods. A 2004 recipient of an honorary doctorate in fine arts, *doctor honoris causa*, Claudia has worked in association with the Argentine Forensic Anthropology Team, exhuming mass graves in El Salvador, Guatemala, and Ethiopia.

**Karen Park**

**Arts Services/Multidisciplinary**

**San Jose/Santa Clara**

Karen Park is Arts Program Manager for the San José Office of Cultural Affairs and has worked in various capacities for City's Office of Cultural Affairs since 1994. Initially hired to coordinate the City's capacity-building initiatives for emerging arts organizations including the Multicultural Arts Incubation Program and the Performing Arts Series, she now manages the City's annual peer review grant contract process which guides an annual civic investment of \$2.2 million dollars, and oversees the City's partnership with downtown arts organizations that manage anchor cultural facilities. In 2001, Karen was a contributing writer for *Incubating the Arts*, a comprehensive guidebook for arts incubator development published by the National Business Incubation Association. She has served on several regional grants panels and is currently co-chair of the Arts Loan Fund, a multi-funder collaborative loan program serving the capital needs of arts organizations in the San Francisco Bay Area and neighboring counties. Karen has a Masters Degree in Public Policy from Harvard University and a Bachelors degree in Microbiology from the University of California at Berkeley.

**Sophie Alpert**

**Design**

**Encino/Los Angeles**

Sophie Alpert is the Executive Director/Founder, and Board Chair of Piece by Piece, a micro-enterprise arts agency which provides opportunities for the economically disadvantaged population of Los Angeles' Skid Row and South Los Angeles to earn supplemental income. Free mosaic workshops are taught by professional artists with an emphasis on using recycled materials. Her responsibilities included grant writing, marketing, development and managing staff. Prior to that, she owned her own interior designer business for more than 15 years. Sophie received her B.A from UCLA in 1979, and is fluent in Spanish.

**Madeleine Lim**

**Media**

**San Francisco/San Francisco**

Madeleine Lim is Founder and Artistic Director of Queer Women of Color Media Arts Project (QWOCMAP), which promotes the creation, exhibition, and promotion of new films and videos to increase the visibility of queer women of color. Originally from Singapore, Madeleine is an award-winning filmmaker with 20+ years of experience as a producer, director, editor, and cinematographer. Her films have screened at sold-out theaters at international film festivals around the world, including the Vancouver International Film Festival, Mill Valley Film Festival and Amsterdam Amnesty International Film Festival. Her work has been featured at museums and universities, and been broadcast on PBS. She holds a B.A. in Cinema from San Francisco State University, where she was awarded Outstanding Cinema Student of the Year. Her films have received awards from the prestigious Paul Robeson Independent Media Fund and Frameline Film Completion Fund. From 2000 to 2003, she was a CAC Artist-in-Residence.

**Quetzal Flores**

**Music/Folk Arts**

**Los Angeles/Los Angeles**

Quetzal Flores is Program Manager for the Alliance for California Traditional Arts (ACTA), responsible for expanding and deepening ACTA's work in the Southern California region. He is an accomplished artist, cultural worker and community organizer. Since 1993, Quetzal has worked as the Musical Director for the East Los Angeles-based rock group, Quetzal. Throughout his professional musical career, he has shared the stage and has collaborated with groups and artists such as Los Lobos, Taj



Majal, Zack De La Rocha (Rage Against the Machine), Los Van Van, Son De Madera, Susana Baca, Daara J, and Aloe Blacc. The ensemble Quetzal has made considerable impact in the world of Chicano music in the last 19 years, marked by their participation in events such as the Homegrown Music Series at the American Folklife Center of the Library of Congress, the traveling exhibit *American Sabor: Latinos in U.S. Popular Music*, and the completion of five albums, the latest of which, *Imaginaires*, was released this year on the Smithsonian Folkways label.

**Kevin B. Chen**                      **Visual Arts/Literature / Music**                      **San Francisco/San Francisco**  
Kevin B. Chen has been involved in the San Francisco Bay Area arts community for close to 20 years as a curator, writer, and visual artist. He has been Program Director for the Visual Arts, Literary Series, and Jazz at Intersection for the Arts since 1998. Kevin received his Bachelor's Degree from Columbia University in 1994, graduating Phi Beta Kappa and Magna Cum Laude, and studied abroad at Beijing Teachers University. He has served on selection panels for various funders including Creative Capital Foundation, San Francisco Arts Commission Public Art Program, Arts Council Silicon Valley, and the Headlands Center for the Arts. Kevin serves on the Community Advisory Board of the San Francisco Art Institute and the Program Committee for the Headlands Center for the Arts. He has served as Award Judge for various organizations including the San Francisco Art Institute, California College of the Arts, and the Rose Resnick Light House for the Blind and Visually Impaired. His own work in printmaking, sculpture, collage, and illustration has been exhibited locally, regionally and nationally.

**Kwesi Anku**                                      **Multidisciplinary**                                      **Oakland/Alameda**  
Kwesi Anku received his training in West African music, dancing and drumming at the University of Legon, Ghana. After obtaining his BFA in Dance in 2004, he became a teaching assistant for the School of Performing Arts, working with local students and study abroad participants at UC Berkeley, UCLA, Stanford and San Francisco State University. Apart from his passion for teaching dance, he is also an accomplished performer, having performed with the Ghana Dance Ensemble and the Performing Arts Workshop, two of Ghana's most prestigious dance ensembles. Kwesi has since moved to the East Bay where he quickly embraced Bay Area culture. He was the Festival Intern in 2010 for World Arts West, the organization that offers the nationally acclaimed Ethnic Dance Festival. He currently works for the East Bay Center for the Performing Arts as a West African dance teacher and the Facilities Manager and teaches in East Bay Center's after school programs, the federally funded Learning Without Borders professional development program, and at the main site. Kwesi continues to pursue his passion for performing and is a principal dancer in CK Ladzekpo's West African Dance Ensemble.

**Denise Pate Pearson**                      **Multidisciplinary/Arts Service**                      **Oakland/Alameda**  
Denise Pate Pearson is the Cultural Funding Coordinator for the City of Oakland Cultural Funding Program, where she manages an open, competitive grant-making process that awards annual support to 70-80 artists and arts organizations. She has spent over 20 years working in a variety of nonprofit organizations that focus on arts education and presenting, youth development, and community empowerment. Over the years, she has established working relationships with private foundations, donors, government agencies, and corporate foundations. She was also a member of Dimensions Dance Theater. Denise has a B.A. from Dominican University of California, and an MBA from the University of Phoenix.

**Tony Natsoulas**                                      **Visual Arts**                                      **Sacramento/Sacramento**  
Tony Natsoulas received both Bachelors and Masters degrees from UC Davis, having studied with many celebrated names in California painting and sculpture. Along the way, he also attended Sacramento State University, the Maryland Institute's College of Art, and the Skowhegan Summer School of Art in Maine. During his training, Tony began to produce life-sized figurative ceramic sculptures,

concentrating on form and gesture. His whimsical figures with large heads are iconic signatures that engage many viewers; he has won three large commissions to do several bronze sculptures in parks in Sacramento and Stockton. In 2004, he was chosen as “One of the Top 100 Artists living in the USA today” by the Archives of American Art, The Smithsonian Museum and the American Craft Museum in NY. He was an Artist-in-Residence in Japan at the Shigaraki Cultural Ceramic Park.

**Joan Schirle**

**Theatre**

**Blue Lake/Humboldt**

Founding Artistic Director of Dell’Arte International, a resident ensemble with a 38-year history of collaborative creation and international touring. She is an actor, playwright, director and teacher whose acting work was recognized by the Fox Foundation/TCG Resident Actor Fellowship program for professional development in 2006. She was one of ten international honorees at the 16<sup>th</sup> Cairo International Experimental Theatre Festival in 2004, and received a medal from the Egyptian Cultural Minister in recognition of her leadership in the field of experimental theatre. In 2008, Ms. Schirle presented a technical demonstration of Dell’Arte’s work at the World Congress of Scenic Arts (ECUM) in Belo Horizonte and Sao Paulo, Brazil.

**MonaLisa Whitaker**

**Visual**

**Inglewood/Los Angeles**

MonaLisa Whitaker is a visual artist and art administrative professional with extensive experience in the management, coordination and planning. MonaLisa is currently the Executive Director of the Inglewood Cultural Arts. MonaLisa is also the Development Associate of the Watts Labor Community Action Committee. The committee is responsible for raising funds in the areas of arts and culture, employment, facilities and summer youth programs. MonaLisa works in fine art photography and environmental portraits - with formats ranging from 35mm to 4x5, incorporating traditional and non-traditional techniques such as image transfers, digital imaging, sepia tones and cyanotypes.

## Statewide Networks Panel Pool 2014-15

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
<p><b>Luisa Cariaga</b>  Luisa has worked as a senior manager and arts consultant for various non-profits in Southern California with eighteen years of non-profit development and management experience and over twenty years of experience in the arts. Currently she is the Director of Institutional Giving for Pacific Symphony, the resident orchestra of Segerstrom Center for the Arts in Orange County. She is the former Grants Manager of The Music Center where she worked for six years during the opening of Grand Park. Previously she worked as the Managing Director of the Bilingual Foundation of the Arts – the acclaimed Spanish/English theater company founded by Carmen Zapata. During her work as a consultant, she worked with American Youth Symphony as their Interim Executive Director, and for the Museum of Latin American Art as Grants Manager. Luisa has calculated she has attended over 1,800 live performances of symphony orchestras, recitals, plays, musicals, operas and ballet during her lifetime. Awards and honors have also prevailed throughout her arts and academic career.</p>	<p><b>Music</b></p>	<p><b>Long Beach/Los Angeles</b></p>
<p><b>Rachel Osajima</b>  Rachel Osajima is the Executive Director of the Alameda County Arts Commission (ACAC), planning, coordinating and administering all program activities for ACAC, including long-range strategic planning, distribution of ARTSFUND grants, oversight of complex multi-year 2% for Art Program public art projects in County facilities while managing the gallery exhibitions programs, public art projects and arts-in-education programs. An arts administrator for the past 17 years, Rachel is the former Director of Exhibitions for the Richmond Art Center, former Curator and Interim Director of the Museum of Craft and Folk Art in San Francisco and the former Corporate Art Coordinator for the San Francisco Museum of Art. She is the founding Chairperson of the Richmond Public Art Advisory Committee and is a current board member of California Arts Advocates and the Foundation for the Arts in Alameda County. She serves as a Steering and Executive Committee Member for the Alameda County Alliance for Arts Learning Leadership. Rachel received dual Bachelors of Arts in art history and fine art from the University of California, Santa Cruz, and her M.F.A. from the California College of the Arts, Oakland.</p>	<p><b>Arts Services/Visual Arts</b></p>	<p><b>Oakland/Alameda</b></p>
<p><b>Rhyena Halpern</b>  Rhyena Halpern is the Assistant Director of Community Services Department, City of Palo Alto. She was the Executive Director for the Sacramento Metropolitan Arts Commission from 2006 - 2012. She led major initiatives in Sacramento's Creative Economy, arts funding, arts and economic impact, fund and resource development, and public private partnerships, as well as overseeing the agency's programs in public art, arts marketing, arts education and grants and cultural programs. She oversaw a team of approximately 15 staff and consultants, and an annual budget, including a 2% Ordinance for Public Art program, of approximately \$3 million generating approximately 200 contracts a year. Rhyena began her lifelong career in the arts as an adolescent working as a ceramicist, painter, sculptor, photographer, theatre technician, and textile artist. She then studied documentary, experimental, and narrative forms of film and video.</p>	<p><b>Arts Services/Media</b></p>	<p><b>Palo Alto/Santa Clara</b></p>

**David Plettner-Saunders****Arts Services/Dance****San Diego/San Diego**

David Plettner-Saunders is Co-Founder of The Cultural Planning Group, a consulting firm based in California, Philadelphia and Hawaii. The firm's mission is to enhance the vitality and effectiveness of communities through arts, culture and creativity. He works with philanthropic foundations, government arts agencies, and arts and cultural organizations to strengthen their capacities, as well as their impact in the creative economy. David has prepared cultural plans focusing on the creative economy for communities that include San Antonio, Santa Monica, San Jose and Broward County, Florida. Other clients include the National Endowment for the Arts, the San Diego Foundation and the California Community Foundation. A retired modern dancer, David holds a J.D. from the University of North Carolina School Of Law.

**Debra Lucero****Arts Services****Chico/Butte**

Debra Lucero currently heads up the ARTOBERFEST marketing campaign for the City of Chico in its ninth year and the Salmon Festival and Feather Fiesta Days for Oroville. These activities fall under the auspices of Upstate Community Enhancement Foundation (Friends of the Arts), a State-Local Partner, which she founded. For more than a decade, Debra has been at the helm of small nonprofits, active in arts, culture, heritage, economic and agricultural pursuits. Her eight plus years as an award-winning journalist and editor, as well as an assignment in Washington, D.C. as an information specialist for a Hispanic lobbyist group, seasoned her in government relations and negotiations. Her extensive grant writing background has enabled her to augment programs and events throughout her career.

**Holly O. Austin****Arts Services****Crescent City/Del Norte**

Holly O. Austin has been the Executive Director of the Del Norte Association for Cultural Awareness (DNACA) for 29 years. She also serves on the steering committee for the North Coast Redwoods Writers' Conference and is an officer with the local chapter of international PEO (Philanthropic Educational Organization). On a statewide level, she has served on the boards of California Presenters, California Association of Nonprofits, the former California Assembly of Local Arts Agencies, and more recently, on the steering committee for the 2010 nonpartisan Arts in the California Governor's Race. She has a bachelor's degree in English and American Literature and a Master of Fine Arts in the Visual Arts, specializing in video from UC San Diego.

## State-Local Partnership Panel Pool 2015-16

Name	Field(s) of Expertise	City/County
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<b>Kevin B. Chen</b>	<b>Visual/Arts Admin</b>	<b>Oakland/Alameda</b>
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Kevin B. Chen has been involved in the San Francisco Bay Area arts community for over two decades as a curator, writer, and visual artist. He was the Program Director of Visual Arts at Intersection for the Arts for over 15 years, where he curated over 60 exhibitions and hundreds of public programs. He has also curated projects for Headlands Center for the Arts, de Young Museum, San Jose Institute of Contemporary Art, San Francisco Arts Commission Galleries, and others, garnering national reviews in *Art in America*, *Sculpture Magazine*, and the *Huffington Post*. Kevin has served on numerous arts funding panels, and currently serves as co-chair for the City of Oakland's Public Art Advisory Committee, member of Recology's Artist in Residence Program Advisory Board, and consultant to the de Young Museum's Public Programs Department. His work in drawing, collage, and sculpture has been exhibited nationally, and is represented by Jack Fischer Gallery in San Francisco, CA. Kevin received his BA from Columbia University in Psychology and East Asian Languages & Cultures.

<b>Alan Dismuke</b>	<b>Visual/Arts Admin</b>	<b>Sacramento/Sacramento</b>
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Alan Dismuke has served as Curator and Director for a number of fine art galleries and alternative exhibition spaces around northern California since 1986. He has personally arranged over 400 art exhibitions. Venues include the Humboldt Cultural Center in Eureka, the Storefront Gallery in Arcata, Solomon Dubnick Gallery, Tower Gallery, the Center for Contemporary Art, Sacramento, the California State Fair, Sacramento International Airport, Sacramento City Hall, Sacramento County Library, and the SMUD Gallery. In addition, he has worked in arts administration and advocacy, including duty as Executive Director of the Yolo County Arts Council in Woodland, Artistic Director for the Humboldt Arts Council in Eureka, Director and Board President for the Center for Contemporary Art, Sacramento, and Board President for Chalk It Up Sacramento. Dismuke is a photographer and graphic designer, an avid art collector, and has shared his enthusiasm for fine art and the artists who create it by leading a number of art travel tours for groups. He lives and works in the historic Mansion Flats neighborhood of downtown Sacramento.

<b>Lilia Gonzáles-Chávez</b>	<b>Performing Arts/Administration</b>	<b>Fresno/Fresno</b>
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Lilia Gonzáles-Chávez, Executive Director of the Fresno Arts Council, is a native of Fresno County, where she has been an active advocate for the arts. She served on the Board of the Fresno Art Museum and served on the Board of the Fresno Arts Council prior to being appointed Executive Director in August 2011. She is a performing artist with over twenty years teaching and performing Ballet Folklorico. With a degree in Child Development from California State University Fresno and a Masters Degree in Administrative Leadership/Public Administration from Fresno Pacific University, Lilia has worked in the education and the arts fields first starting as a teacher and advancing through management and leadership positions in public and nonprofit organizations. She has worked in Fresno County government as a Principal Administrative Analyst and Coordinator of the Inter-agency Council, where she oversaw the development of the first Fresno County report card on the wellbeing of children. Lilia is also a co-founder of Arte Américas, the Latino cultural arts center in Fresno and served as its principal administrator for nearly ten years. In her current capacity, she served on the Kennedy Center, Any Given Child,

Fresno Unified Schools, assessment committee and continues to participate on the implementation team.

**Christine Leahey**

**Arts Services**

**Los Angeles/Los Angeles**

Christine Leahey is Director of Strategic Partnerships at Otis College of Art and Design and holds primary responsibility for securing corporate partners as well as grants from institutional foundations and government agencies. Prior to joining Otis, she served as Director of Visitor Services at the Santa Monica Museum of Art and a lead fundraiser for the Library Foundation of Los Angeles and the American Film Institute. A passionate disability advocate, Ms. Leahey has advised visitor services and education departments on access for visitors who are partially sighted and blind at the J. Paul Getty Museum, Kemper Museum of Contemporary Art, Los Angeles Museum of Art, and Philadelphia Museum of Art.

**Debra Lucero**

**Art Services**

**Chico/Butte**

For more than a decade, Debra Lucero has been at the helm of small nonprofits, active in arts, culture, heritage, economic and agricultural pursuit. Debra's background includes eight years as a newspaper writer and editor in California, experience in product development, marketing, public relations, retail and non-profit management, and public sector service for a Hispanic lobbyist group in Washington, D.C. For the past ten years, Debra has administered and directed Butte County Cultural Tourism for the County of Butte, is an independent contractor under Debra Lucero & Associates, and serves as CEO of Butte County Economic Development Corporation. Debra is the president and founder of the Upstate Community Enhancement Foundation which houses Friends of the Arts, a CAC State-Local Partner. Debra is a past member of the Chico City Arts Commission, past director of the Janet Turner Print Museum Board, and past board member of the Downtown Chico Business Association. Lucero holds a Bachelor's Degree in Communications with a Journalism option and a minor in Latin American studies and Spanish from California State University, Chico.

**Ebony McKinney**

**Art Services**

**San Francisco/San Francisco**

Ebony McKinney is the Founding Director of Emerging Arts Professionals/SFBA, a network focused on empowerment, leadership, and growth of next generation arts and culture workers in the San Francisco Bay Area through knowledge sharing, learning opportunities, and partnerships. She was instrumental in helping to establish the statewide California NextGen Arts Leadership Initiative funded by The James Irvine Foundation and The William and Flora Hewlett Foundation. She currently serves on the Citizen's Advisory Committee at Grants for the Arts/San Francisco Hotel Tax Fund, the Funding Advisory Council for Oakland Cultural Affairs and is a member of the Emerging Leader Council of Americans for the Arts. She's also served on selection panel for the Joyce Foundation's Emerging Leaders of Color Fellowship.

**Victor Payan**

**Film/Arts Admin/Arts Service**

**El Cajon/San Diego**

Victor Payan is an award-winning artist and arts consultant who organizes public events which promote tolerance, understanding and community empowerment. He is currently Creative Director for the Film Fiesta multicultural film festival and Senior Writer for the national news and satire site pocho.com. He is a recipient of the 2010 Idea Fund grant, a Texas initiative funded by The Andy Warhol Foundation for the Visual Arts; is listed in the San Antonio CAAP Artist Roster; and was selected as the August 2009 City of San Antonio Artist of the Month. He is also winner of the 2005 NALIP Latino Media Market and recipient of numerous writing awards. An

accomplished arts administrator, Mr. Payan served as Director of Programs and Development Coordinator for the National Association of Latino Arts and Culture (NALAC) and as Co-Director of the CineFestival en San Antonio Latino film festival. He is a member of the Steering Committee for Luminaria, San Antonio's citywide arts festival, and served as a panelist for the San Antonio Artists Foundation.

**Denise Pate Pearson**

**Dance/Art Services**

**San Leandro/Alameda**

Denise Pate Pearson is currently the Cultural Funding Coordinator for the City of Oakland Cultural Funding Program, where she manages an open, competitive grant-making process that awards annual support to 70-80 artists and arts organizations in Oakland. She has spent over 20 years working in a variety of non-profit organizations focusing on arts education and presenting, youth development, and community empowerment. Denise has established working relationships with private foundations, donors, government agencies, and corporate foundations, including Bank of America Neighborhood Builder's Program, Walter & Elise Haas Foundation, National Endowment for the Arts, Alameda County ArtsFund, Zellerbach Family Foundation, and the San Francisco Foundation. She was also a member of Dimensions Dance Theater, performing the works of Donald McKayle, Garth Fagan, Fred Benjamin, and Zak Diouf. Other professional affiliations include Youth In Arts, Young Audiences of Northern California, World Arts West, and California College of the Arts. She has a B.A. from Dominican University of California, and an MBA from the University of Phoenix.

**Felicia W. Shaw**

**Art Services**

**San Diego/San Diego**

Felicia W. Shaw is currently interim executive director of Young Audiences San Diego. Most recently she was director of arts and culture strategy and analysis at the San Diego Foundation, where she oversaw a number of strategic grantmaking programs and initiatives that demonstrate the power of the arts to promote community and economic vitality. Prior to joining The Foundation, Felicia served as program manager at the City of San Diego Commission for Arts and Culture for 17 years. She is an advisor to the University of San Diego's "Business of the Arts" Program, a continuing education program for nonprofit arts professionals. A graduate of Northwestern University with a B. S. degree in communications, Felicia also completed post-graduate studies at the University of California, San Diego in art history, theory, and criticism. She currently serves on the board of Craft Emergency Relief Fund + Artists and is a member of the National Coalition for Arts Preparedness and Emergency Response.

**Lauri Sturdivant**

**Visual/Art Services**

**Mount Shasta/Siskiyou**

Lauri Sturdivant currently serves as the Executive Director of the Siskiyou Arts Museum in Dunsmuir, CA where she facilitated the remodeling of a 5,000 square foot arts center including a Museum, Dunsmuir Gallery and Gift Store. She formerly served as Executive Director of the Siskiyou Arts Council where she exercised extensive knowledge and experience in fundraising, group dynamics, and government protocol and personnel/volunteer management. She has served as an art instructor for Siskiyou County Special Day Class students (ages 10 to 18 years old) with emotional disabilities, and Art Matters, a fiscally sponsored project of the Siskiyou Arts Council with funding from the Far Northern Regional Center, which works with adults with developmental disabilities to learn about art materials and techniques, and the business of art. Lauri is a curator and visual artist, with recent awards including Siskiyou County Fiber Arts Show, Grand Prize Best of Show, Siskiyou Arts Council Gallery, Mount Shasta, CA.

**Roxanne Valladao****Visual/Arts Services****Quincy/Plumas**

Roxanne Valladao has served as Director of Plumas Arts since November of 1986. In her tenure, Plumas Arts has significantly increased the budget, organizational profile, county funding, earned income and memberships many times over bringing Plumas Arts a reputation as an innovative force shaping the future of Plumas County. She has been responsible for the transition to a more earned-income funding base enhancing organizational stability. Roxanne was awarded the Plumas County 2007 Golden Merchant Award by Plumas Corporation for "Outstanding Contribution to our Economy through the Arts." She has been a peer review panelist for the CA DOE's Visual and Performing Arts Education Grant Programs and CAC SLPP and California Countrysides Panels. She has served on the Board of Directors for the California Association of Local Arts Agencies (CALAA) as well as a District Chair in Region One. Roxanne has been a photographer for 30+ years and teaches a Black & White Darkroom Photography Class at Feather River College.

**Richard Stein****Performing Arts/Arts Education****Santa Ana/Orange**

Rick was appointed Executive Director of Arts Orange County, the nonprofit countywide arts council and official local arts agency of the County of Orange, in 2008. Previously, he transformed the Laguna Playhouse in Laguna Beach into a major resident professional theatre over the course of 17 years as its Executive Director. He holds degrees from Columbia and Syracuse Universities. Rick has served on the executive committee of the League of Resident Theatres and is a contributing writer to AMERICAN THEATRE magazine. He serves as President of the Board of Directors of California Arts Advocates and Californians for the Arts. Rick has served as a panelist or site visitor for the National Endowment for the Arts, New England Foundation for the Arts, California Arts Council, Western States Arts Federation, City of Los Angeles Department of Cultural Affairs, Riverside Arts Council, and the Connecticut Commission on the Arts.

**Michelle Williams****Theater/Art Services****Santa Cruz/Santa Cruz**

Michelle Williams has been the Executive Director of Arts Council Santa Cruz County since 2009. She previously served as Executive Director for Arts Council Napa Valley for five years where she successfully advocated for the first significant public funding for the arts in the county and oversaw the creation of a 3-year Community Cultural Plan. She has served on panels for the CAC and NEA, and has presented across the country on topics such as arts funding, arts advocacy, program development, public art, and building partnerships. She serves on the board of the Santa Cruz Convention and Visitors Council, Tannery Arts Center, and the Advisory Board of the Santa Cruz Children's Museum of Discovery. Her current focus is shepherding the Arts Council into a new era of visibility, relevancy, and innovation, and using the arts as a vehicle to strengthen and connect her community. Michelle was raised in the arts and studied cello, piano, bass and voice before focusing on theater and writing. Earning a BFA in Musical Theater, she worked in theaters and recording studios across the U.S. and internationally. She has written for online publications such as Slate.com and pens "The Work of Art" blog at <http://workofartsc.wordpress.com/>.



## SLPP Veterans Initiative in the Arts Panel Pool 2014-15

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
<p><b>A.Michelle Blakely</b>            A.Michelle Blakeley is a savvy professional and simplicity expert who guides new and seasoned entrepreneurs by aligning their purpose, principles and priorities with simple, effective practices. In 2010, she and her husband founded Evolve the Gallery, a contemporary fine art gallery that has featured evocative creative works by local, national and international artists; including Richard Mayhew, Miles Regis, Corinne Whitaker, Charles Bibbs, Romare Bearden, Merton Simpson, Willie Little, Gene Pearson, Frank Morrison, Paul Goodnight, Hale Woodruff, Charles. Michelle has served on the boards of the Exhibition Committee for the Center for Contemporary Art of Sacramento, the Orange County Veteran’s Employment Committee, and served as Case Manager and Outreach Specialist, AmeriCorps at USVets Villages at Cabrillo.</p>	<p><b>Visual Arts</b></p>	<p><b>Sacramento/Sacramento</b></p>
<p><b>Michael Gomez-Burton</b>            Michael Gomez Burton served an enlistment with the US Army from 1990-1994. Completing a B.F.A. in painting and drawing on the GI Bill, his work has been exhibited at local venues, LA City Hall (2010), and the Pentagon (2013). Actively engaged with Veterans Services Organizations since 2009, Michael and his wife founded Visual Arts for Veterans (VAV) in 2011. Through the Department of Veterans Affairs, VAV provided academic instruction complete with course curriculum and professional level training to veterans at the West LA VA Medical Center. Michael currently serves as project manager and curator for the travelling “SERVICE Exhibit” series which features the work of visual artists who are also military veterans. Michael has previously served as a Program Coordinator under the Veterans Workforce Investment Program grant from 2012-2013, providing oversight of local non-profits in support of local veterans and Department of Labor Veterans Employment Training Services, and in 2014 served as a consultant and business services representative for the Veterans Employment Program for Goodwill, Southern California.</p>	<p><b>Visual/Veterans Services</b></p>	<p><b>West Covina/Los Angeles</b></p>
<p><b>Barbara Goldstein</b>            Dr. Barbara Comoe Goldstein is a developmental psychologist and special educator who has worked in public school and university settings. Her work and research center on the academic achievement and social-emotional development of students with special needs, specifically Latino students and their families. She is a former associate professor of school psychology and counseling at Azusa Pacific University where her work focused on multicultural special education and non-biased/alternative psycho-educational assessment, and has consulted with public and private universities, public school districts, and public agencies in the Los Angeles area. Dr. Goldstein is also in private practice as a CA Licensed Educational Psychologist and is currently working on several articles and two book proposals in the areas of special education and social justice, art and cognitive development, and using cultural art forms in counseling students from diverse communities. She has been involved in several community agencies and organizations in the Los Angeles and Pasadena area.</p>	<p><b>Multicultural Education</b></p>	<p><b>Altadena/Los Angeles</b></p>

**Felicia Kelley****Grants Admin****Los Angeles/Los Angeles**

Felicia Kelley is Senior Program Officer at Cal Humanities. She joined the staff as the Los Angeles Program Officer in February 1997 and became Senior Programs Manager in February 2002. Felicia currently oversees the CA Reads biannual statewide reading project, as well as the Community Stories grants program and Literature & Medicine®, and several projects related to Cal Humanities' current thematic initiative, War Comes Home. She has a BA in Politics from the University of California, Santa Cruz, and an MA and PhD in International Relations from University of Southern California. Before joining Cal Humanities, Felicia held teaching positions in Los Angeles, at USC's School of International Relations and Freshman Writing Program, Immaculate Heart College Center, and the University of Judaism. She has also worked with various nonprofit and educational institutions in the Los Angeles area including CSU Los Angeles, California International Studies Project (Los Angeles site), Pasadena Chapter of the United Nations Association of the USA, and the American Friends Service Committee's Pacific Southwest regional office.

**Deborah Lewis****Theater/Disability/Arts Admin Pasadena/Los Angeles**

Deborah Lewis holds senior level experience in arts management including: strategic planning, board development, financial management, fundraising, resource oversight and community coalition building, staff and volunteer supervision. As Executive Director of Los Angeles Children's Chorus, she is responsible for providing vision, strategic direction and oversight of LACC's resources to ensure success in carrying out the organization's mission. As former Executive Director of Angels Gate Cultural Center, she led the strategic vision and direction for community arts programming in the performing and visual arts. Deborah served for 11 years as the Executive Director of the Ethel Louise Armstrong Foundation which provides grants, scholarships, and technical assistance to organizations that serve people with disabilities in arts and advocacy. Deborah also served as Executive Director of Atlanta, Georgia-based Special Audiences, Inc., which works to bring arts and community events to all Georgians who are disabled or disadvantaged.

**Jo Ann Martinez****Visual/Veterans Services****Alameda/Contra Costa**

Jo Ann Martinez is an Air Force veteran and the founder and president of Women Veterans Connect, Inc. (WVC). Since starting WVC, she has received a commendation from the City of San Jose for her ongoing work in the women veterans community and has served on the Military Ministry at Twin Towers United Methodist Church in Alameda. Jo Ann joined VA Palo Alto Health Care System's Veterans and Family Advisory Council in 2013 and serves on the Customer Service Steering Committee advocating for all veterans. She is the Senior Vice Commander of Oakland – Chapter 7, Disabled American Veterans and was the only female veteran selected for the first-ever Veteran Fellowship Program at the World Affairs Council of Northern California. As a visual artist, Jo Ann works in charcoal, oil, acrylic, digital art, and photography, and in 2012 and 2013 was an Exhibiting Artist for the annual Swords To Plowshares exhibit "SHOUT! for Women Veterans". Jo Ann is a contributing author of *Paper Dolls*, a collection of stories from military women, featuring paper made from actual uniforms.

**Elizabeth Washburn**

**Visual/Arts Ed**

**San Diego/San Diego**

Visual artist, Elizabeth Washburn, has been working with service members transitioning out of the war zone for the past seven years. In 2010, she founded "Combat Arts San Diego" [www.combatartssd.org](http://www.combatartssd.org) where she provides free art classes, public art opportunities, museum tours, and art exhibitions for active-duty service members and veterans. Elizabeth uses her professional experience as an artist and art teacher to help service members and veterans to access the arts as a means of self-expression and healing. In addition to teaching art for over a decade, Elizabeth has a Master's Degree in Painting from the Laguna College of Art and Design and a Bachelor's Degree in Fine Art. She exhibits her work nationally in galleries and museums.

# Tab 7

# California Arts Council 2014-15 Programs Calendar

NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
<p>Council Reviews Draft/Revised Program Guidelines:</p> <ul style="list-style-type: none"> <li>Local Impact (LI)</li> <li>Creative California Communities (CCC)</li> </ul> <p>Council approves guidelines and directs staff to work with Program Committee on application development and refinements to guidelines</p> <ul style="list-style-type: none"> <li>LI</li> <li>CCC</li> </ul>	<p>Staff works with Program Committee on application development and refinements to guidelines</p> <ul style="list-style-type: none"> <li>LI</li> <li>CCC</li> </ul> <p>Staff drafts Program Guidelines for:</p> <ul style="list-style-type: none"> <li>Veterans Initiative (VI)</li> <li>Capacity Building (CB)</li> </ul>	<p>Staff reviews with Program Committee draft Program Guidelines:</p> <ul style="list-style-type: none"> <li>VI</li> <li>CB</li> </ul> <p>Council Reviews Draft Program Guidelines:</p> <ul style="list-style-type: none"> <li>VI</li> <li>CB</li> </ul> <p>Council approves guidelines and directs staff to work with Program Committee on application development and refinements to guidelines</p> <ul style="list-style-type: none"> <li>VI</li> <li>CB</li> </ul> <p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> <li>LI</li> <li>Statewide Networks (SN)</li> <li>CCC</li> <li>JUMP Starts</li> </ul>	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> <li>Artists in Schools (AIS)</li> <li>Arts on the Air (AIR)</li> <li>VI</li> <li>CB</li> </ul> <p>Webinars</p> <ul style="list-style-type: none"> <li>LI</li> <li>CCC</li> <li>JUMP Starts</li> <li>AIR</li> </ul> <p>Grant Application Deadline</p> <ul style="list-style-type: none"> <li>SN</li> </ul>	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> <li>LI</li> <li>AIS</li> <li>CCC</li> <li>JUMP Starts</li> <li>AIR</li> <li>CB</li> </ul> <p>Grant Review Panel</p> <ul style="list-style-type: none"> <li>SN</li> </ul> <p>Poetry Out Loud State Finals</p>	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> <li>VI</li> </ul> <p>Grant Review Panel</p> <ul style="list-style-type: none"> <li>LI</li> <li>AIS</li> <li>JUMP Starts</li> <li>CB</li> </ul> <p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> <li>JUMP Starts</li> <li>CB</li> </ul>	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> <li>State-Local Partnership Program (SLPP)</li> </ul> <p>Grant Review Panel</p> <ul style="list-style-type: none"> <li>CCC</li> <li>AIR</li> <li>VI</li> </ul>	<p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> <li>LI</li> <li>SN</li> <li>AIS</li> <li>CCC</li> <li>AIR</li> <li>VI</li> </ul> <p>Grant Application Deadline</p> <ul style="list-style-type: none"> <li>SLPP<sup>1</sup></li> </ul>

1. SLPP Grant Review Panel to be convened in July; Panel Recommendations reviewed by Council in September.

# Tab 8



# Memorandum

California Arts Council

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

Date: January 27, 2015  
To: Council Members  
From: Scott Heckes, Deputy Director  
Re: Capacity Building

---

The Council at its November 19, 2014 meeting budgeted \$100,000 to support a *Capacity Building* grant program, and directed staff to develop draft guidelines for the program in consultation with the Council's Programs Committee.

The Council further requested that the draft guidelines be presented at the January 2015 Council meeting; attached are the guidelines for your review.

# PROFESSIONAL DEVELOPMENT AND CONSULTING

2014-2015 GRANT GUIDELINES

DEADLINE: March 20, 2015, 11:59PM



## **Background**

The Professional Development and Consulting (PDC) program is rooted in the California Arts Council's (CAC) desire to provide opportunities for an exchange in expertise and practical services that will further the field to grow and thrive.

## **Purpose**

The PDC program assists arts organizations to build their capacity for success in two areas.

- **Professional Development:** Funding will support professional growth and leadership training opportunities for individual staff members, artists, arts administrators or arts educators employed by the applying organization.

Professional development activities could include:

- Tuition or registration fees for in-state conferences, seminars and workshops
- In-State travel expenses for conferences, seminars or workshops
- Fees to work directly with consultants and career coaches
- **Consulting Services:** Funding will support the hiring of consultants to work with staff to enhance the programmatic, administrative, financial or technical capabilities of the applying organization. Consultant activities could include the assessment of, recommendations for and training related to:
  - Financial or strategic planning
  - Audience development or marketing
  - Information technology
  - Program evaluation
  - Board or staff development
  - Website

## **Available Funding**

The Council has allocated \$100,000 to the PDC program.

- Professional Development Requests may be made for up to \$750 per organization.
- Consulting Services requests may be made for up to \$3,000 per organization.

## **Applicant Eligibility**

- The applicant organization must be a California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
- An organization can only submit one application per year to this program.
- The arts organization must be a nonprofit arts organization, and must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or



section 23701d of the California Revenue and Taxation Code, or must be a unit of government.

- An applicant without nonprofit status may use a California-based fiscal receiver that has nonprofit status, 501 (c) (3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal receiver becomes the legal contractor. The fiscal receiver must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have similar organizational goals to the applicant organization.
  - Fiscal receivers must meet the same eligibility requirements listed above for an arts organization applying to this program. Both the arts organization and its fiscal receiver must have similar organizational goals.

### **Program Requirements**

- Activities should demonstrate how they will add value and impact on the work of the individual or the health of the organization.
- Must provide documentation for proposed activity such as:
  - meeting, workshop or conference description including date, time and registration information
  - Resumes and scope of work for consulting services
- State funds cannot be used for hospitality (food and beverage), purchase of equipment, or out of state travel.

### **Application Cycle:**

- Deadline: 11:59 pm March 20, 2015 (postmark and electronic deadline)
- Grant Dates: May 1, 2015 - June 30, 2016.

### **Application Evaluation**

A CAC staff review panel will review all applications and will recommend grants for applicants that strongly meet the review criteria.

### **Review Criteria**

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

- *Quality of learning activity:* bios/resumes from participants and consultants or information about professional development activity and institution.
- *Program impact:* anticipated impact of learning activity or consulting services on individual or arts organization; ability to demonstrate the impact and benefits of the activity.

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

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

### **Request and Grant Amounts**

Requests may be made for up to \$750 for professional development activities or \$3000 for consulting services. The California Arts Council will only consider one application per organization to this grant program; that is, an applicant can submit one application for professional development activities or one application for consulting services only.

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

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

### **Matching Funds**

Matching funds are not required for this grant.

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

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in the grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the start or after the ending date of the grant

## Timeline

February 13, 2015	Application available
<b>March 20, 2015</b>	<b>Application deadline - postmarked</b>
Late April, 2015	Funding decisions
May 1, 2015	Funding notification
May 1, 2015 – June 30, 2016	Funded activity period

## Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: Scott Heckes, Deputy Director, at (916) 322-6376.**

# Tab 9



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: January 27, 2015  
To: Council Members  
From: Scott Heckes, Deputy Director  
Re: SLPP Veterans Initiative

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The Council at its November 19, 2014 meeting budgeted \$150,000 to support a grant program that would serve veterans. Staff has developed draft guidelines for the program in consultation with the Council's Programs Committee.

Attached are the guidelines for your review.

# VETERANS INITIATIVE IN THE ARTS

2014-15 GRANT GUIDELINES

DEADLINE: April 3, 2015, 11:59PM



## **Background**

The Veterans Initiative in the Arts (VIA) program is rooted in the California Arts Council's (CAC) desire to address the needs and improve the lives of California's veterans, active military, and their families through quality arts programming.

In this pilot year of the program, VIA will serve as an extension of the State-Local Partnership Program (SLPP), a signature CAC grant program fostering community development through the arts at the county level.

## **Purpose**

The VIA is a competitive grant program that provides project and partnership support for State-Local Partners (SLPs) to reach veterans, active military, and their families. VIA offers equity, access, and opportunities to enrich the lives of veterans through arts programming that is sensitive and responsive to their unique experiences.

Project should address one or more of the following goals:

- Increase partnerships with local veteran's assistance agencies.
- Encourage and support arts learning by, and/or the artistic expression of, veterans.
- Contribute to public understanding of and appreciation for the diverse range of veterans' experiences.
- Provide greater access to the arts for veterans, active military, and their families by reducing barriers to arts participation.
- Explore innovative strategies for new or increased participation.
- Implement artist residencies in places and in a manner which effectively engages veterans in the process of artistic creation.

## **Available Funding**

The Council has allocated \$150,000 to the VIA program.

## **Applicant Eligibility**

The VIA program is only available to current (2014-15) State-Local Partners—local arts agencies designated by its county board of supervisors to serve its county's citizens in partnership with the CAC.

- Applicants to this program are not restricted from applying to and receiving funding from other competitive CAC grant programs as long as those funds support distinctly different projects or activities.

## **Project Requirements**

- Project must engage veterans, active military, and/or their families through quality arts programming. For the purposes of this program, “veteran” is defined as any person who has served in the active United States military.
- Project must be designed and developed in partnership between the SLP and at least one veteran’s assistance agency. Partnering veteran’s assistance agencies must be a unit of government or a California-based nonprofit organization with a primary mission of providing assistance to veterans and/or their families, and may include, but are not limited to the following:
  - Veterans Service Organizations, Vet Centers, veteran’s housing and medical facilities, and homeless and disabled veterans support agencies. If unclear about appropriate partners, contact the VIA Program Specialist (see Staff Assistance).
- Partners must have defined project and decision-making responsibilities, and must include a letter of intent describing its role and intended contributions.
- A public component must be included. Examples may be a culminating presentation, a performance, special event, exhibition, publication, report, etc.
- Project activities must demonstrate high artistic quality and address one or more program goals.
- Program must be free of charge for participants.

## **Application Cycle**

- **Deadline:** April 3, 2015, 11:59PM (online submission)
- **Grant Dates:** June 2015 (subject to Council approval) – May 31, 2016

## **Review Criteria**

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

- *Quality of project plan:* Clarity of plan, per identified goal; strength and commitment of proposed partnership(s); and effective communication-strategies to develop participation and promote the project’s value.
- *Impact:* Project’s relevance and benefit to veterans, active military, and their families; degree to which it addresses their needs and adds value to their lives; degree to which it promotes equity, access, and opportunity to engage in or experience arts and culture.
- *Artistic merit:* Samples of artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- *Ability to complete proposed project:* Ability of partnering organizations to implement proposed project. Qualifications of project’s team; viability of project budget, evidence of community support, and overall fiscal health of applicant and partnering organization(s).

- *Documentation and communication plan:* Ability to demonstrate the impact and benefits of the project, including both qualitative (storytelling) and quantitative results.

**Peer Panel Evaluation and Ranking Process**

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

**10-Point Numerical Ranking System**

<b>10</b>	<b>Model</b>	Meets all of the review criteria to the highest degree possible.
<b>8-9</b>	<b>Excellent</b>	Designates an applicant as a high priority for funding.
<b>5-6-7</b>	<b>Good</b>	Strongly meets the review criteria; however, some improvement or development is needed.
<b>2-3-4</b>	<b>Developing</b>	Has some merit, but does not meet the criteria in a strong or solid way.
<b>1</b>	<b>Ineligible</b>	Inappropriate for CAC support.

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

**California Arts Council Decision-making**

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

**Request and Grant Amounts**

Requests may be made for up to \$10,000. VIA grant requests cannot exceed an organization’s total income based on its last completed budget.

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

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

**Matching**

Matching funds are not required for this grant.



### What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the start or after the ending date of the grant

### Grantee Requirements

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

### Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact Jason Jong, Veterans Initiative in the Arts Program Specialist, at [jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov) or (916) 322-6338.**

# Tab 10



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: January 27, 2015  
To: Council Members  
Prepared by: Mary Beth Barber, Special Projects  
Re: Student Voices update

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The California Arts Council and the California Alliance for Art Education (CAAE) have had preliminary phone meetings in late 2014 and early 2015 to plan a timeline for the Student Voiced Digital Media Initiative. As approved by the Council in November of 2014, the agency will invest \$48,000 to expand and strengthen this initiative. The expansion will include the development of educational content that aligns with the Visual and Performing Arts state standards and the National Core Arts Standards to bolster students' digital storytelling skills, as well as introduce students to effective models of community engagement.

Timeline:

- FEBRUARY 2015: The Arts Councils and CAAE staff will draft and submit a non-competitive bid proposal (NCB) to the Department of General Services (DGS). A contract will be drafted as the Arts Council awaits approval on the NCB.
- MARCH 2015: Upon approval of the NCB, the Arts Council will submit a contract to DGS for approval.
- APRIL/MAY 2015: Expected approval of contract and onset of services from CAAE. Contract is expected to be between the date of approval for a period of one year.

**Tab 11**

Materials will be emailed to Council Members upon completion. Hard copies will be available at the meeting.

**Tab 12**

Materials will be emailed to Council Members upon completion. Hard copies will be available at the meeting.

# Tab 13





# Memorandum

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

Date: January 27, 2015  
To: Council Members  
From: Susan Steinhauser and Christopher Coppola, Outreach and Thought Leadership Committee  
Re: 2015 Online Convening Series Update

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**Below are details for our new online convening series. This information will be promoted to the public the week of February 2<sup>nd</sup>. Final details are still being confirmed for several panelists.**

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## California Arts Council – 2015 Online Convening Series

Artists and arts organizations across California are invited to participate in a series of free online convening-style webinars presented by the California Arts Council.

The California Arts Council will offer four webinars with topics based on feedback from a statewide survey. During each webinar, experts from across the state and nation will present their best insight and ideas, engage in an open dialogue about the topics at hand, and answer your questions.

This pilot capacity building convening series was developed in response to the California Arts Council's new strategic plan. The Council aims to offer useful and practical resources for the advancement of our grantees and California's arts field. We hope you will participate and provide feedback to inform future offerings.

Registration is free and open to all, though target audiences have been identified in the descriptions below. Mark your calendars, and register to join us for these exciting conversations!

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### Maximizing Human Capital

Tuesday, March 24, 2015  
10:30 am – noon PST

Explore the realm of leadership development and learn about cultivating emerging arts leaders, maximizing the capacity of your staff and volunteers, planning for changes in organizational leadership, and developing your own leadership skills. Target audience: arts and community organizations.

Presenters include:

- Laura Zucker, Director, LA County Arts Commission and Claremont Graduate University Arts Management Program
- Tamara Alvarado, Executive Director, Multicultural Arts Leadership Institute and the School of Arts and Culture at Mexican Heritage Plaza
- Craig Watson, Director, California Arts Council

## **Smart Strategies for Funding Growth**

Tuesday, April 14, 2015

10:30 am – noon PST

Ask any organization, large or small, about their greatest need and you'll almost always get the same answer: cash. Hear from experts on ways your organization can grow its fundraising efforts and achieve greater success in developing funding partnerships and securing support from a wide range of funders. Target audience: arts and community organizations.

Presenters include:

- Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation
- Judith Smith, Executive Director, AXIS Dance Company
- *TBD*

## **Getting the Most from Your Grant**

Tuesday, September 15, 2015

10:30 am – noon PST

Funding support can be leveraged with many creative strategies to further benefit your organization or project. Learn expert insight from funders and communications pros as they share the best ways to tell maximize your grant by telling your story, networking, and measuring impact. Target audience: arts and community organizations, and artists.

- Jamie Bennett, Director, Art Place
- Diem Jones, Executive Director, Voices of Our Nations
- Kevin Kirkpatrick, The Metropolitan Group

## **Self-Promotion for Artists**

Tuesday, November 3, 2015

10:30 am – noon PST

Attention artists! Here's your chance to learn about the best techniques for getting your work out into the world. Presenters will explore creative strategies for marketing and self-promotion, with an expanded focus on community partnerships. Target audience: artists.

Presenters include:

- Quetzal Flores, Grammy Award-Winning musician and Program Manager, Alliance for California Traditional Arts
- *Tom Sebastian, Swirl Marketing TBD*
- *TBD*

# Tab 14



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: January 27, 2015  
To: Council Members  
Prepared by: Mary Beth Barber, Special Projects  
Re: Arts License Plate update

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## Summary

The California Arts Council has made a multi-year investment in the awareness and sales infrastructure of the Arts License Plate, a specialty plate program that for over a decade represented the majority of the agency's budget and granting capability. With significant assistance from donations, the Arts Council was able to make certain web purchase capability available in the late fall 2014 – namely the functionality at the [ArtsPlate.org](http://ArtsPlate.org) portal and the gift voucher and redemption capability. This ordering system is a significant step forward in the streamlining and sales incentive part of the Arts Council's efforts for the Arts Plate. Increasing voucher sales and other components of the campaign efforts will be focused on in 2015. A successful effort will require input and partnering with arts supporters -- philanthropists, businesses, and individuals.

## Fully Functional ArtsPlate.org

After significant analysis of how consumers order and purchase Arts Plate through the DMV's various ordering processes, the Arts Council concluded that one of the key components of any sales effort was the ability to give the Arts Plate as a gift. The agency worked with experts and vendors – specifically Topps Digital Services, a California subsidiary of the Topps company – and created an Arts Plate ordering system at [www.ArtsPlate.org](http://www.ArtsPlate.org). The Arts Council received permission from the California Department of Motor Vehicles (DMV) to make the site live last fall,<sup>1</sup> and two quality news articles – one in the Los Angeles Times' arts and culture section and another in the Sacramento Bee's business pages – came out within 48 hours of the announcement. KCRW then interviewed Arts Council member Bill Turner, a leader in the Arts Plate effort for years, in an extensive interview during the holiday season in December 2014.

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<sup>1</sup> Topps Digital Services and the Arts Council were actually ready to launch in early 2014, but the DMV required a significant change in internet security for [ArtsPlate.org](http://ArtsPlate.org) after the DMV's own site was compromised in March 2014. These security enhancements took months to implement, and then for the Arts Council to receive DMV approval.

This system at ArtsPlate.org allows the purchase and redemption of Arts Plate gift vouchers<sup>2</sup> for sequential plates.<sup>3</sup> The system allows for other important functionality such as being able to accept direct donations to the Arts Council, having ArtsPlate.org serve as a portal for normal Arts Plate purchases (sequential and personalized), allows Arts Council staff more control over the customer-service process, and creates the ability for meaningful incentive programs to be enacted.

### ***Response, Impact and Status***

Now that ArtsPlate.org is fully functional, it's time for the agency to focus on partner projects to increase sales, which currently remain flat.<sup>4</sup> While the feedback from the field was interest in the Arts Plate system, the number of vouchers sold and traffic for regular Arts Plate purchases has not been significant. To date, the number of Arts Plate vouchers sold has been in the low double digits, and the traffic for regular sequential and personalized Arts Plate sales isn't different than before the site launched.

There are ways to significantly increase the sales of vouchers – and Arts Plates sales in general – now that the ArtsPlate.org website is functional:

- **Direct Bulk Purchases of Vouchers.** Arts Plates and Arts Plate vouchers are considered charitable contributions to the Arts Council for tax purposes. A business or philanthropist that purchases Arts Plate vouchers and distributes them to customers, clients or others receives a tax benefit parallel to donating to a nonprofit – and gets to give away a pretty awesome item as well. This is a key focus for the agency in 2015.
- **Ability to Create a "Sale" on Arts Plates.** Because the price of an Arts Plate is set by the Legislature, it was previously near impossible to have the Arts Plates offered at a reduced cost to the consumer. But with the technology available through ArtsPlate.org, an outside contribution could be made that would back-fill or entirely pay for the Arts Plates directly. So an individual could go to ArtsPlate.org and pay a portion of the \$50 – say, ½ of at \$25 – and the remainder would be paid for by the donation.<sup>5</sup> And like vouchers, these contributions would be considered a charitable contribution for tax purposes. Corporations and philanthropists could consider their

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<sup>2</sup> "Vouchers, not gift cards!" is a common phrase in this campaign – and has to do with the laws governing these two items. A gift card can be used for multiple types of purchases, while an Arts Plate voucher can only be redeemed for one thing: a sequential Arts Plate. Equally as important is the fact that under California law "gift cards" cannot expire, while vouchers can, and unredeemed voucher funds are available to the Arts Council as a donation. Arts Council staff went through multiple steps to clarify this point.

<sup>3</sup> Voucher redemption for personalized plates is not available at this time due to complications in the personalized plate ordering program. Arts Council staff will continue to investigate this possibility for the future.

<sup>4</sup> One should keep in mind that Arts Plates are not like grocery items that are bought over and over again. An Arts Plate is a once-every-five-years purchase, at most. Relying on the agency grantees that supported the Arts Council over the past decade – when the word-of-mouth efforts with Arts Council grantees about the importance of the Arts Plate was at its highest—may not have a significant impact. New markets must be explored and incentivized.

<sup>5</sup> Technically the consumer would pay Topps Digital Services the \$25, and TDS would pay the DMV \$50 with the funds available from the donation. It's the same process that's used for voucher redemption, expect that the consumer would be paying a portion of the costs and not inserting a voucher number into the system.

investment as charitable contributions for tax purposes, as well as part of a marketing and public goodwill campaign.

- **Ability to Create a Comprehensive Incentive Program for Grassroots Sales Efforts.** There are a number of organizations interested in spending extra effort in promoting the Arts Plate, but feel that without a financial incentive, the time and effort to support the Arts Council would take them away from their own fundraising duties and needs. The ArtsPlate.org system can create an incentive program that includes sales tracking is now possible with the functionality at ArtsPlate.org, but funds for this purpose should come from a non-Arts Council resources working directly with Topps Digital Services (i.e. donations from a company or philanthropist).<sup>6</sup> The agency's financial and budgetary structure does not allow for the Arts Council to directly pay for this type of incentive program.<sup>7</sup>

These efforts require direct conversations with business owners, philanthropists and others that could take advantage of the ArtsPlate.org features and the charitable contribution factor.

Preliminary discussions with corporate and philanthropists campaign experts and others have voiced interest and support of these private-public partnership concepts for state arts funding. Agency staff can provide informational documents to support these efforts by Arts Council supporters.

## Dealership Pilot Program

During the time period that TDS was upgrading the security at ArtsPlate.org, the focus for sales/outreach contractor 24Connect moved to the dealership issue. A key place for Arts Plate sales is obviously at the point-of-sale for the vehicle itself: the dealership. In the past, Arts Council staff explored this issue and found that there were very significant obstacles in the registration infrastructure at the dealership level. Sean Watson from 24Connect has made more progress than Arts Council staff was able to do through a newly launched pilot with the Tuttle-Click dealerships in southern California.

Part of this pilot will include the documentation of what has been learned by examining the registration infrastructure at the dealership level. This pilot must be able to be repeated at other dealerships in order to be effective. 24Connect will provide significant documentation of

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<sup>6</sup> Suggested structure of a system of this kind has been explored by Topps Digital Services during the holiday season to try and boost sales. TDS would track where purchases came from through dedicated links from nonprofit organization websites and emails. TDS would track these sales and inform the donor of the number of sales allocated to each nonprofit. The donor would then donate directly to the various nonprofits and receive the tax benefit. Individuals and for-profit organizations would not be eligible to participate in this type of incentive system.

<sup>7</sup> There are two problems with a direct-sales incentive program being paid for by the Arts Council. The foremost is that the Arts Council receives Arts Plate funding once a year at the enactment of the annual budget – and only with the permission of the Governor and Legislature. Rewarding sales efforts on a regular basis would be complicated, if not impossible. And second, the direct rewarding of nonprofit arts organizations from the California Arts Council gives the appearance of a "pay to play" mentality that would become a touchstone for controversy in the arts field and would potentially lead to a lack of support in the program and the agency. The better approach is for an incentive program to be sponsored by businesses or philanthropists as part of their charitable giving efforts.

infrastructure, contacts, and descriptions of how the process works of getting a plate at the dealership level, in addition to the relationship building with the dealerships beyond Tuttle-Click.

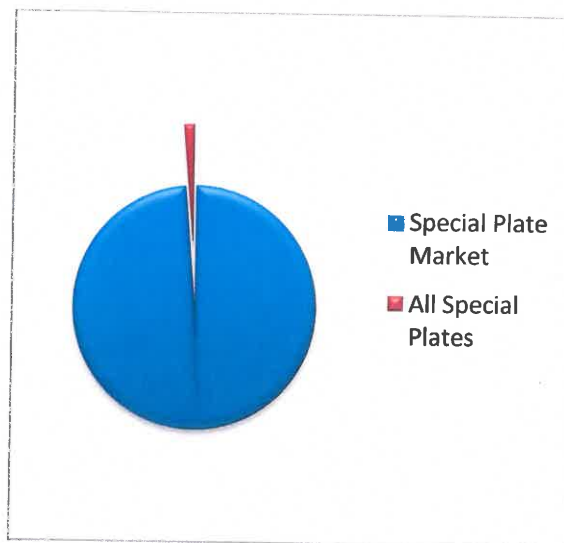
## Arts Drivers

The Arts Plate campaign has had its previous success in part due to the visual endorsement of a number of celebrity artists – or "Arts Drivers." The Arts Drivers were slated to be part of the campaign some time ago, and the relationship needs to be rekindled and clarified now that the voucher and ordering system is up and running. 24Connect will work with Arts Council staff in the coordination and needs of our Arts Drivers, especially as the contractor and the agency look for pro bono advertising opportunities.

## Campaign Benefit, Costs and Budget Issues Analysis

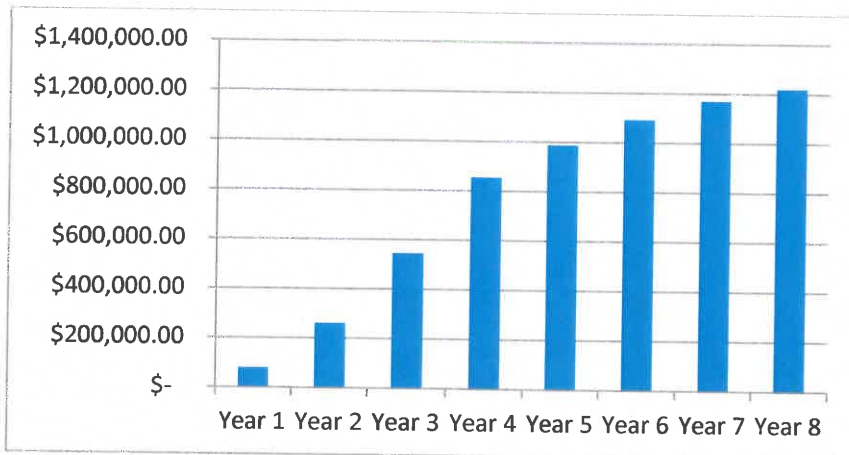
The fully functional ArtsPlate.org website and ordering system is a key moment in the multi-year effort to increase arts funding through the Arts Plate sales and renewals. This program could not have occurred without the contributions from various arts supporters, including current and former Council members. There is a vast potential market for Arts Plates. Only a small number of car owners own any kind of plate other than the plain white one, as the graph below demonstrates.

Special Plates Portion of the Available Market



Additionally, projections for success are good for the Arts Council if vouchers and regular plates are sold as initially projected – approximately 10,000 per year.

**Projected Gross Profits Over Time (10K Vouchers/year)<sup>8</sup>**



There are ongoing costs for the campaign and website. The current investment includes the technology investment (contractor: Topps Digital Services), sales investment (contractor: 24Connect) and inclusion in the special plate outreach to all registered car owners through the DMV insert. These costs are as follows:

Contractor/Investment	Cost
TECH: Topps Digital Services (assuming 10,000 vouchers sold annually) <sup>9</sup>	\$ 138,420
SALES: 24Connect	\$ 49,000
DMV Insert	\$ 42,000
Other Misc <sup>10</sup>	\$ 17,500
<b>ESTIMATED TOTAL</b>	<b>\$ 246,920</b>

The analysis and projections indicate that the previous and ongoing investments in the Arts Plate campaign will lead to more arts funding, especially over time. However, the Arts Council has severe financial restrictions on Arts Plate marketing investments.<sup>11</sup> Realistically, under the current budget constraints, the agency could pay for only about one-third of the ongoing costs for the Arts Plate campaign above under the current budget constraints. A permanent baseline increase in the

<sup>8</sup> This analysis assumes a 50% redemption rate on vouchers, and realistic attrition rate for renewals. It does not include projections for additional non-voucher Arts Plate sales that are expected from other sources such as dealerships and direct sales.

<sup>9</sup> This annual cost went up from the original projection of \$117,171 due to the increased security cost required by DMV. Additionally, the Arts Council negotiated a very favorable rate and contract with Topps Digital Services. A normal contract of this kind would be at least twice or three times as much.

<sup>10</sup> This includes the initially required \$15,000 to the DMV for security issues. Due to the significant security enhancements made by TDS to ArtsPlate.org, the DMV has indicated that this amount will decrease significantly. Arts Council staff expects an estimated amount from the DMV to be forthcoming this early spring.

<sup>11</sup> These restrictions are due to a Department of Financial audit that determined that all staff administrative costs were considered "marketing and administration" and could be no more than 25% of Arts Plate expenditures. Previously the DMV had interpreted the "marketing and administration" 25% clause of the law to mean marketing and administration of the Arts Plate, not for the agency in general. Since the audit, Arts Plate marketing expenditures have been severely restricted.



agency's General Fund allocation for 2015-16 could ease these restrictions somewhat. And over time this campaign would more than pay for itself if sales projections are met. In the short term, however, there may be a need for philanthropic investment for these expenses.

## **Conclusion**

The Arts Plate program represented more than a majority of the California Arts Council's budget for a decade. And the investments made in the sales infrastructure have serious potential to increase funding. Arts Plates sales and renewals through public-private partnerships – businesses investing in Arts Plate vouchers, dealerships permitting sales of Arts Plates with their cars, sponsored "sales" – have great potential to increase the Arts Council's budget over time, if the temporary budget issues can be resolved.

## New DMV license plate program could spur arts funding

By Claudia Buck - [cbuck@sacbee.com](mailto:cbuck@sacbee.com) 10/28/2014 5:00 AM | Updated: 10/29/2014 7:58 AM

Pitching tax-deductible arts license plates to businesses and individuals for year-end giving, the California Arts Council is making it easier to buy them from the DMV.

It's the first time that Californians can purchase multiple versions – via a \$50 voucher – of one of the state's nine specialty license plates, which benefit varied special interests, ranging from agriculture to military veterans. The voucher is only available for the arts plates, not the others.

Craig Watson, director of the California Arts Council, called it “a win-win” for arts supporters and businesses looking for creative tax deductions.

“It could be a part of a car dealership strategy to add it to a new car purchase. Major companies with CEOs who are major arts supporters can send them (vouchers) to friends and clients. If I'm an arts supporter, I can buy them to share (that passion),” Watson said.

Until now, only individual vehicle owners could purchase a specialty plate, using their car's individual identification number. With the new voucher system, which took nearly two years to devise with DMV and an outside digital company, anyone can purchase a \$50 “Arts Plate” voucher to give away as gifts to friends, family or clients. The donor takes a tax deduction for every voucher purchased; the recipient can take subsequent tax deductions for the annual \$40 renewal fee. (The voucher program does not apply to the arts council's \$98 custom license plate, where you select personalized letters or numbers.)

“It's a unique twist and a way of marketing that we've never been able to do before,” said Watson, calling the arts vouchers a first-in-the-nation option.

As of January 2013, the state Department of Motor Vehicles said there are more than 403,200 specialty plates registered in California.

“The DMV is supportive of the specialty license plate program and worked closely with the California Arts Council to establish this innovative voucher option

designed to encourage sales of the Arts specialty license plate,” said DMV spokesman Jaime Garza in an email.

The California Arts Council gets roughly 60 percent of its annual budget from sales and renewals of its specialty plate, which features palm trees and an ocean sunset. For each \$50 license plate, the council said it collects about \$35, while \$15 goes to DMV for processing costs.

The arts license plates, designed by famed Sacramento artist Wayne Thiebaud, were first issued in 1994. They're among specialty license plates that California drivers can purchase – for an added fee – to benefit such causes as Lake Tahoe preservation, Yosemite National Park, coastal protection, firefighter memorials, California agriculture and college scholarships.

The vouchers, which can be purchased like a gift card or sent via email, were designed in conjunction with the Santa Monica office of Topps Digital Services, which specializes in “digital currency” products. Unlike a gift card, the vouchers do have an expiration date; for Art Plates vouchers sold this year, the expiration date is June 2016.

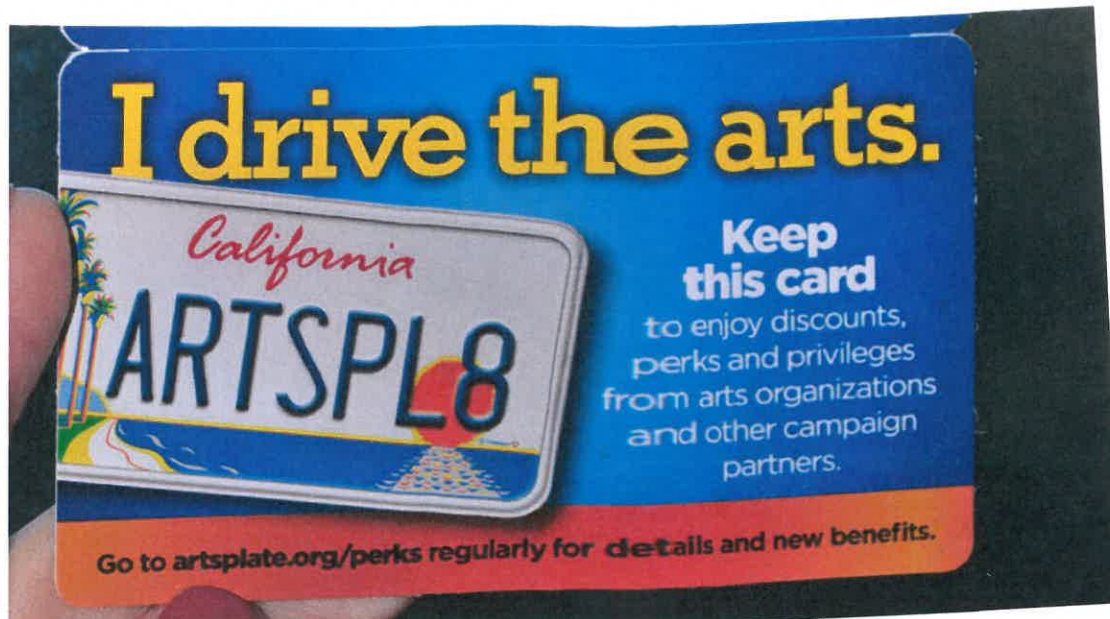
The recipient uses the voucher to purchase a new license plate bearing the Thiebaud-designed artwork. If the recipient doesn't redeem the voucher before the expiration date, the funds still revert to the arts council.

Currently, the council receives just under \$3 million a year from sales and renewals of its special plates. “Conservatively, we think we can more than double the annual revenue we receive,” said Watson, reaching at least \$6 million in the next several years. The council hopes to sell 10,000 vouchers by the end of 2015.

Call The Bee's Claudia Buck, (916) 321-1968. Read her Personal Finance columns at [sacbee.com/claudiabuck](http://sacbee.com/claudiabuck).

# Los Angeles Times

California arts license plates can now be given as gifts



The California Arts Council has introduced a new voucher program that allows people to give arts license plates as gifts. The specialty plates are significant source of funding for the council. (California Arts Council)

By David Ng -- October 28, 2014, 11:24 AM

The California Arts Council is rolling out a new voucher program that will allow people to give arts license plates as gifts. The vouchers, which cost \$50, are available starting Tuesday and can be purchased online.

Arts license plates have been a main source of revenue for the California Arts Council, accounting for approximately 60% of its annual budget, or about \$3 million, from drivers who choose to pay for the specialty tags. The plates feature a design by artist Wayne Thiebaud depicting palm trees and a sunset.

The giver can purchase the voucher card online as a physical card or can send the voucher to the recipient via email. Once the receiver redeems the voucher, the card itself can be used to receive discounts and other perks from California Arts Council partners.

The \$50 vouchers are redeemable only for sequential arts license plates, according to the council. Sequential arts plates have an annual renewal fee of \$40 that also goes toward supporting the council.

The California Arts Council issues grants to arts education programs and nonprofit arts groups throughout the state. Proceeds from the arts plates help to fund the council's activities.

The arts plates were created through special legislation in 1994, and are a joint project between the California Arts Council and the Department of Motor Vehicles.

## The major source of state arts funding? You won't believe it

Posted December 19, 2014 by [Lisa Napoli](#) | [0 Comments](#) | ]



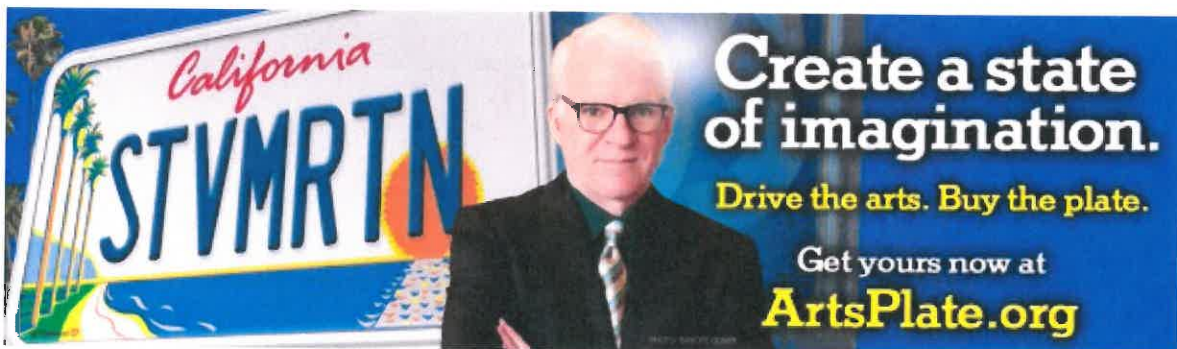
California ranks near the bottom of state-funded per-capita arts spending in the nation—44th, to be exact.

What's the unusual source for the lion's share of state-funded arts education? Turns out, it's the sale of specialty license plates.

You may have seen the so-called "ArtsPlate" by artist [Wayne Thiebaud](#), since it's been in use on the roads for 20 years. But you probably didn't know that \$35 of the initial \$50 fee motorists pay for the plate goes to stoke the coffers of the [California Arts Council](#), founded in 1975. (The entire cost of renewals goes towards the program.)

The Council underwrites such educational programs like [placing artists in schools](#), and [Jump Starts](#), which offers arts programs to at-risk youth and juvenile offenders.

Bill Turner of William Turner Gallery at Bergamot Station is finishing up an 8-year term on the all-volunteer board of the council. He joined us at KCRW to talk about why California has to turn to license plates to fund the arts; how we know the money goes where the state says it will, given [past incidents of the state raiding specialty plate funds to balance the budget](#); and a new program, just in time for the holidays, that allows you to [gift the Artsplate](#) by using a voucher. (For the record, here are [other specialty plates](#) you can buy to support other issues, like the environment or pets.)



*One of about a dozen celebrities who've signed on to endorse the plate*

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## Statement on the Death of NEA National Heritage Fellow Chitresh Das



Portrait of Chitresh Das by Tom Pich. Media who would like to obtain a high-resolution copy of this photo should contact NEA Public Affairs at 202-682-5570.

For Immediate Release

January 5, 2015

It is with great sadness that the National Endowment for the Arts acknowledges the passing of 2009 National Heritage Fellow Pandit Chitresh Das, Kathak dancer, choreographer, and educator from San Francisco, California.

Pandit (a term used to denote a master) Chitresh Das was schooled in the North Indian dance tradition, *Kathak*, from the age of nine by his guru Pandit Ram Narayan Misra. He learned both the percussive and sensual elements of Kathak, including the solo tradition in which the dancer is required to go on stage without any prior rehearsal and execute improvised rhythms, compositions, and storytelling for two to three hours. Das's performing career in India was launched when he was invited by Ravi Shankar to dance at the first Rimpa Festival in Benares. In 1970, he received a Whitney Fellowship through the University of Maryland to teach Kathak, and the following year Ali Akbar Khan invited him to be an instructor at the Ali Akbar College of Music in California. By 1980, Das had founded his own school where he taught and mentored students and maintained a vigorous performing schedule. There are now branches of his school worldwide.

In a 2009 **interview** with the NEA, Das discussed the influences on his dancing: "I will see some athletes, tremendous in their speed, and how they take the turns ice skating.... The most important thing that [I ask myself is,] 'What they are doing in a different style, can I do this in Kathak?' Can I bring the intensity, for instance, of a soccer player, how they run, how they move. Or animals, how they move in nature. All these things help me tremendously, and I feel, 'Okay, how can I do this? How can I express myself like, you know, how beautifully they are doing it?'"

Visit the **NEA's website** for more information about Chitresh Das.

###

## CONTACT

NEA Public Affairs  
202-682-5570

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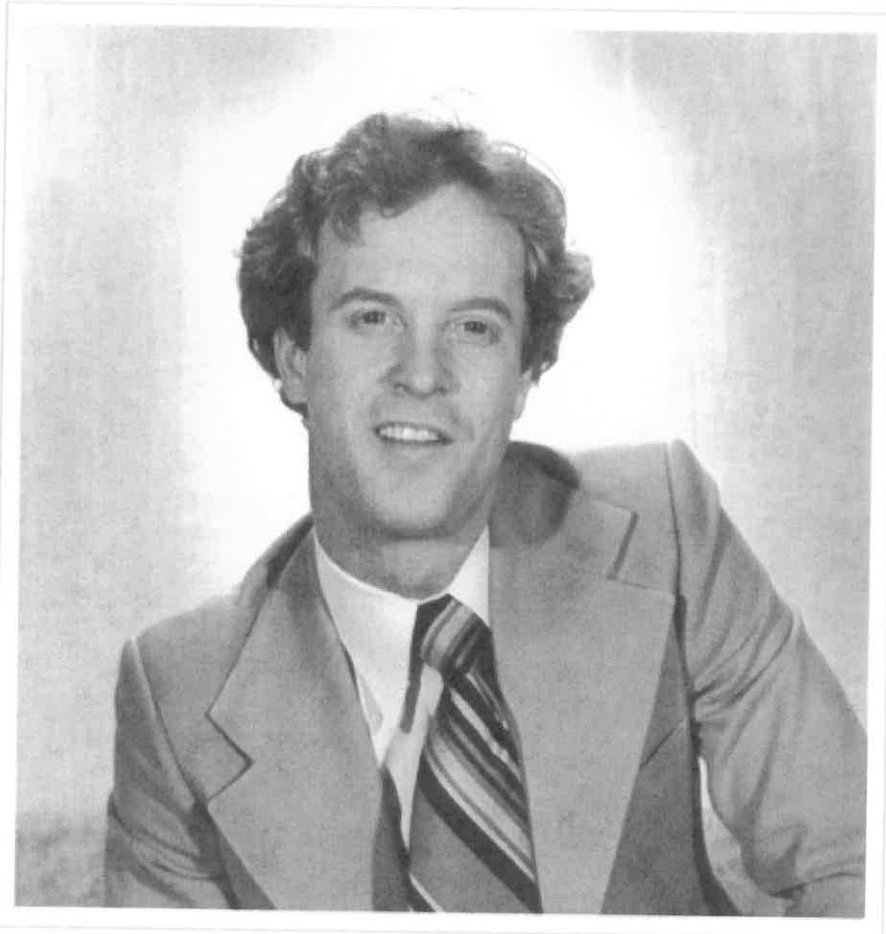
**Chitresh Das**

Pandit (a term used to denote a master) Chitresh Das was schooled in the North Indian dance tradition, *Kathak*, from...

Tuesday, 16 December 2014 15:30

# Remembering Robert Stearns: The Local Arts Community Has Lost One of Its Biggest Advocates With the Passing of ArtsOasis' Executive Director

Written by David Clinton-Reid

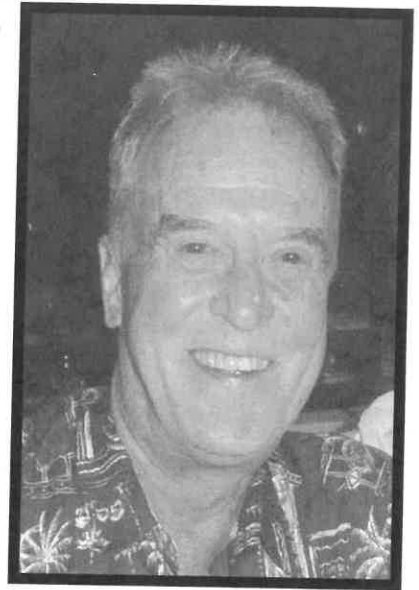


Robert Mapplethorpe took this photograph of Robert Stearns in 1977.



Robert Stearns, the executive director of ArtsOasis, passed away Wednesday, Dec. 3, after a brief illness.

There is so much to say about my dear friend and colleague. Robert (pictured to the right, in a photo from last year) graduated from the University of California at San Diego in fine arts and art history. He then began his incredible career in the arts, which started in the early '70s in arts and cultural management with the Paula Cooper Gallery and The Kitchen in New York City. He curated exhibitions, developed education projects and served as a senior staffer at some of the country's leading contemporary arts institutions. He was the director of the Contemporary Arts Center in Cincinnati, the performing arts program director of the Walker Art Center in Minneapolis, and the inaugural director of the Wexner Center for the Arts in Columbus, Ohio. He also served as an adviser to private foundations, state arts councils and the National Endowment for the Arts.



Robert came to live in Palm Springs in 2006 with his partner, Rich. Soon thereafter, he became a member of the Palm Springs Public Arts Commission. He also served on the board of directors of the Architecture and Design Council of the Palm Springs Art Museum, the Coachella Valley Arts Alliance, and the La Quinta Arts Foundation. He was also a member of the Classical KUSC Desert Arts Advisory Council.

In 2007, the California Desert Arts Incubator and a local advisory group to the University of Southern California were considering what the desert's creative community looked like, and what its needs were. These two groups were the genesis of ArtsOasis. Robert, along with his colleagues, began emulating efforts to expand the creative economies in metro centers such as Santa Fe, N.M., Denver, Minneapolis, Seattle and Columbus, Ohio.

It's widely known that art, design, media and marketing generate enormous revenues in business receipts, wages and local taxes. Here in the Coachella Valley, where tourism is a leading industry, it's crucial to foster a robust creative community and, therefore, cultural tourism. With support from the Coachella Valley Economic Partnership and other stakeholders, ArtsOasis was able to perform an economic study of the creative community in the Coachella Valley. In 2012, the study revealed that this sector was worth an annual \$750 million in earnings and receipts, with more than \$1.5 billion in overall activity.

This study remains an incredible source of information and has spurred greater collaboration in arts, media and entertainment. Robert ensured that ArtsOasis would spearhead the promotion, advocacy and development of our unique community through evenhanded representation and collaborative work.

Together with members of the ArtsOasis Creative Council, Robert enhanced ArtsOasis' reputation as a one-stop shop for the valley, and later extended this influence to the high desert. Through [artsoasis.org](http://artsoasis.org), he developed a wealth of free resources for the creative community, including a calendar of events. The website became a platform for individuals and organizations to create free listings; a selection of those listings appears each month in the *Coachella Valley Independent*. ArtsOasis also promotes events through Facebook and recently began a partnership program to promote our award-winning community theaters.

Robert's energy, reliability and knowledge—the latter accumulated over decades in the arts world—became the catalyst for ArtsOasis to be recognized as a primary resource in the area's creative community. His ability to collaborate made it possible to connect organizations, businesses and artists with each other and jointly promote the creative community.

As ArtsOasis evolved under Robert's direction, it increased its promotion and advocacy role, and began to promote cultural tourism through the Greater Palm Springs Convention and Visitors Bureau.

Before Robert's passing, he was engaged with the CVB and other stakeholders in defining the future of ArtsOasis. This work will now continue in the spirit of collaborative working that epitomized Robert.

*David Clinton-Reid is the acting executive director of ArtsOasis. Those wishing to remember Robert Stearns with a donation in lieu of flowers may do so by sending a memorial contribution to Palm Springs Art Museum Architecture and Design, Edwards Harris Pavilion, 300 S. Palm Canyon Drive, Palm Springs, CA 92264.*