

NOTICE OF PUBLIC MEETING

June 7, 2017

10:30 a.m. to 3:00 p.m.

Sebastopol Center for the Arts

282 S. High Street

Sebastopol, CA 95472

(707) 829-4797

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| 1. | 10:30 | Call to Order
Welcome from Creative Sonoma and Sebastopol Center for the Arts | D. Harris
K. Madsen |
| 2. | 10:40 | Roll Call and Establishment of a Quorum | M. Moscoso |
| 3. | 10:45 | Performance by Local Artist | |
| 4. | 10:55 | Approval of Minutes from May 9, 2017 (TAB M) | D. Harris |
| 5. | 11:00 | Chair's Report (TAB N) | D. Harris |
| 6. | 11:10 | Interim Director's Report (TAB O) | A. Kiburi |
| 7. | 11:20 | Panel Recommendations 2016-2017— <i>Voting Items</i>
a. Introduction to Grant Funding Allocations (TAB P)
b. Arts and Public Media (TAB Q)
c. JUMP StArts (TAB R)
d. Reentry through the Arts (TAB S)
e. Research in the Arts (TAB T)
f. Veterans Initiative in the Arts (TAB U) | L. Baza
P. Beasley
S. Gilbride
A. Kiburi |
| 8. | 1:00 | Panel Recommendations 2017-2018— <i>Voting Item</i>
Artists in Schools - Engagement and Professional Development (TAB V) | S. Gilbride |
| 9. | 1:20 | Legislative Toolkit | K. Margolis |
| 10. | 1:40 | Informational Update on State Public Art Projects (TAB W) | C. Fitzwater |
| 11. | 2:00 | Public Comment (may be limited to 2 minutes each) | D. Harris |

12. 2:30 Council Member Updates

D. Harris

13. 3:00 Adjournment

D. Harris

Notes:

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

All minutes are drafts until approved by vote of the Council

MINUTES OF PUBLIC MEETING

May 9, 2017

9 a.m. to 2:30 p.m.

Mingei International Museum

1439 El Prado

San Diego, CA 92101

(619) 239-0003

PRESENT:

Council Members

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

Council members absent: Steve Oliver and Rosalind Wyman

Arts Council Staff

Ayanna Kiburi, Interim Director
Caitlin Fitzwater, Communications Director
Shelly Gilbride, Programs Officer
Andrea Porras, Art Program Specialist
Jaren Bonillo, Art Program Specialist
Jason Jong, Art Program Specialist
Josy Miller, Art Program Specialist
Mariana Moscoso, Administrative Analyst

Invited Attendees

Craig Watson, Previous CAC Director
Anjanette M. Ramey, City of San Diego
Erin Anova Kerr, California African American Museum & Delta Highway Productions
Katrina Coltun, Center Theatre Group
Mitch Menchaca, Association California Symphony Orchestras

Molly Terbovich-Ridenhour, San Diego Civic Youth Ballet
Rebecca Nevarez, Latino Arts Network of California

Other Attendees / Members of the Public

Lynette Tessitine, City of Chula Vista
Lissa Corona, San Diego Art Institute
Caron Adregg, Choral Club of San Diego
Russ Sperling, San Diego Unified School District
Dalouge Smith, San Diego Youth Symphony & Conservatory
Diania L. Caudell, California Indian Basketweavers Association
Marissa Cassani, Barrio Logan/Urban Corps
Josephine S. Talamantez, Chicano Park Museum
Mark Steele, Barrio Logan Planning Group
Gale Petrie, Patron
Helene Held, House of Isabel
Calvin Clayton, San Diego Young Artists Music Academy
Alan Zita, San Diego Artist Culture Coalition
Caren Dufour, The Old Globe
Linnea Searle, Playwrights Project
Annamarie Maricle, The Old Globe
Marilyn McPhie, National Storytelling Network, Pacific Region
Kiara Ater, Urban Corps/Barrio Logan
Sarah Weber, Association of California Symphony Orchestras
Carol Manifold, Choral Consortium of San Diego/Sacra Profana
Mary Lou Valencia, Congregación de Danzas Aztecas en Aztlan
Robin Brarsford, Public Address
Whitney Roux, City of San Diego Commission for Arts & Culture
Dana Springs, City of San Diego Commission for Arts & Culture
Alexandra Kritchevsky, La Jolla Playhouse
Scott Hickey, VetART.org
Jean Isaacs, San Diego Dance Theater
Jessica Monahan, California Association of Museums
John Gabriel, San Diego Opera
Jess Baron, Guitars in the Classrooms
Matt Carney, San Diego Dance Theater
Rich Horner, The New Children's Museum
Patti Saraniero, Moxie Research
Diana Agostini, Italian American Arts & Cultural Association of San Diego
Rebecca Tortes, California Indian Basketweavers Association
Llewellyn Crain, The Old Globe
Barry Edelstein, The Old Globe
Mandy Shefman, Arts for Learning San Diego
Nicolas Rexeles, San Diego Opera

Tony LoBue, Tony the Vet
John Highkin, Fern Street Circus

MINUTES

I. Call to Order, Roll Call and Establishment of a Quorum

The Chair opened the meeting at 9:32 a.m. He thanked the San Diego community. Rob Snider, Director of the Mingei International Museum, shared the history of the museum's name and the importance of preserving traditional craft. Dana Springs, from the San Diego Commission for Arts & Culture, welcomed the Council. She provided background on Balboa Park. Additionally, she thanked Council member Larry Baza for his hard work and his contributions to the city arts.

II. ACTION ITEM: Minutes of meeting on February 2, 2017 and March 13, 2017

At 9:42, the Chair requested a motion to approve the minutes for February 2, 2017, and March 13, 2017. Gallegos asked for a sentence to be removed on page 5. Gallegos also requested for a typo on page 12 to be fixed. Gallegos asked how the Council will receive a follow-up of the adjusted minutes. Moscoso responded the minutes are uploaded onto the website. Gallegos clarified her question; she asked how "follow-up" items are completed. Kiburi responded that the Council will be notified when items are completed. Beasley noted a typo on page 12.

ACTION ITEM: At 9:46, Baza moved to approve them as amended. McGuinness seconded. Beasley, Coppola, Gallegos, Galli, Harris, and Lindo voted to approve the minutes as amended. Devis, Oliver, and Wyman are absent at the time of the vote. The motion passes. The February 2, 2017, minutes were approved 8-0.

There were no amendments to the March 13, 2017, minutes.

ACTION ITEM: At 9:47, Coppola moved to approve the minutes. Gallegos seconded. Baza, Beasley, Devis, Gallegos, Galli, Harris, Lindo, and McGuinness voted to approve the minutes. Devis, Oliver, and Wyman are absent at the time of the vote. The motion passes. The February 2, 2017, minutes were approved 8-0.

III. Chair's Report

At 9:47, Harris spoke about the Summer of Love in San Francisco. He shared that San Francisco is preparing numerous events to commemorate the 50th year anniversary. Harris shared he is close to the family of artist Ruth Asawa. He also noted Asawa was one of the original Council members of the CAC, and recounted a bit about her work and life story. Harris also shared a story about an original portrait of Governor Jerry Brown from his during his first administration. He noted Governor Brown founded the CAC. Harris also recounted a story about a basketball player that said that the world is not round—

noting the basketball player is a graduate from Duke University. He said that such a claim is a sign of the times and the current political climate, referring to the importance of education.

He continued to share his thoughts about the future of the arts. He noted digital technology will likely play a larger role in the arts and asked the Council and the public to contemplate potential future genres of the arts. He concluded the Summer of Love was an important historic moment and should reiterate itself in a new form in the present.

IV. Director's Report

At 10:02, Kiburi informed the Council she left them a copy of her report on their chairs. She provided legislative updates and noted the Keep Arts in Schools voluntary tax fund, SB 503, passed. She said the fund brings about \$250,000 to the CAC. Kiburi added that the fund has decreased and this is partially due TurboTax's alteration of their platform. This change has affected organizations requesting funds from a tax checkoff.

Kiburi provided an update on the Arts-in-Corrections program. She noted the expansion of the program from 20 to 36 institutions. Kiburi shared information about the open Request for Proposal (RFP) to distribute 2016-17 Department of Corrections and Rehabilitation (CDCR) funds. Harris asked who would adjudicate the proposals. Kiburi responded CAC and CDCR staff. She added that applications will likely come primarily from current art providers.

Kiburi thanked staff for their work preparing for the Council meeting. She shared the various tasks completed by staff for the meeting.

Kiburi acknowledged the transitional training Watson provided her. She noted the numerous meetings she attended with different legislators and government officials. She spoke about an event she attended held by the Armenian caucus. It was a youth art contest about the Armenian genocide. She noted Bonillo and Porras were judges.

Kiburi provided staff updates. She noted the transition of Minerva Anguiano and Peggy Megna from the CAC. She additionally acknowledged the current work of the new hire, Stephanie Anderson, in Arts in Corrections. Kiburi verbally introduced Yurika Jimenez, the new accountant. She additionally shared the previous CAC Senior Accountant, Theresa Walters, has returned part-time to help. Kiburi asked Fitzwater to share more about the new Information Officer, Kimberly Brown. Fitzwater provided information on Brown and talked about her role as interim program leader for the Cultural Districts program.

Harris admired and acknowledged the work of Kiburi as interim director.

Gallegos asked if the CAC will receive funds from the Safety Committee again. Harris asked if the Subcommittee 4 funding is different from CDCR. Kiburi answered it is.

Galli asked about the decline in tax contributions. Fitzwater said that other organizations have experienced a decline. She spoke about a coalition that has investigated the issue with the tax

contribution option and this investigation concluded the tax contribution has been compromised in the TurboTax platform. McGuinness noted the tax contribution is good for visibility. Galli asked if there will be advertisement. Fitzwater said the next goal is to reach October filers. Fitzwater said she will reach out to Council members for promo materials when the time comes.

V. Panel Recommendations 2016-2017

At 10:19, Beasley introduced the Programs committee: Baza, Kiburi, and Gilbride. Beasley noted this grant season there was a high volume of applications. She said the guiding principle of the committee was to ensure grant fund allocations are consistent and equitable. Beasley said the Council will have to decide on a scenario. Beasley said staff initially had five potential scenarios and that during a committee meeting these were narrowed down to two.

Beasley made several remarks about the Artists in Schools program. She noted that pre-K is now part of the Artists in Schools program in Exposure. She acknowledged the new Artists in Schools Extension program focuses on pre-K to grade 12. Beasley also shared information about AIS Engagement. She further explained Engagement is in school, Exposure includes concerts and plays outside school, and Extension is after school and summer school. Beasley said the explanation was so individuals are aware of the work the Artists in Schools program is doing.

Beasley spoke about the Professional Development program and how the grant scenarios would affect the Creative California Communities program. She reminded the Council that the program goal is to increase vitality and cultural impact in the community.

Beasley noted Gilbride's name should have appeared on the revised version on the agenda. She also explained the unique adjudication process of the Professional Development and Consulting program. Beasley explained the Council would have to vote on a scenario.

Kiburi recognized the hard work of Baza and Beasley in the Program Committee. She expressed the committee's desire to give the Council at least two options without being overwhelmed by numerous scenarios.

Gilbride thanked the Programs Committee for their hard work and for maintaining the principle of consistency and equity. Gilbride elaborated on the differences of Scenario 1 and 2. She shared that in Scenario 1, the greatest impact would be that more funds would be available for other organizations because only applications ranked 6 and 5 would be funded in Creative California Communities. She explained briefly that the vote for the scenario would occur after they have discussed all of the recommendations. (At 10:32, Devis joined the meeting).

Artists in Schools Exposure

At 10:33, Gilbride introduced Miller for the Artists in Schools Exposure. Miller shared it is one of the two funding strands the Council voted on in September's Council meeting. She explained the program is for arts organizations to visit school sites or to get students to professional arts venues. She reminded the Council that it is part of a 40-year arts education program and this new iteration is the Council's

renewed commitment to arts education. Miller highlighted numerous applications were received. She stated 71 applications would be funded. Miller also stated that the program is unique because it gives touring organizations an opportunity to be funded. She added that 27% of the recommended applicants are brand-new organizations. Miller continued that the guidelines focused on underserved students geographically, economically, etc. Miller explained the recommendation would provide funding for 343,000 students, tenfold of the residency programs funded by the CAC. Miller introduced Kate Coltun, her panelist presenter.

Coltun introduced her experience in the panel. She said it provided her exposure to other organizations working in California. She spoke about the cultural “deserts” and “oases”—the differences between urban and rural settings and art access. She spoke of the different ways art encounters impact youth. She said the panel took very seriously the guidelines of the Exposure program. Coltun noted the observations she had of the panel process. She provided the different methods used by organizations. She spoke about creating a rubric based on the particular challenges and program structure for different focus areas. Coltun noted that the strongest applications provided not only an exposure experience but also had a follow-up component in the classroom setting. However, she also added that this cause can access problems because there was the need for a full-time arts educator in the staff. She stated that the goal of the panel was to find the applications that followed the guidelines most authentically. Coltun said the panel recommendation was to make Exposure a single application and for it to not be a part of Engagement. She recommended that the guidelines distinctly outline that Exposure is meant to expose students to highly professional artists. Coltun stated that the grant process could also be more accessible to organizations that do not have grant writers and to ask applicants to define “need” in their own particular community because the vague definition made it difficult for the applicants to understand the argument in their applications. Coltun said that there was low number of applications that connected students to the visual arts. She also expressed the panel would benefit from spending more time with applications. Coltun noted that the panel was not ethnically diverse. Coltun concluded by expressing the importance of this program. Miller invited the council to ask questions.

Harris asked if the Exposure program was a new strand in the Artists in Schools strands. Miller said this is a brand-new funding strand and that the Extension is the oldest program.

Gallegos asked if we are looking at Exposure and Extension separately. Miller answered affirmatively and explained that the deadlines were different deliberately. Gallegos asked why this was done. Miller said the Exposure and the Extension programs deadlines were earlier because of the seasonal nature of the program. She said the Engagement program takes deep collaboration with classroom teachers so they were given more time in the spring to prepare and submit their application. Miller added an organization can apply to multiple programs as long as the project reaches different constituents.

Beasley asked if Miller could speak to the reach to pre-K. Miller said part of the program expansion voted on by the Council in September added pre-K to Artists in Schools. Miller noted that there were four applications recommended in Exposure and five in Extension. She concluded her remarks noting Exposure is a thought-leadership gesture because this has not been done before and she looks forward to the program including more pre-K projects in the future.

Harris thanked Miller and Coltun. Gilbride then asked Miller to introduce Artists in Schools Extension.

Artists Schools Extension

At 10:59, Miller introduced Artists in Schools Extension. She provided background information on the Extension strand of Artists in Schools. She shared that with the Extension there is the opportunity for programs with different age levels at community centers either after school or during the summer months. Miller noted it took three panels to adjudicate. She also noted that some previous Local Impact programs applied. Miller introduced Molly Terbovich-Ridenhour, her panelist representative.

Terbovich-Ridenhour expressed being on the panel provided her an invaluable experience. She spoke about her experiences on the City of San Diego panel compared to the CAC panel. She also shared the importance of time management while reading the applications. Terbovich-Ridenhour recounted the challenges of working with different panelist with their own areas of strengths and how they came together throughout the process. Terbovich-Ridenhour acknowledged the help of Miller facilitating. She mentioned the value of having snacks.

Galli asked for Terbovich-Ridenhour to elaborate on the differences between the city and CAC panel. Terbovich-Ridenhour said the panelists in the city panel were more objective and she perceived the CAC panel to be more emotive-based. She said the city had a stronger rubric. Terbovich-Ridenhour said that using “feeling” language is different. Terbovich-Ridenhour also stated the CAC evaluation process was very clear. She noted it was evident when an organization had an experienced grant writer complete the application. Terbovich-Ridenhour expressed she learned more about the CAC grant process and grant writing in general.

Harris asked if the panelists were able to see through the language of applications that were obviously not written by a grant writer. She said that she believed so but that sometimes it was difficult to understand the goals of the application. She said that having a second round to look at the applications helped see things that were not obvious during the first round. Miller reminded the Council that work samples are part of the application package, which aids the panelists through the grant review process. Terbovich-Ridenhour informed the Council that some applications have concise work samples, whereas others clearly used an iPhone to document. She said that the panel was able to see through the quality of the work sample.

Devis asked if the lack of a strong rubric between the city and state, in her opinion, would have resulted in some of the currently recommended applications to not be considered. Terbovich-Ridenhour said she did not think so, because the scoring system was clear and objectively evaluates. Her concern was the language of how the panel discussed the applications.

Terbovich-Ridenhour offered two suggestions: for panelists to have more time to read the applications and to have the right questions to evaluate the applications.

McGuinness asked how confident Terbovich-Ridenhour felt with the grant review process. Terbovich-Ridenhour said she felt confident to give time to each application equally. Miller reminded the Council of the adjudication process: Apps are evaluated individually and then reviewed again.

Artists Activating Communities

At 11:09, Gilbride introduced Porras. She acknowledged this was Porras' first presentation. Porras directed the Council to Tab D and provided clarification of dates in her memo. She introduced her panelist, Erinn Anova. Porras shared there were two Artists Activating Communities panels in February. She stated a total of 99 applications were received and 62 applications are recommended for funding. She added that funding would be awarded to applications that scored 4, 5, and 6. Porras noted that the Artists Activating Communities program is unique because projects are centered on a lead artist—it allows the artist's voice and projects directly reflect what the community wants. She noted 30% of the applications were returning applicants from the previous year and 40% of those applicants were recommended for funding. Porras noted it is the second year of Artists Activating Communities programming, highlighting that artists are central to civic life and vital to communities.

Porras introduced and shared Anova's background, noting her accomplishments teaching playwriting to foster youth and ESL students. Anova said she was proud to be part of the grant review process and was impressed how organized the entire process was. She noted it was her first time participating. Anova shared that it was apparent there is a lot of careful consideration in the process. Additionally, she noted that it is apparent how much each panelist brought their passions to the grant review process. Anova said the previous panelist to speak at the Council meeting made her think about the grant-writing process, noting that the second round of the process brought together the panelists' differences. She added that it was clearly evident from the applications which ones were written by grant writers. Anova noted that each panelist brought a unique set of expertise. She provided an example about one of her fellow panelists and her passion for writing. Anova shared that this panelist felt passionate about a memoir program for LGBT seniors and the impact it had in its community. She added that in some applications, the ways artists activate their communities were much less apparent. She noted there were numerous different mediums for the different communities—Anova said community impact of the project was central. She stated that the language used by the panelists during the review process is very important. She said that it was a very fair process. Anova stated that were starkly different scores amongst panelists but this helped highlight the strengths and weaknesses of the applications. She concluded the criteria were very helpful.

Harris provided historical context of the grant program. He commented that prior to his involvement with the Council, he spoke to a previous Council member and artist, Peter Coyote—he told him of the 1970s version of the Artists Activating Communities grant. Harris said the goal of the program is to allow artists the opportunity to bring to fruition a project. Harris asked Anova if there were any projects that were really “out there.” Anova responded there were many unique ideas. She said she really enjoyed a particular program in Los Angeles that provides a free, weekly safe space for people to join together in song. She noted that this program said they were hoping to give voice to those that feel voiceless under the Trump administration. She stated that it was also a functional program because the program intends to go to rallies to sing.

Devis asked if the panelists noticed any trends because of the social nature of the programs. Porras responded, noting the type of work that was reoccurring brought attention to gentrification, immigration rights, queer and POC inclusivity, or ethnic-cultural issues. Anova added that there were projects which were a call-to-action of a lead artist musical or ethnic style to be preserved. Porras said there were applicants that did a fusion of cultural/ethnic artworks.

Devis asked what were the kinds of innovative projects did they observe. Anova said the most innovative projects were found in dance. Porras agreed, adding that in theater as well. Porras provided the example of Teatro Campesino being done in Salinas that combines Quiche, Nahuatl and local indigenous languages. She said the goal of the project is to be educational and introduce the languages to each other and others.

Lindo asked if a lot of the work they saw had a focus on social justice. Porras said not all of the projects were but that there was certainly a presence. Anova added that she also noticed a trend of projects focusing on girls.

Harris asked if there is a disqualification process prior to the panel. Gilbride explained unfinished applications are ineligible and do not go to panel. She added that applications that do not meet the program criteria were taken to panel, leaving it to the panel to decide.

Harris asked if some of the applications may have fit in a different program. Anova acknowledged that this was often the case. McGuinness asked if applicants applied into the wrong program, if they are notified. Gilbride responded that the applicant was unable to apply to another program because the deadlines had past, but it did open up the opportunity to begin technical assistance.

Gallegos commented several programs appear innovative and she said she appreciated the informative descriptions in the Council book. Harris thanked Porras and Anova for their presentation.

11:30 Break

Creative California Communities

At 11:40, Harris called the meeting back to order. Gilbride asked the Council to turn to Tab H and introduced Creative California Communities. She reminded Council that the CAC is still looking to fill an Arts Program Specialist position that would administer this program.

Gilbride began by reminding the Council that Scenario 1 would largely affect Creative California Communities because only applicants that scored 5 and 6 would be funded. In Scenario 2, applicants that scored 4, 5, and 6 would be funded, but funds would be taken from other programs. She noted that there were two Creative California Communities grant review panels for a total of 95 applications. She reminded Council that Creative California Communities funds large-scale creative placemaking programs over a two-year grant period.

Gilbride reminded the Council that they approved changes in the guidelines. The changes resulted in splitting the program in two parts to ensure equitable distributions. Gilbride stated the first day of panel focused on large organization, small organizations were adjudicated on the second day, and the third day was the second review of the applications. She added that this program focuses on issues relevant to the community development and honors the residents of communities. Gilbride noted that the panelists were rigorous and knowledgeable. She stated that the discussions centered on the role of creative placemaking, the possibility of it being an agent of positive change but also addressing the dangerous aspects when artists are considered to be gentrifiers. Gilbride thanked all of the panelists for their discussions. She noted that Creative California Communities also received four planning applications. Gilbride added that 30% of applicants were applicants last year and 50% were funded. Gilbride recognized the role of the panelists and noted their ability to read grants and recognize quality applications that clearly explain their project without necessarily hiring a grant writer. Gilbride introduced Anjanette Maraya-Ramey, Senior Manager of Arts and Culture Funding Programs from the City of San Diego.

Maraya-Ramey thanked Gilbride for her introduction and noted it was her second time serving on a panel. She added that she is a grantmaker for the City of San Diego. Maraya-Ramey said she is also a grant writer and has been inside of nonprofit organizations. Being on the panel gave her a scope of what's happening across the state. She acknowledged the hard work of staff and enjoyed the snacks. Maraya-Ramey acknowledged the rigorous criteria of the grant review process. She said the panel paid attention to the potential harm that can be brought into communities if organizations are coming into communities as gentrifiers. Maraya-Ramey added that the panel focused on the potential impact of projects.

Devis asked how the panel identified and defined gentrifiers. Maraya-Ramey responded that the panel focused on the idea of social capital in the community—the level of support and need of the project in the community. Gilbride said throughout the panel it became very clear that art organizations and the local partner had social capital in the community and that community needs were being addressed. Gilbride added the panel questioned whether the community would be part of the decision-making process. Maraya-Ramey acknowledged the language used in the application was very important.

Harris asked about project permanence. Maraya-Ramey stated temporary events were considered but not usually part of the higher ranked application. Galli asked why. Maraya-Ramey responded because the place was not defined and temporal quality of the project did not typically address the need of the community and may not have the long-term impact the program guidelines request. Galli asked why one-time festivals were not funded. Gilbride added if the applicant was able to explain how the festival would result in long-term change in the community it probably did well, and the applicant had to also demonstrate that the creators and participants are of the community.

Coppola asked if a festival could be a pilot program for the future. He gave the example of a film festival. Gilbride said the applicant would be a strong candidate if the film festival was responding to a need of the community. Maraya-Ramey said the panelists also considered whether the applicant was a

project or creative placemaking. Harris remarked on the rigor with which the definition of the creative placemaking was kept in the grant review process.

Maraya-Ramey highlighted the attention the panelists paid to the potential of gentrification. She said as she reviewed applications she focused on the “so what?”—asking what is going to change in the community by funding the project. She noted exemplary organizations were in fact very exemplary. Harris asked what was the difference in quality between the applications that scored 5 and 4. Maraya-Ramey responded that there was a clear distinction between 4 and 5. She said that the projects tended to be great but were not very good at articulating the design of the project and demonstrating need.

Beasley asked why if Los Angeles County was 25% of applications, only 4% were funded, asking if it was because there was no “place.” Gilbride responded that this is a geographic trend. She said she consulted Joel Garcia from Self Help Graphics about this. Gilbride said that in the Bay Area there is organizational support in the community, such as Community Arts Stabilization Trust and PolicyLink, in order to cut back gentrification. Gilbride said technical assistance around creative placemaking in L.A. may be lacking to build up community authentically. She added because of everything that is happening (regarding gentrification) that the role of artist as gentrifiers is a one-sided conversation rather than bringing together both sides. Gilbride said Garcia reminded her that Southern California does not have the same kind of philanthropic support like the Bay Area.

Devis remarked that in the Bay Area there is already an institutionalized language around creative placemaking. He added that gentrification is at different levels in different areas. Devis stated that if 64% projects are to be funded in the Bay Area, the assumption might be that gentrification is not occurring in other areas. Harris responded to Devis, noting that in the Creative California Communities program there is an expectation for there to be a cultural collaboration. Gilbride added that Garcia expressed that the Bay Area applicants were able to identify policy change by the creative placemaking project and that Los Angeles was not there yet. She also reminded the Council that the panel looks at the applications without considering their geographical areas.

Devis noted incredible projects are occurring all over California and added there is a need to give assistance to the groups. Maraya-Ramey said the representation of San Diego applicants indicated there could be a lot more technical training done, such as fundamental language that has not been introduced to the area. Maraya-Ramey recommended training and planning grants so they are successful in creative placemaking.

FOLLOW UP: Technical assistance in Southern California

McGuinness said that the conversation makes it appear that the grant is combating gentrification, which is not the case. Gilbride said that is correct but it is a common theme in the applications. She noted across the state that this is an issue in urban areas but not in rural communities. Maraya-Ramey mentioned the rural typically demonstrated different concepts.

Harris reminded the Council that this program is part of the crux of the funding scenario decision.

Local Impact

At 12:05 p.m., Gilbride introduced Porras and Mitch Menchaca. Porras noted there were three panels for 203 applications across California. She stated that the program is rooted in cultivating art in communities, such as those identified as underserved and need equalizing access to the community. Porras introduced and provided the background of Menchaca from the Association California Symphony Orchestras.

Menchaca shared he was excited to have been a part of the Local Impact panel and he thanked staff for making the panel a great process. He said that the panel worked well together and created community, which is at the root of the Local Impact program. He said he was excited about the breadth of the projects, including for orchestras (asked to be on the record) to community arts groups, etc.—making communities better through the arts. Menchaca noted that the panel had a strong definition of what an underserved community is, and how this definition may change depending on the community. Menchaca noted this program centers on grassroots organizations. He said that there had to be openness to alternative grant writing. Menchaca said a challenge of the program was the name of the program itself, because many applicants made a particular location the basis of their application rather than considering non-geographical borders. He said there is a clear need to provide technical assistance to these organizations and make it clearer in the guidelines that the community does not have to be geographical. Menchaca added some applicants were deemed ineligible because of the amount requested. He said that there needs to be some leniency with applications because many of the organizations are small but represent the diversity of California.

Harris thanked Menchaca and asked if the Council had any questions. No one had questions. Gilbride introduced Bonillo.

Professional Development and Consulting

At 12:17, Bonillo introduced the Professional Development and Consulting program. The applications were reviewed by a staff panel; this is the second deadline to the Professional Development and Consulting program this year. Bonillo stated 324 applications were received over both deadlines. She added the need for organizations to build their capacity is clearly identified through this demand. Bonillo reminded the Council of the two categories available under this program, consulting services and professional development. Organizations who did not receive funding in the fall deadline were invited to improve their application based on the panel's comments and to reapply at the spring deadline.

Bonillo added that the panel focused on the longevity of the impact of the grant activities. Direct fundraising activities and ongoing consulting activities were not eligible activities. She noted 45% of recommended grantees have not been funded by the CAC in the past three years. Harris pointed out the value of this program to support organizations and regions who may not be fully represented in other grant programs.

Galli spoke to the value of this program. She felt that this grant program has a very large impact for the field and also for future CAC grantees. She said she believes that Professional Development and

Consulting grants can help organizations succeed in many ways. She would like the Council to consider in the future increasing their investment in this program.

Harris asks Bonillo to provide an example of what a consulting project may look like. Bonillo provides an example of a strategic planning grant project and the consulting components that may be involved.

Statewide and Regional Networks

At 12:28, Bonillo introduced the Statewide and Regional Networks program and the purpose of the program. There was a 66% increase in applications two years ago, when the definition of regional was expanded. She noted five new organizations were recommended for funding this year.

Bonillo introduced the State Regional Networks panel chair, Victoria Hamilton. Hamilton thanked the Council for the opportunity to serve as a panelist. She said she felt the panel experience was a very worthwhile investment of her time. Hamilton thanked the staff for their efforts in facilitating the panel process. Hamilton noted that many of the applications ranked 3 were new to the program, and it is likely their approach to the program will improve over time. Hamilton remarked that all applications recommended for funding are worthy of the Statewide and Regional Networks designation. Galli asked for clarification on the history of funding lower-ranked applications. Gilbride responded that in the CAC's two general operating support grant programs, Statewide and Regional Networks and State-Local Partners, all applicants who are deemed eligible with a rank of 3 or higher are recommended for funding.

Baza acknowledged Hamilton's long service to the San Diego arts community and thanked her for her service.

Bonillo commented on the strength of California's multicultural organizations. She expected a growth in regional applicants in this area in the future.

At 12:37, the Council began discussing the possibility of the two funding scenarios.

Harris led the discussion of the scenarios—he reiterated the difference between the two scenarios. He noted that it is a big decision.

McGuinness said that the decision is philosophical. She stated that Scenario 2 is macro and Scenario 1 is micro. She added by reducing Creative California Communities, focusing on applicants that scored 5 and 6, there is the opportunity to serve smaller community projects in the other programs.

Galli asked if the Council will vote on the individual programs based on Scenario 1 or 2. Gilbride responded the vote would be for the complete funding recommendations in either Scenario 1 or 2 as they are presented. Gilbride said that if applications that scored 4 were funded in Creative California Communities, all of the other programs would receive less funding. She added that 17 more programs being funded in Creative California Communities, because the requested amounts are so high, would affect 100 projects in other programs and would also impact the programs that need to be voted on in

June. Gilbride said that Creative California Communities is very different from the other programs because the projects are bigger and more costly. She said it is also very competitive. She said the philosophical difference is Scenario 1 funds only the strongest larger projects for two years.

Beasley noted that with Scenario 2, the applicants that scored 4 would only get 70% of the requested funds. There could be a question as to whether they can do the project in a way that the CAC is proud of the work.

Lindo asked if grantees ever expect to get 100% of their requested amount. Gilbride said there is precedent for it. Kiburi said that the exemplary score would set a different precedent.

Galli asked if the vote would be chosen through majority. Harris said it would be and asked if there was further discussion.

Devis asked if there is a way in the future to fund Cultural Districts because of the relationship between Creative California Communities and Cultural Districts. Gilbride said there will be a more in-depth discussion about Cultural Districts. She also noted that during the Creative California Communities evaluation period, there will be an opportunity to see the relationship between Cultural Districts and Creative California Communities. Fitzwater said at the moment there is a significant difference between Cultural Districts and Creative California Communities but a common thread is evident. Devis said there should be a consideration of the vocabulary of these programs and expanding the definition would open up new opportunities. Baza reminded the Cultural Districts program is a pilot and site visits are happening.

Harris asked if there were any other comments. Lindo asked why not fund as many people of possible. She said why not spread the wealth. McGuinness noted there is an immediate need, whereas under Creative California Communities there is more time. She added that the goal of the CAC is to fund diverse programs, and the Creative California Communities would take a lot of funds. Coppola noted it is important to have a diversity of programs to demonstrate the success of the CAC. Galli responded to Lindo's comment, noting that smaller organizations would be hurt if Scenario 2 is funded. Baza said he agreed with Galli. Lindo said that the Creative California Communities program is large and wants to know if there will be a program in place to monitor the project. Gilbride said there will be monitoring and only applicants that demonstrated they could complete the project were considered.

ACTION ITEM: Harris asked for a motion to approve funding Scenario 1. At 1:06, Galli moved. Coppola seconds. The motion passed with 8 "Yes" votes from Baza, Beasley, Coppola, Devis, Gallegos, Galli, Harris, and McGuinness. Lindo voted "No." Oliver and Wyman are absent.

Baza commended Gilbride. He noted Beasley and himself wrestled with the funding scenario possibilities. Gilbride added that the other three scenarios said it did not meet equitable and consistency of grants.

VI. Cultural Districts Update

Kiburi introduced the Cultural Districts topic and reminded the Council there is not any funding. She acknowledged it is a hybrid program. Fitzwater expressed she was excited to provide the memo and the amount of work in the program process. Fitzwater acknowledged this program is setting a precedent in the state. The extensive public input for the best practices of the program note the diversity of the state. She stated 43 applications were received but expressed many communities are interested in this program. She said many self-selected out because they realize the importance of the program. Fitzwater said there were many letters of intent. Fitzwater said she asked Baza to participate in the panel because he participated in many of the public input meetings. Fitzwater noted the site visits for the program have begun and will continue until June 2. She noted all the site visits are strong contenders. She added some districts will be considered for elimination. Fitzwater said even weaker applicants demonstrated unique potential as a districts as an authentic participation from the community. Fitzwater directed the Council to the map in Tab I. Fitzwater said that suburban category was challenging, however rural and urban identities tend to have strong identities. The timeline is tentative but Council will likely vote on Cultural Districts in the summer—likely telephonically.

Lindo asked how many districts will be part of the first cohort. Fitzwater said there is likely to be 15 district recommendations. She continued to provide the unique perspectives in the Cultural Districts panel.

Baza spoke about the responsibilities and provided definitions of the categories in the review process, noting the difference from emerging, midpoint, and established districts. Baza expressed that he felt privileged to take part in the panel process and noted that Council members normally do not participate on the panel. He noted that the panelists were prepared for the panel and diverse, also in discipline. Baza said many of the applications were robust. Baza noted that the issue of gentrification was heavily noted in Oakland and Los Angeles input meetings. Baza recommended Council members visit the Cultural Districts application sites. He noted many applications will get notes with recommendations, and concluded that if the CAC is successful, it will prove to be a great program.

Beasley asked if any of the legislators wrote recommendations for their districts to be part of the program. Fitzwater said that they did, but in an appropriate manner. She said this was reflected in the form of letters from government officials. There was a transparent process in the timeline.

Fitzwater shared the benefits of becoming a Cultural District. She added that the Cultural Districts will benefit from convening and technical assistance. She added that there is a \$5,000 stipend to assist with the work and the goal is for the locations to improve the program. It would be a shared learning opportunity. Fitzwater said it would be leverage to have this designation.

Gallegos said this is about economic development for the arts. She added that it is about turning things around and acknowledging that in some areas this will change the communities. Gallegos said the application requirements of three letters are not enough to understand community support for the designation.

Fitzwater said that there will be community meetings when the designation will take place. She added that the application needs to be manageable and the first application needs to be accessible. She said special attention will be paid to noting whether the program will be harmful to the existing community.

Kiburi remarked the site visits are an important component of the designation. Kiburi noted she will participate in nine visits.

VII. Honoring Craig Watson

Harris shared the contributions of Watson during his leadership at the CAC. Harris asked the Council and staff around the table to share. Lindo shared her first impressions about Watson. She acknowledged Watson's dedication and encouraged that the work with the CAC is a civic duty. Lindo remarked on the California Association of Museums reception and accepting the award on the behalf of Craig. Coppola said Watson is a superstar. Gallegos said Watson made her feel welcome. Baza shared his experiences in the many years knowing Watson prior to the Council meeting. Beasley spoke about meeting Watson for the first time. She said it was a joy and honor to have met. Kiburi playfully remarked it was her third time saying goodbye and thanked Watson for his leadership. Galli said she was grateful for the sense of belonging he created for her on the Council. Devis mentioned feeling part of the CAC and acknowledged the work of Watson to make the CAC valuable again. McGuinness said gravitas has been an important aspect of Watson's work. Fitzwater also playfully remarked it was her third goodbye as well and said it was an honor working with him the last four years and noted the success of the CAC. Moscoso was thankful for the unique art gifts Watson would leave staff.

Dana Springs represented the Mayor. She said he proclaimed the day Craig Watson Day. The resolution acknowledged the growth of the CAC, Arts in Corrections, VIA grants, and development of Cultural Districts. Springs also acknowledged her personal interactions with Watson and shared an anecdote.

Deluge Smith (Youth Symphony) and Victoria Hamilton (incoming president) from Californians for the Arts shared next. Smith provided an anecdote regarding the period when the CAC had lost its funding. He mentioned the profound difference Watson's leadership had made while the position was not government appointed. This was a benefit he leveraged this advantage and allowed for growth. Smith said on behalf of the board, his partnership with the CAC had an incredible impact. Smith also acknowledged that Watson upheld the highest principles and presented Watson a gift.

Harris presented the gifts from the CAC Council and staff—a photographic journey with notes. Fitzwater explained the book gift was to commemorate his time at the CAC.

Watson provided some updates. He spoke about his trip to San Miguel de Allende, Mexico, noting it is known as an art city. Senator Ben Allen asked Watson to facilitate a talk with the Canadian Minister of Culture. It was a public meeting in Southern California. He added that he gave a morning keynote address for the Association of Major Symphony Orchestra Volunteers, and lead campaign targeting influencers in the Republican delegation in California. He also recounted a meeting with Ali Baba, the "Google" in China. He remarked they are opening an office in Pasadena focusing on film. He will help

with a project to film nonprofits. Watson noted he has been very busy and has been asked to join five different art boards. Watson expressed the importance of the staff and is proud to have served and build the team. He said he plans on attending future meetings.

VIII. Public Comment

At 12:36, Harris calls for the Public Comment. The following individuals provided public comment:

- **John Highkin, Fern Street Circus**
He remarked that they are getting funded through Local Impact and Artists in Schools Extension. He said he started the circus in 1990 and it went dormant, until it restarted in 2014. Highkin said that the CAC got them started again. He thanked the CAC for their work.
- **Jessica Monahan, California Association of Museums**
Thanked Gilbride, Kiburi, and Watson for helping their organization. She noted how they have extended resources for accessibility.
- **Lynette Tessitine, Cultural Arts Manager for City of Chula Vista**
She is looking to support cultural organizations in the South Bay region. Tessitine said they are looking to create infrastructure for those that do not have a voice. She noted that the area does not have a regional arts council to translate it to the city. She said she would appreciate technical assistance.
- **Barry Edelstein, The Old Globe**
Edelstein shared they are the largest arts organization in San Diego and fifth largest regional theater in the country. He noted that they have sent shows to Broadway and have sent 30,000 patrons to shows for free. He also provided information about their work with veterans and the homeless. He noted that they have received three grants from the CAC. Edelstein expressed his fear that public funding will leave the arts and asked the CAC to maintain its dedication to distributing public funds.
- **Scott Hickey on behalf of Steve Dilley, Veterans Art Project**
Hickey said this program is important to him because he is a veteran himself. He said it is a free program for community members to create any type of art. Currently the work has been focused on casting. He noted that he works with Tony the Vet. Hickey said that they are funded by a private donor. He concluded his public comment noting that there is a veterans exhibition in Oceanside in May.
- **Linnea Searle, Playwrights Project**
Searle said Playwrights Project works on several projects with the CAC but most importantly the Arts in Corrections program because it has transformed their program. She said that they have worked with incarcerated youth and it has been informative to see the experience of adults so as

an organization they can continue to improve their program and disrupt the school-to-prison pipeline. She thanked the CAC for their work.

- **Nicolas Rexeles, San Diego Opera**
He thanked the CAC for their generous support. He said he is delighted at the possibility of Barrio Logan being considered for the Cultural Districts designation. Rexeles said that they are currently working on a project that will create opera from stories in the communities. He said that it is called Opera Hack, a meeting of opera and high tech.
- **Marissa Cassani, Barrio Logan/Urban Corps**
Cassani expressed that she is thankful that Barrio Logan is being considered for a Cultural Districts designation. She said that it is very special because the community has struggled very hard to maintain its authenticity.
- **Mark Steele, Barrio Logan Planning Group**
Steele said he moved to Barrio Logan nine years ago. He said it is an area of multigenerational communities, a unique space and very authentic. Steele said that it is more than art, it is the community. He noted it is both an historic and emerging community.
- **Josephine S. Talamantez, Chicano Park Museum**
Talamantez said she is excited to see the Chicano rock opera. She thanked the CAC and reminded the Council she worked there for 26 years. She thanked the Council for closing the meeting in Rosie Hamlin's honor because she was a local. Talamantez noted she is part of Barrio Logan Association and she is working on creating the Chicano Park Museum Cultural Center.
- **Mary (Unable to transcribe entire name) Seated Commissioner in San Diego and Makeda Cheatom, World Beat Cultural Center**
Makeda spoke about her organization, World Beat Cultural Center. She said she is from Barrio Logan. She noted that she has a cultural center in Tijuana called Casa del Tuno. She shared about an exhibition for the 50th anniversary of the Black Panthers.
- **Tony LoBue, Tony the Vet**
He thanked the CAC for supporting the arts and especially for creating and maintaining the Veterans Initiative in the Arts. He said that the funding helped a joint proposal for an exhibition. He said the last time the Council was in San Diego, he had asked the CAC to consider more San Diego commissioners to the Council and veterans as panelists. He said he is pleased to see that his voice was heard.

IX. Reentry through the Arts Panelists

At 2:36, Gilbride reminded the Council they approved the Reentry guidelines in January's meeting. She noted the panel will begin on May 23. Gilbride said that it is important that the panelist have special knowledge about incarceration populations and settings. She said that she reached out to Homeboy Industries for recommendations. Gilbride asked the Council to approve the panel pool.

All minutes are drafts until approved by vote of the Council

ACTION ITEM: Harris asked for a motion for staff to approve the panel pool. At 2:38, McGuinness moved. Lindo seconds. The motion passed 8-0 with “Yes” votes from Baza, Beasley, Coppola, Devis, Gallegos, Galli, Harris, Lindo, and McGuinness. Beasley, Oliver, and Wyman are absent.

X. Adjournment

The Council honored the memory of singer of “Angel Baby,” Rosie Hamlin. Lindo requested to also honor Jonathan Eubanks, a documentarian and portrait photographer from Oakland that was most famously known for his photographs of the Black Panther Party. At 2:40, Harris asks for a motion to adjourn. Baza moves to adjourn. Gallegos seconds. The motion passed at 2:41 with 8-0 votes from Coppola, Galli, Harris, Lindo, and McGuinness. Beasley, Oliver, and Wyman are absent.

6.7.17

**chairman's report:
the arts and social action
a look back at the millennial council**

sonoma, ca.

Art enables us to find ourselves and lose ourselves at the same time.

Thomas Merton



Gino Severeti
Dynamic Hieroglyphic

The more horrifying this world becomes, the more art becomes abstract.

Ellen Key

The Arts and Social Action

Never before in my experience has the phrase '*in times like these*' been used so often. It is shorthand for things we understand all too well. In my three-plus years on the Council we have paired the arts with many things in order to drum up interest, to be useful to the larger world, to give children the means to express themselves. Many artists today are saying that art is protest and resistance. We live in a state that voted almost 2-t0-1 for the losing presidential candidate; I live in a city where the current president received only 8% of the vote. So, *in times like these* I began to think about the history of art in its political context, where it has loomed large in response to sweeping historical change.

We don't have to go too far back to think of the proliferation of films where desert warfare was the key backdrop – *Zero Dark Forty, Argo, Homeland, The Hurt Locker, Three Kings* among many.

There is also art in the service of political and public support. The poster that follows is from a WWII Army Air Force recruitment campaign. An examination of military-related artwork from the era shows a distinct stylistic flair, a decidedly modern, jazzy look, and in this poster even a bit of the Italian Futurists with the elongated imagery suggesting speed, power and G-forces:



From the Herbert Matter Collection

The Viet Nam war and the social chaos back home were a common 1960-70s topic across all genres:

- *Literature: *The Things They Carried* by Tim O'Brien; *The Quiet American* by Graham Greene
- *Popular Music: *Ohio* by Neil Young; *I Feel Like I'm Fixin' to Die Rag* by Country Joe and the Fish; *Eve of Destruction* by Barry McGuire
- *Film: *Platoon*, Oliver Stone; *Apocalypse Now*, Francis Ford Coppola; *The Deer Hunter*, Michael Cimino; *Born on the 4th of July*, Oliver Stone
- *Visual Art: African-American artists and the Civil Rights Movement
(left – Barbara Jones-Hogu, *Unite*; right – Noah Purifoy, original CAC member: *Assemblage*)



The question for an Arts Council is how to recognize relevance in times of turmoil, and also how to determine artistic value when new genres are developing and new sensibilities are emerging, many of which are the expressions of younger generations whose aesthetics are different, whose filters can be at odds with tradition and whose language is often obscure and even profane to the powers of the moment. This has happened often enough throughout history – the rejection of a younger generation's artistry, usually along the lines of *excessive, indulgent, irreverent* they said it about rock 'n roll, and today the Beatles are beautiful muzak; "crude" folk art now sells for millions; the "indy" film is a hot Hollywood property; should we have any doubt what rap means to the generation that was born in the mid'70s, came of age in the Golden Era of Hip Hop (1988-1993) and is now in their early 40s, with the music prevalent as film soundtracks and sports accompaniment? It has happened in such a predictable way that you would think we'd catch ourselves when we drift into the "*integrity of the art*" mode – I am always suspicious when that phrase or others like it come up. As a young Dean of

Students in a tough urban high school I tried to tackle the demoralizing graffiti that plagued the school, and after a few months had reached a *rapprochement* with the offenders through an "amnesty" agreement that traded graffiti abatement for immunity and a "free wall" which framed an outdoor basketball court where spray paint and markers were allowed. The rest of the school and neighborhood was miraculously free of graffiti, yet neighbors complained about the "free wall," primarily because "Boys" was spelled *Boyz* and words like "fighting" were invariably spelled *fightin'*. "What kind of example are you setting?" one octogenarian asked me. She had been part of the local neighborhood crew that had come in to help with the initial clean-up, so she got to have a say in how this played out. She even had a bit of a rebel in her, having snuck a bottle of chilled Chardonnay into the campus on clean-up day. "It's artistic expression," I said, cringing even as the first words came out. The woman looked at me slyly, as if she expected more of me. "That is NOT art," she shot back. "*Expression*, maybe. But they should still be taught how to spell."



Graffiti Wall, San Francisco, unclaimed, assumed to be multiple artists. The Art or Not Art? debate rages on. What's next?

Modern Era Visual Protests



3rd Grader at Malcolm X Academy "SuperHero Project"

A Look Back at the Millennial Council: calendar year 2001

In a cookie-cutter world, where every city increasingly features the same shops and the same malls, only the arts satisfy the human demand for the unique.

Peter Coyote, Actor, Former Arts Council Chairperson, October 10, 2001

Annual Report: <http://www.cac.ca.gov/aboutus/files/AR00-01.pdf>

Executive Director: Barry Hessenius, appointed by Governor Gray Davis

Chairman: Steven Fogel, Author, Artist and Human Potential Practitioner

Noted Employees: Wayne Cook, Richard Diaz, Scott Heckes, Patty Millich, Josie Talamantez

2000-2001 Grants and Awards Budget: \$29 million: (numbers/percentages rounded)

Program	2001 Budget Amt/% of Total	2016	Notes
Education	\$9.8 m / 34%	21%	
General Support	6.9 m / 24%		
Artists-in-Resid.	3.1m / 11%	6%	Compared with AAC
TA/Initiatives	2.7m / 9%		
Mult-Cult Arts ¹	2.6m / 8%	5%	4 entrypoints
S-L Partners	2.5m / 8%	13%	
Touring	.7m / 2%		
Calif. Challenge ²	.6m / 2%		Training Devo

¹(Development, Advancement, Entry, Next Generation.)

²(encourage entrepreneurship, find matching funds, gain mastery of finance system)

Annual Programs and Initiatives: Annual SLP Conference in March; Demonstration School Sites; Public Art Master Plan; Council Awards to the field (see proposal for details)

2001: The Year of the Arts

*June 7 and 8: Joint Congress of the Arts, 1000 arts groups from around the state in Sacramento

*October 10: Day of the Arts

*Regional Summit meetings, Arts in the Parks, Open Studios, 25 State-Wide Fairs and Festivals

The Effect of Sept. 11, 2001 on the Creation of Art:

Critics have stated that the prevailing moods and motifs in the art that was created post-9/11 included silhouettes (memories of the towers), shadows (the fallen), an intense sincerity tinged with sadness, insertion of live audio. The physical scope of the airplanes as compared to the towers was so unexpected, so unlike anything we see normally, that vision was overloaded, unable to process it, leaving the viewer teetering between knowledge and denial, in a new reality that had to be refreshed every few minutes: nothing was automatic, each moment had to be re-examined.

The idea that horror turns art abstract resonated with me, as post-9/11 I had little desire for melodic tunes and simple emotions. I was looking for something other than a soothing balm: I was looking to recreate the insanity as a kind of purgation. In a world that no longer made sense, I found *Bitches Brew* by Miles Davis as the kind of work that spoke to me, and Bill Frisell's more far-out stuff. The Bay Area's Kronos Quartet performed Steve Reich's *WTC 9-11*, complete with audio overlay and eerie echoes of explosions and collapse.

As it stands, 16 years after the event, the definitive work of art that conveys the 9/11 experience is Bruce Springsteen's *The Rising*, a collection of 15 songs that for the most part captures the horror and the recovery and evokes the courage, skill and care for the collective that you see even today in NYPD and NYFD imagery, which will forever be associated with shock, bravery and loss.

TAB O

No materials received for this tab prior to distribution

To: Council Members
From: Shelly Gilbride, PhD, Programs Officer
Date: June 7, 2017
Re: Grant Funding Allocations

Memo Summary: At this meeting, the Council will vote on grant awards for the following five FY16-17 programs:

- **Arts and Public Media:** Grants of up to \$15,000 to support nonprofit media coverage of and engagement with the arts and culture in California.
- **JUMP StArts:** Grants of up to \$30,000 for collaborative arts education projects for youth involved in the juvenile justice system.
- **Reentry through the Arts:** Grants of up to \$100,000 to support arts programs for formerly incarcerated people reentering their communities. This is a two-year grant cycle.
- **Research in the Arts:** Grants of up to \$50,000 to support original research on the value and impact of the arts led by California-based researchers.
- **Veterans Initiative in the Arts:** Grants of up to \$10,000 for arts projects for veterans communities.

Staff has developed recommendations for these programs that are consistent with the Council’s funding decisions made on May 9 for other FY16-17 programs. Applications in all five programs that are ranked 4, 5 or 6 are recommended to be funded at the following levels: 6 (Exemplary) - 100% of grant request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request.

JUNE 2017 DECISIONS FOR FY16-17 Grants	TOTAL # of APPS	TOTAL REQUEST	TOTAL # RECOM.	RECOM. ALLOCATION
JUMP StArts	32	\$749,085	21	\$480,167
Veterans Initiative in the Arts	58	\$575,076	49	\$412,875
REVISED: Arts and Public Media	23	\$334,760	13	\$164,608
NEW: Research in the Arts	10	\$450,000	4	\$174,937
NEW: Reentry through the Arts	15	\$1,171,714	10	\$648,284

TOTAL	\$1,880,871
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Council will also make the first funding decisions for FY17-18. The recommendations for **Artists in Schools Engagement** for FY17-18 are consistent with the FY 16-17 funding recommendations.

To: Council Members

From: Caitlin Fitzwater, Interim Coordinator, Arts and Public Media Program

Date: June 7, 2017

Re: Arts and Public Media Funding Recommendations, FY 2016-2017

Staff Recommendation

Staff requests approval to fund 13 FY16-17 Arts in Public Media applications ranking 4 and above in the amount of \$164,608.

2016-17 Arts and Public Media Funding Requests and Panel Recommendations

A three-member panel convened on April 27, 2017, to review Arts and Public Media applications according to the stated review criteria in the published FY16-17 program guidelines. We received 23 applications requesting a total of \$334,760. Based on the panel's rankings and consistent with Council's grant funding decisions on May 9 for other FY16-17 project-based grant programs, staff recommends funding 13 Arts and Public Media applications that ranked 4, 5 or 6 at the following levels: 6 (Exemplary) - 100% of request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request. Applicants scoring 3 or below will be encouraged to review the panel notes and apply again in the future.

Panel Representative

Santhosh Daniel is a writer, producer and creative consultant specializing in strategic communications, social enterprise and independent media and arts. He is founder of the creative collective Compound and co-founder of Projector, a social innovation and storytelling media initiative. His professional experience includes work with The Global Film Initiative and partners such as Smithsonian, Medium, Virgin America, Oakland Museum of California and U.S. Department of State, and creation of original series such as Red Violet and Codes—a multi-city media and economic development project. He also serves as a member of the Board of Directors of California Humanities.

Arts and Public Media Grant Program Overview

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

An extensive evaluation project and subsequent report, titled “Nonprofit Media Coverage of the Arts in California: Challenges and Opportunities,” informed the CAC’s approach to supporting nonprofit media organizations in California, specifically as it relates to arts and culture coverage and related projects.

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

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

Applicant Statistics

Applications were received from seven of California’s nine regions. There are 13 recommended projects in six regions. Many of the successful applications from across all of California's urban and rural regions are engaging with and documenting stories about the impact of arts and culture on communities that are often underrepresented in the media.

Region	% of Apps	% of Apps Recommended
Bay Area		
San Francisco	17%	15%
Other Bay Area	4%	0%
Los Angeles		
Los Angeles	26%	38%
Orange	4%	0%
Capital Region	13%	8%
Central Coast	0%	0%
Inland Empire	4%	8%
Central Valley	9%	15%
San Diego	13%	15%

Imperial	0%	0%
Upstate	9%	0%

Attachments

Attachments to this report include the ranked list of Arts and Public Media applicants, project summaries and panelist bios.

CALIFORNIA ARTS COUNCIL
2016-2017 Arts and Public Media
Panel Rankings and Funding Recommendations

Application #	Legal Name of Applicant	Grant Request	County	Final Rank	Recommendation		
PM-16-012	L.A. Theatre Works	\$ 15,000	Los Angeles	6	\$ 15,000		
PM-16-020	So Say We All	\$ 15,000	San Diego	6	\$ 15,000		
PM-16-002	Center for Asian American Media	\$ 15,000	San Francisco	5	\$ 13,500	Recommendation	
PM-16-006	KCETLink	\$ 15,000	Los Angeles	5	\$ 13,500	Rank	%
PM-16-007	KCRW Foundation, Inc.	\$ 15,000	Los Angeles	5	\$ 13,500	6	100
PM-16-004	FRESNO FREE COLLEGE FOUNDATION	\$ 15,000	Fresno	5	\$ 13,500	5	90
PM-16-001	California College of the Arts	\$ 15,000	San Francisco	4	\$ 12,000	4	80
PM-16-014	Modesto Sound	\$ 10,760	Stanislaus	4	\$ 8,608		
PM-16-016	Prophet World Beat Productions	\$ 15,000	San Diego	4	\$ 12,000	Total	
PM-16-021	Southern California Public Radio	\$ 15,000	Los Angeles	4	\$ 12,000	\$164,608	
PM-16-015	Nevada City Broadcasting Group, Inc.	\$ 15,000	Nevada County	4	\$ 12,000		
PM-16-010	KVCR Educational Foundation, Inc.	\$ 15,000	San Bernardino	4	\$ 12,000		
PM-16-017	Razorcake/Gorsky, Inc.	\$ 15,000	Los Angeles	4	\$ 12,000		
PM-16-008	KOCE-TV Foundation	\$ 15,000	Orange	3	\$ -		
PM-16-013	Medium Photography Inc.	\$ 10,000	San Diego	3	\$ -		
PM-16-022	Truckee Tahoe Community Television	\$ 15,000	Nevada	3	\$ -		
PM-16-003	Craft in America	\$ 15,000	Los Angeles	3	\$ -		
PM-16-009	KQED	\$ 15,000	San Francisco	3	\$ -		
PM-16-019	Shasta County Arts Council	\$ 15,000	Shasta	3	\$ -		
PM-16-023	Upstate Community Enhancement Foundation	\$ 15,000	Butte	2	\$ -		
PM-16-005	Higher Gliffs	\$ 15,000	Alameda	1	\$ -		
PM-16-011	KVIE Public Television	\$ 15,000	Sacramento	1	\$ -		
PM-16-018	San Francisco Community Radio	\$ 14,000	San Francisco	1	\$ -		



**FY16-17 Arts and Public Media
Peer Review Panel
April 27, 2017**

Panelist Bios

Name _____ **City/County**

Polly Card

San Diego

Polly Card is lead video producer and media coordinator at SDSU who has worked previously as a, writer, director, editor, trainer among other roles in the field of film, radio and television, much of it with the BBC. She is currently working on a Ph.D in education with an emphasis on video at SDSU/CGU. Recent work includes winning the Enterprise Video Award presented by Sonic Foundry and co-curating *Visualising Affect*, an Art Show on Race, Gender, Sexuality and Affect.

Santhosh Daniel

San Francisco

Santhosh Daniel is a writer, producer and creative consultant specializing in strategic communications, social enterprise and independent media and arts. He is founder of the creative collective Compound and co-founder of Projector, a social innovation and storytelling media initiative. His professional experience includes work with The Global Film Initiative and partners such as Smithsonian, Medium, Virgin America, Oakland Museum of California and U.S. Department of State, and creation of original series such as Red Violet and Codes--a multi-city media and economic development project. He also serves as a member of the Board of Directors of California Humanities.

Tony Sauza

Los Angeles

Tony Sauza is a singer-songwriter, multi-instrumentalist, music educator and producer from Los Angeles, California. He writes, records and performs an eclectic mix of Afro-Caribbean music interpreted through his experience as a Chicano growing up in Northeast Los Angeles. Tony received his undergraduate degree in Ethnomusicology from UCLA and a Masters in Afro-Latin Music from California State University Los Angeles. He served as Director of Music and taught middle school full-time for over 8 years. He has recently stepped out of the classroom to become the Los Angeles Area Regional Program Director for the national non-profit, Little Kids Rock. Tony Sauza has studied voice and guitar with internationally renowned musicians such as Bobby Bradford, Ron Berman, Yalil Guerra, Dr. Paul de Castro, Iris Sandra Cepeda, and Afro-Cuban master drummer, Francisco Aguabella. Tony has performed nationally and internationally for over 20 years in places such as Beijing and Tianjin, China, Mexico, New York, Chicago, and other major cities across the U.S. He is currently touring, recording, and performing with the singer-songwriter collective, Cuicani and also contributes occasionally to the urban Cumbia outfit, Viento Callejero.

California Arts Council
2016-2017 Arts and Public Media Funding Recommendations
Project Descriptions

RECOMMENDED FOR FUNDING

Organization, County & Grant Request Amount	Project Description
PM-16-001 California College of the Arts Podcast <i>San Francisco</i> 15,000	With support from the California Arts Council, Art Practical and California College of the Arts will launch New Voices, multiplatform initiative supporting historically underrepresented voices in the art world through podcasts, online publishing, and live events. New Voices will highlight the experiences and practices of artists of color and those whom historically face systemic lack of representation in the art world.
PM-16-002 Center for Asian American Media Media Service Organization <i>San Francisco</i> 15,000	With support from the California Arts Council, CAAM will create a multi-platform exploration of how Asian American artists are presenting our communities and cultures in the Central Valley. The public media elements include a half-hour documentary distributed through CA public television stations, web content on CAAM and partner websites, podcasts distributed by Capitol Public Radio and Valley Public Radio and a display for museums, libraries, heritage celebrations and university conferences.
PM-16-004 FRESNO FREE COLLEGE FOUNDATION Public Radio Station <i>Fresno</i> 15,000	The Fresno Free College Foundation will produce and broadcast “The Creative Connection” a series of concert-events to engage multi-cultural audiences in the Central Valley with California performing artists, and to spotlight the arts and creativity as a free and accessible source for individual expression and community identity, pride, and resiliency. Funds will support vocalists, musicians, poets, and improv artists; stage and broadcast personnel, and an intern project manager.
PM-16-006 KCETLink Public Television Station <i>Los Angeles</i> 15,000	With support from the California Arts Council, KCETLink will produce No Trespassing: A Survey of Art and the Environment in California, a one -hour Artbound documentary highlighting California artists whose work has been influenced by California’s vast and varied natural landscape. The documentary will take a broad, statewide perspective featuring both historical and modern day artists and hypothesize about the future of California’s environment and how it will be portrayed artistically.

<p>PM-16-007 KCRW Foundation, Inc. Public Radio Station <i>Los Angeles</i> 15,000</p>	<p>With support from the California Arts Council, KCRW will produce and distribute “Bridges and Walls” an 8-part multimedia storytelling series by Frances Anderton and Avishay Artsy for “DnA: Design and Architecture” (a staple of KCRW’s arts and culture programming). The series will explore the design of connection and separation (both virtual and physical) and bring to life the sights, sounds and human stories of people who live and work in the shadows of bridges and walls.</p>
<p>PM-16-010 KVCR Educational Foundation, Inc. Public Radio & Television Station <i>San Bernardino</i> 15,000</p>	<p>KVCR will film segments to air on TV and radio and compile into two 30 minute programs to share the Arts that exist in San Bernardino. Our city has suffered from bankruptcy, shootings and a terrorist attack in December 2015. We are pleased to be part of the solution for our community. There are beautiful examples of art; The San Bernardino Symphony, The Garcia center, Autism Society Art Walk, music and dance programs that exist in our community. Help us share what is good in San Bernardino.</p>
<p>PM-16-012 L.A. Theatre Works Audio Theatre Producer <i>Los Angeles</i> 15,000</p>	<p>With support from the California Arts Council, L.A. Theatre Works will broadcast a special “California Series” of four plays representing diverse California themes. The programs will be aired on our partner radio stations in CA and streamed for free on our website and our broadcasters’ websites. Additionally, an artist associated with each play will lead an online discussion on Facebook about the play, the issues it explores, the process of its creation, and relevance to today’s California.</p>
<p>PM-16-014 Modesto Sound Media Service Organization <i>Stanislaus</i> 10,760</p>	<p>With the support of the California Arts Council, Modesto Sound will invite people from the San Joaquin Valley to hold discussion groups and record their experiences of living in California, allowing them to share their life stories however they wish to relay them. The groups will record each other via interviews, storytelling, poetry, and music (if applicable). Audio engineers will finalize completed projects and deliver to area radio stations for local programming content.</p>
<p>PM-16-015 Nevada City Broadcasting Group, Inc. Public Radio Station <i>Nevada County</i> 15,000</p>	<p>With support from the California Arts Council, KVMR Community Radio will capture stories about homelessness for the project “A Place to Call Home.” Story connects us to our humanity. When arts and media communicate story, creative collaborative solutions and cultural transformation inspire respect, empathy, and positive action. A live community event with spoken/written word, film/video, fine art, music, and experiential, perception-shifting activities will feature the collected stories.</p>
<p>PM-16-016 Prophet World Beat Productions Low Fi Radio Station, Internet Radio and TV <i>San Diego</i> 15,000</p>	<p>With support from the California Arts Council, the World Beat Center will launch a Rainbow Radio Initiative to develop, produce and broadcast original, binational arts programming on our new low-power radio station KVIB 101.1 FM, and to implement a new Digital DJ Camp to train the next generation of arts and public media digital content producers in the San Diego/Tijuana transnational border region.</p>

<p>PM-16-017 Razorcake/Gorsky, Inc. Print Media <i>Los Angeles</i> 15,000</p>	<p>With support from the California Arts Council, Razorcake will expand and accelerate community-based cultural production through podcast programming and stand-alone zine publishing. They help strengthen Razorcake’s over-arching mission of providing no-cost and low-cost, high quality DIY punk expression to the widest audience possible over the course of 12 months. The program goal is to double the current frequency to two podcasts a week and an average of two stand-alone zines a month.</p>
<p>PM-16-020 So Say We All Literary arts / multimedia nonprofit <i>San Diego</i> 15,000</p>	<p>With support from the California Arts Council, So Say We All will collaborate with Voice of San Diego and San Diego City College’s Voices for Social Justice to create a program titled, “What We’ve Walked Through to Get Here.” Engaging recent immigrants enrolled at City College, the project will consist of a series of nonfiction writing workshops that will result in a series of original stories to be presented by the authors through VOSD Culturecast Podcast programming and live staged showcases.</p>
<p>PM-16-021 Southern California Public Radio Public Radio Station <i>Los Angeles</i> 15,000</p>	<p>With support from the California Arts Council, Southern California Public Radio will build public awareness and support for the arts by applying its successful “downSTAGE” event series, in which Southern California artists are interviewed about their work in front of a live audience before or after performances at venues across the region, to upcoming “Pacific Standard Time: LA/LA” exhibits exploring Latin American and Latino art in dialogue with Los Angeles.</p>

NOT RECOMMENDED FOR FUNDING

Organization, County & Grant Request Amount	Project Description
<p>PM-16-003 Craft in America Television Documentary Production <i>Los Angeles</i> 15,000</p>	<p>With support from the California Arts Council, Craft in America will produce exhibitions, artist talks, workshops, music concerts, arts education activities with economically-challenged public school youth through the Craft in America Center on West Third St. These activities will be related to the new Craft in America BORDERS and NEIGHBORS episodes which explore the influences that Mexican and American (primarily Californian) craft artists have on each other and each other’s cultures.</p>
<p>PM-16-005 Higher Gliffs Other, Policy Public Art Organization <i>Alameda</i> 15,000</p>	<p>With support from the California Arts Council, the Community Rejuvenation Project will expand its public art policy and multimedia program through 1) the creation of a documentary short addressing the issue of graffiti abatement and arts-based alternatives; 2) increased emphasis on research-driven blog posts addressing abatement and abatement alternatives; and advocacy efforts around this issue; and 3) public events providing opportunities for community engagement.</p>

<p>PM-16-008 KOCE-TV Foundation Public Television Station <i>Orange</i> 15,000</p>	<p>With support from the California Arts Council, PBS SoCal will create an LAaRT segment that profiles the Music Center's Spotlight competition, a nationally acclaimed music program that offers young artists mentorship, master classes, workshops and scholarships. PBS SoCal will lead a six-week math and music workshop series with families in the Music Center's preschool program to teach parents techniques for at-home learning.</p>
<p>PM-16-009 KQED Public Radio & Television Station <i>San Francisco</i> 15,000</p>	<p>With support from the California Arts Council, KQED's Truly CA project will launch its inaugural Film Festival. Celebrating the people and stories of California, this day-long film festival will provide an interactive opportunity for the community to engage with film, art, health and social justice organizations. This is an opportunity for artists to help bring the stories and issues from our films to life. The funds would be applied towards the artists, venue, films fees and promotional costs.</p>
<p>PM-16-011 KVIE Public Television Public Television Station <i>Sacramento</i> 15,000</p>	<p>With support from the California Arts Council, KVIE Public Television will showcase arts from around the world and right here at home. KVIE Arts Showcase illustrates the impact and benefits of arts, culture, and creative expression through inspiring storytelling. Fostering community dialogue by featuring local artists and art organizations is a cornerstone of KVIE Arts Showcase.</p>
<p>PM-16-013 Medium Photography Inc. Annual Photography Festival <i>San Diego</i> 10,000</p>	<p>With support from the California Arts Council, the Medium Festival of Photography will produce "Speaking of Photographs", a multi city, pre-recorded, live listening event. Speaking of Photographs will take place at partner organizations, outdoors, under the banner of darkness. With no visual images present audiences will have the opportunity to fully engage with a seldom explored aspect of photography: storytelling.</p>
<p>PM-16-018 San Francisco Community Radio Community Media Station (Public Access) <i>San Francisco</i> 14,000</p>	<p>With support from the California Arts Council, San Francisco Community Radio (SFCR) will be able to cover electronics labor and antenna installation expenses for the 102.5FM low power-FM construction permit the Federal Communications Commission awarded SFCR in July 2016. Broadcasting from 102.5FM will allow San Francisco Community Radio to serve the community by providing programming unavailable elsewhere on the radio dial.</p>
<p>PM-16-019 Shasta County Arts Council Community Media Station (Public Access) <i>Shasta</i> 15,000</p>	<p>With support from the California Arts Council, Shasta County Arts Council will document arts and culture assets in 30-, 60-and/or 90-second vignettes to run on commercial, community and public television as well as on radio and social media channels. These mini-profiles will lay the groundwork for the proposed Redding Cultural District and will feature everything from the world-class Turtle Bay Exploration Park and Sundial Bridge to the restored Cascade Theatre and Old City Hall.</p>
<p>PM-16-022 Truckee Tahoe Community Television Community Media Station (Public Access) <i>Nevada</i> 15,000</p>	<p>With support from the California Arts Council, Truckee Tahoe Community Television will produce four quarterly episodes of "Elevation Arts", a half-hour program featuring arts and artists, and cultural events in the High Sierra and foothills. The program will air 3 times each week on TTCTV Channel 6 in the Truckee/North Tahoe area, and will be made available to other Community Access Media Center at no charge. Programs will also be available on-demand at www.ttctv.org/ElevationArts.</p>

<p>PM-16-023 Upstate Community Enhancement Foundation Community Media Station (Public Access) <i>Butte</i> 15,000</p>	<p>With support from the California Arts Council, BCAC.tv (Friends of the Arts – UCEF) will work with 10-15 writers in the North State Writers organization - a branch of the California Writers Club - to create 90-second book trailers for their published works which can be distilled to a 15-second Instagram message or a 60-second facebook video. Additionally, we want to strengthen the story-telling skills of our interns who will be guided by professional filmmakers, editors and camera operators.</p>
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To: Council Members

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

Date: June 7, 2017

Re: JUMP StArts Funding Recommendation, FY 2016-17

Staff requests approval of panel recommendations to fund 21 JUMP StArts project grants ranking 4 and above and 2 planning grants, totaling \$480,167 in allocation to the JUMP StArts program for teaching artist residencies reaching juvenile justice-engaged youth.

2016-17 JUMP StArts Funding Requests and Panel Recommendations

A five-member Peer Review Panel convened From May 22nd-23rd to adjudicate 32 applications to the JUMP StArts program, according to the stated review criteria in the published FY16-17 JUMP StArts guidelines. The total request to the program was for \$749,085.

Based on the panel's rankings and consistent with Council's grant funding decisions on May 9th for other FY 16-17 project-based grant programs, staff recommends funding 21 JUMP StArts applications that ranked 4, 5 or 6 at the following levels: 6 (Exemplary) - 100% of request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request. Applicants scoring 3 or below will be encouraged to review the panel notes and apply again in the future.

JUMP StArts Panel Representative

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

JUMP StArts Grant Program Overview

The JUMP StArts program supports quality arts education and artists-in-residence programs for at-risk youth within the juvenile justice system. Activities may take place in classroom, after-school, social services or incarceration settings throughout the many diverse communities in California. Projects must be designed and developed in partnership between an arts organization and a probation department/social service entity for juveniles.

JUMP StArts Applicant Statistics

The JUMP StArts applicant pool is particularly geographically diverse. Given the partnerships between many of the applicants and their county probation departments, and often county offices of education, as well, this program reaches a significantly higher percentage of rural areas than many of our project-based grant programs.

REGION	% of apps	% of recommended
BAY AREA		
San Francisco	3%	5%
Other Bay Area	16%	14%
LA/Orange		
LA County	22%	24%
Orange	3%	0%
Capital Region	9%	10%
Central Coast	19%	19%
Inland Empire	0%	0%
Central Valley	3%	5%
San Diego/Imperial	13%	14%
Upstate	13%	14%

JUMP StArts is currently in the final phase of a rigorous external program evaluation approved by Council as part of the program’s FY 2015-16 funding allocation. Our evaluators, the Centers for Research on Creativity headed by Dr. James Catterall, had completed a sufficient portion of their research and analysis by early fall that they were able to make initial recommendations for program revision. These recommendations were included in the December Council book in a memo that accompanied the proposed 2016-17 JUMP StArts program guidelines.

While some of the recommendations will require longer-term implementation, staff was able to respond to one of the key points of feedback more immediately. The first of CRoC’s four central recommendations is as follows:

Transient Context: Given the transient nature of youth engaged in the juvenile justice system – typically juvenile offenders are sentenced to a maximum of 28 days in an incarceration setting – the arts organizations providing service have an ever-changing roster of participants, a reality that significantly compromises their work. Given such a short contact window, teaching artists are often limited in their ability to cultivate trust and commitment from the youth, again compromising the positive impact of the program.

Recommendation: Broaden the language of the guidelines to encompass both target population and program settings. By replacing the language of serving “wards of the juvenile court system” to “youth in the juvenile justice system, including corrections facilities, group homes, day/night reporting centers and/or community court schools,” JUMP StArts will now be able to support bridge programs that engage students both during and after their incarceration. The evaluation team has indicated that this change alone will dramatically increase the effectiveness of the grant program. (Text from “Memo to Council: Revisions to 2016-17 JUMP StArts Guidelines,” J. Miller, December 5, 2016)

Staff replaced the language as advised, expanding the parameters of eligibility for service under this grant program. As a result, 14 of the 21 project proposals recommended for funding will be operating at multiple sites, providing arts education opportunities to system-engaged youth in more impactful, extensive capacities.

Attachments

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

CALIFORNIA ARTS COUNCIL
2016-2017 JUMP StArts
Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	County	Grant Type	Grant Request	Rank	Funding Recommend
JPS-16-00009	Each One Reach One	San Mateo	Project Grant	\$30,000	6	\$30,000
JPS-16-00045	Mariposa County Arts Council, Inc.	Mariposa	Project Grant	\$18,000	6	\$18,000
JPS-16-00052	San Benito County Arts Council	San Benito	Project Grant	\$17,000	6	\$17,000
JPS-16-00010	Theatre Of Hearts INC.	Los Angeles	Project Grant	\$20,000	6	\$20,000
JPS-16-00011	Unusual Suspects Theatre Co.	Los Angeles	Project Grant	\$30,000	6	\$30,000
JPS-16-00031	916 Ink	Sacramento	Project Grant	\$30,000	5	\$27,000
JPS-16-00017	Arts For The Schools	Nevada, Placer, El Dorado	Project Grant	\$20,250	5	\$18,225
JPS-16-00006	Butte County Office of Education	Butte	Project Grant	\$6,990	5	\$6,291
JPS-16-00030	Destiny Arts Center	Alameda	Project Grant	\$30,000	5	\$27,000
JPS-16-00036	Ink People, Inc.	Humboldt	Project Grant	\$30,000	5	\$27,000
JPS-16-00039	Marin Shakespeare Company	Marin	Project Grant	\$30,000	5	\$27,000
JPS-16-00046	Playwrights Project	San Diego	Project Grant	\$27,500	5	\$24,750
JPS-16-00044	Putnam Foundation	San Diego	Project Grant	\$24,000	5	\$21,600
JPS-16-00051	Southland Sings	Los Angeles	Project Grant	\$30,000	5	\$27,000
JPS-16-00028	Street Poets Inc	Los Angeles	Project Grant	\$18,250	5	\$16,425
JPS-16-00034	Yolo County Arts Council	Yolo	Project Grant	\$30,000	5	\$27,000
JPS-16-00012	Armory Center for the Arts	Los Angeles	Project Grant	\$30,000	4	\$24,000
JPS-16-00029	Arts Council for Monterey County	Monterey	Project Grant	\$30,000	4	\$24,000
JPS-16-00033	Diablo Ballet	Contra Costa	Project Grant	\$25,375	4	\$20,300
JPS-16-00053	Musicians for Education, Inc.	San Diego	Project Grant	\$28,220	4	\$22,576
JPS-16-00037	Ventura County Arts Council	Ventura	Project Grant	\$25,000	4	\$20,000
JPS-16-00013	Arts Collaborative of Nevada County	Nevada	Project Grant	\$16,500	3	\$0
JPS-16-00054	Boys & Girls Clubs of Central Sonoma County	Sonoma	Project Grant	\$30,000	3	\$0
JPS-16-00025	Center for the Empowerment of Families	Los Angeles	Project Grant	\$30,000	3	\$0
JPS-16-00040	Muckenthaler Cultural Center	Orange	Project Grant	\$30,000	3	\$0
JPS-16-00019	National Academic Youth Corp/ Sojourner Truth	Sacramento	Project Grant	\$30,000	3	\$0
JPS-16-00022	SpectorDance	Monterey	Project Grant	\$30,000	3	\$0
JPS-16-00014	William James Association	Marin	Project Grant	\$10,500	3	\$0
JPS-16-00043	Saturday Night Bath Concert Fund	Los Angeles	Project Grant	\$6,500	1	\$0
JPS-16-00015	Spotlight Kids Camp Inc.	Santa Barbara	Project Grant	\$30,000	1	\$0
JPS-16-00050	KALW San Francisco Unified School District	San Francisco	Planning Grant	\$2,500	Y	\$2,500
JPS-16-00024	Outside the Lens	San Diego	Planning Grant	\$2,500	Y	\$2,500
TOTAL Request				\$749,085		

% of Request	
Rank	%
6	100
5	90
4	80

Total
\$480,167



**FY 2016-17 JUMP StArts
Peer Review Panel
May 22-23, 2017**

Panelist Bios

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

Craig Rosen	Literary Arts	Ventura
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Craig was lead singer, rapper and founder of Static Disruptors a band based in Washington, D.C. He wrote and produced a rap record in 1982, filmed a documentary for D.C. public schools about PCP featuring funk music and street theater, and produced two shorts, one with Claire Danes in her debut. Craig holds an MFA from Columbia University film school, and taught college upon his graduation from film school. He is currently the Director of Development for the Ventura County Arts Council, and teaches poetry to youth in juvenile justice facilities.

Jennifer Schwartz	Theatre	Santa Barbara
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Jennifer Schwartz has worked for over 15 years as a non-profit arts manager. She currently works as the Managing Director of PCPA - Pacific Conservatory Theatre in Santa Maria, CA. PCPA is a conservatory theatre - aligned with Allan Hancock College - that trains over 100 acting and technical theatre students. This professional regional theatre teaches students in critical classroom work during the day and the students then work with their instructors in our professional shows on the stage. We audition over 600 students a year nationally for the 50 available slots. PCPA is the only professional regional theatre associated with a community college in the country, providing a exceptional education at an affordable price. Schwartz was the Finance and Administration Director at the San Jose Repertory Theatre. She has held finance positions at SFJAZZ, The San Francisco Film Society and The Paul Dresher Ensemble. She was the Associate Managing Director at the Yale Repertory Theatre where she produced The

Special Events Series that included artists Don Byron, Meredith Monk, and Guillermo Gomez-Pena. She has worked in Los Angeles for New Line Cinema and Paramount Pictures. Schwartz has worked as a consultant for many Bay Area non-profits including The Magnes Museum, Southern Exposure, Prison Law Office, Glide Community Housing, Root Division, We Care, World Savvy and Youth Speaks. She is an award winning playwright and screenwriter and founder of San Francisco Stage & Film, a non-profit organization that produces works by and about under-represented communities. Schwartz produced The Women's Comedy Show for public radio and received an NEA grant to take the show to a national audience. She has an MFA from the Yale School of Drama.

Victoria Stevens

Theatre

Los Angeles

Victoria Stevens, Ph.D. is a licensed clinical psychologist, arts education consultant, researcher and educator with a BA with honors in philosophy, cello and theatre from the University of Kansas. Her research is on the development and inhibition of creativity in children and adults, with an emphasis on the relationship between creative thinking, neurobiology, trauma, emotional development and affect regulation, the arts and cognitive processes. She develops innovative full and integrated education curricula, assessments and training for teachers and teaching artists for all PreK-12 students.

Shelby Williams-Gonzalez

Dance

Los Angeles

Shelby Williams-Gonzalez brings 16 years of experience in the arts and arts education field to Arts for LA. Shelby has taught dance and performing arts for Los Angeles Unified School District and the California Dance Institute, worked as the Assistant Stage Director for LA Opera's Education Program and most recently served as the Artistic Director for artworxLA. She continues her artistic career as dancer and choreographer for Viver Brasil, a dance and music company dedicated to bringing the rich cultural experience of Bahia to the stage. Shelby is a 2013 Fellow of Leadership L.A., a program of the Southern California Leadership Network and a 2016 Fellow for the Courage to Lead Program sponsored by the Durfee Foundation. She holds a B.A. in Dance and Cultural Anthropology from the University of California, Berkeley.

**California Arts Council
2016-2017 JUMP StArts Project Descriptions**

RECOMMENDED FOR FUNDING

Organization, County & Grant Request Amount	Project Description
<p>JPS-16-00031 916 Ink <i>Sacramento</i> \$30,000</p>	<p>With support from the California Arts Council, 916 Ink will provide six Find Your Voice creative writing workshops that empower 100 7th-12th graders who are incarcerated or on probation to find their unique voice and the hero within. Students work with writers for 15 sessions. Their voices are amplified through publication of three professional anthologies that include the students' polished poems, stories, and prose. 100 7th-12th graders will be celebrated as authors at a book release.</p>
<p>JPS-16-00012 Armory Center for the Arts <i>Los Angeles</i> \$30,000</p>	<p>With support from the CAC, the Armory Center for the Arts will design and deliver vital arts opportunities for incarcerated teens at Challenger Memorial Youth Center and Nidorf Juvenile Hall. The program builds upon Armory partnerships with LA County Probation and the Arts for Incarcerated Youth Network to eliminate recidivism, build resiliency, and cultivate pro-social behavior. Armory Teaching Artists will provide high quality arts instruction, mentoring, and collaborative art projects.</p>
<p>JPS-16-00029 Arts Council for Monterey County <i>Monterey</i> \$30,000</p>	<p>With daily support from Youth Center staff, the Arts Council team of teaching artists provide developmental art classes for incarcerated teens. As they develop mastery and plan for community exhibitions, the youth improve their ability to manage emotions and develop essential 21st century skills e.g., collaboration, communication and creativity. They learn to value persistence and develop pride in their work. Most develop empathy and markedly improve behavior and outlook for the future.</p>
<p>JPS-16-00017 Arts For The Schools <i>Nevada, Placer, El Dorado</i> \$20,250</p>	<p>With support from the California Arts Council, Arts For The Schools will provide students visual and performing arts integrated education at Placer County Community School (Truckee Tahoe Campus) for youth on probation. Students will be positively impacted by increasing proficiency in visual and performing arts, learning tools for managing stress and behavior, making connections between subjects, as well as participate in confidence building activities such as showcasing artworks.</p>

<p>JPS-16-00006 Butte County Office of Education <i>Butte</i> \$6,990</p>	<p>With support from the California Arts Council, the Butte County Office of Education, Butte County Juvenile Hall, and community-based project partner Slow Theater (as artists-in-residence) will implement a targeted, standards-aligned youth theatre/English Language Arts performance project. A minimum of 40 youth in Juvenile Hall will participate in the program, and 2,000 Butte County community members will be reached through radio broadcasts, chapbook distributions, and the Writing Exchange blog.</p>
<p>JPS-16-00030 Destiny Arts Center <i>Alameda</i> \$30,000</p>	<p>With support from the California Arts Council (CAC), Destiny Arts Center (DAC) will partner with the Alameda County of Education to bring professionally taught spoken word and hip hop classes to 60 justice-involved, high school-aged youth at Alameda Juvenile Justice Center's Butler Academic Center and in the Quest Independent Studies Emerge Program. DAC programs provide critical socio-emotional support to youth, increasing their capacity for peaceful self-expression.</p>
<p>JPS-16-00033 Diablo Ballet <i>Contra Costa</i> \$25,375</p>	<p>With support from the California Arts Council, Diablo Ballet will serve 30 incarcerated girls (ages 15-18) at Mt. McKinley Court School in Martinez through PEEK Extension, an arts education curriculum designed to teach students to express their feelings through movement and teamwork. Grant funding in the amount of \$25,375 will provide Diablo Ballet with the funds needed to implement 54 hours of the PEEK Extension curriculum at Mt. McKinley from July 12, 2017 through April 25, 2018.</p>
<p>JPS-16-00009 Each One Reach One <i>San Mateo</i> \$30,000</p>	<p>With support from the California Arts Council, Each One Reach One (EORO) will conduct three cycles of our national-award winning Playwriting Program and two cycles of our Theater of Oppressed Program (TO). Since 1998, our arts programming has exposed youth engaged with the juvenile justice system to the expressive and healing power of playwriting while giving voice to a population too often voiceless.</p>
<p>JPS-16-00036 Ink People, Inc. <i>Humboldt</i> \$30,000</p>	<p>With support from the California Arts Council, Ink People will facilitate four artists in residence in Humboldt County's Juvenile Hall, Regional Center, and Court Appointed Community Schools.. They will engage the youth in poetry and creative writing, Native American cultural values and arts, music playing and digital music creation, and cartooning/graphic novels and mural designing and painting in focused contact blocks over the course of a year.</p>
<p>JPS-16-00050 KALW San Francisco Unified School District <i>San Francisco</i> \$2,500 (Planning Grant)</p>	<p>With the support of the California Arts Council, KALW proposes to partner with Communities United for Restorative Youth Justice to design and plan implementation of a curriculum tailored to young people in the juvenile justice system. This partnership will combine KALW's expertise in teaching audio journalism with CURYJ's in-depth knowledge of young people caught up in the criminal justice system. Together, we aim to empower young people to tell their stories in artful and powerful ways.</p>

<p>JPS-16-00039 Marin Shakespeare Company <i>Marin</i> \$30,000</p>	<p>With support from the California Arts Council, Marin Shakespeare Company will provide a drama-therapy and art-therapy inspired program for students at the Marin County Community School for three months in the Fall of 2017, and provide opportunities for 5 to 7 students to participate as actors in the Returned Citizens Theatre Troupe, working with formerly incarcerated adult actors to create and perform an original play.</p>
<p>JPS-16-00045 Mariposa County Arts Council, Inc. <i>Mariposa</i> \$18,000</p>	<p>With support from the California Arts Council, the Mariposa County Arts Council and partner, Sierra Quest Human Services Foundation, will expand our visual arts program serving probation/foster youth. This program supports research indicating that exposing youth to art promotes emotional intelligence and critical thinking skills. This program focuses on visual literacy and visual arts projects through artist-residencies, facilitated art talks, and field trips to major Bay Area museums.</p>
<p>JPS-16-00053 Musicians for Education, Inc. <i>San Diego</i> \$28,220</p>	<p>With support from the California Arts Council, Musicians for Education will provide an arts education and college-bridge program for teen mothers at Lindsay Blended Community School—part of the San Diego Office of Education’s Juvenile Court and Community Schools (JCCS) system—which serves pregnant and parenting teens in grades 9 through 12 who were referred by probation, social services or school district officials.</p>
<p>JPS-16-00024 Outside the Lens <i>San Diego</i> \$2,500 (Planning Grant)</p>	<p>With support from the California Arts Council, OTL will plan a 32-week, once weekly photo and film program at San Pasqual Academy, Community Court School, for 20 students. The program will be collaboratively developed and designed by San Pasqual faculty and OTL Media Educators. Students will learn fundamentals and techniques in photography, film, and storytelling, build a digital portfolio, and ultimately design and execute a personal project for a culminating public exhibition and screening.</p>
<p>JPS-16-00046 Playwrights Project <i>San Diego</i> \$27,500</p>	<p>With support from the California Arts Council, PWP will engage Momentum youth in Defining Moments, providing playwriting and theater education. The program empowers students to exercise their artistry, value their personal achievements and develop greater empathy. It improves the perception of peers, adults, and the general public by demystifying commonly held myths about at-risk youth and celebrating their ability to succeed. The grant will pay for artists’ fees and program costs.</p>
<p>JPS-16-00044 Putnam Foundation <i>San Diego</i> \$24,000</p>	<p>With support from the California Arts Council, the Timken Museum of Art will provide weekly Creative Choice art classes with a professional teaching artist to empower more than 600 incarcerated youth, grades 9 to 12, to communicate their thoughts, ideas, and feelings through the healthy and creative means of art. Their finished artwork will be celebrated through social media, a video display in the Timken Museum of Art, and in Juvenile Hall.</p>

<p>JPS-16-00052 San Benito County Arts Council <i>San Benito</i> \$17,000</p>	<p>With support from the California Arts Council, the San Benito County Arts Council will partner with the San Benito County Juvenile Hall and San Andreas Continuation School to engage at-risk youth in a yearlong, multi-disciplinary artist-in-residency program at each site. The Dreams Project fosters creative expression and arts accesibility through standards-aligned arts curriculum, providing at-risk youth with new tools to express themselves while working towards high school graduation.</p>
<p>JPS-16-00051 Southland Sings <i>Los Angeles</i> \$30,000</p>	<p>With support from the California Arts Council, Southland Sings will partner with Orange County Alternative, Community and Correctional Education Site Schools and Services (ACCESS) to deliver Poetry to Song to 100 incarcerated students in 8 classrooms at 3 campuses. Poetry to Song is a 20-session, multi-disciplinary program that integrates music composition, spoken word, literacy and theater. Grant funds will be used to pay Teaching Artists and the Composer/Arranger.</p>
<p>JPS-16-00028 Street Poets Inc <i>Los Angeles</i> \$18,250</p>	<p>With support from the CA Arts Council, Street Poets will faciliate 4, 12-week poetry workshops, and accompanying programming (performances, poetry in motion van workshops) for approximately 50 youth at Camp Gonzales. We will be working closely with Camp Gonzales to execute the program. The workshops will culminate with a final open mic event to celebrate the work of the youth and share the progress with the community. Arts impact on the youth will be measured and shared with the community.</p>
<p>JPS-16-00010 Theatre Of Hearts INC. <i>Los Angeles</i> \$20,000</p>	<p>With support from the California Arts Council, Theatre Of Hearts/Youth First will deliver 312 program hours during the school day, comprised of 12 multidisciplinary standards-based Artist-In-Residence Programs, working with teenage boys and girls who are wards of the court at 2 County Community Schools and 3 Youth Detention School Camps where quality arts instruction is limited. The program will culminate with a final Work In Progress Presentation open to family, friends and community.</p>
<p>JPS-16-00011 Unusual Suspects Theatre Co. <i>Los Angeles</i> \$30,000</p>	<p>With support from the California Arts Council, The Unusual Suspects Theatre Company will provide up to 60 incarcerated minors at Camp David Gonzales with our Youth Theatre Residency Program, consisting of a 10-week playwriting workshop wherein youth collaborate to create an original play, and a 10-week performance workshop where youth learn acting skills & production concepts. Each workshop culminates in 2 staged performances. Funds will support artists & staff who will implement the residency.</p>
<p>JPS-16-00037 Ventura County Arts Council <i>Ventura</i> \$25,000</p>	<p>With support from the California Arts Council, the Ventura County Arts Council (VCAC) will continue our longstanding Arts & Juvenile Justice program with the County Probation Agency, introducing 5 new teaching artists, planning multiple mural projects for facility walls with active participation by staff and residents, sharing in the collection of data related to inmate behavior with an eye toward art class outcomes, and programming juvenile poetry work on the facility's radio station.</p>

<p>JPS-16-00034 Yolo County Arts Council <i>Yolo</i> \$30,000</p>	<p>With support from the California Arts Council, YoloArts will deliver arts education to 115 students incarcerated at the Yolo County Juvenile Hall and in school at Cesar Chavez Community School (CCCS), an accredited court and community school serving students on formal or informal probation. Working closely with Yolo County Probation & Yolo County Office of Education the program is designed for learning and experience in the visual arts and poetry for students in the juvenile justice system.</p>
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NOT RECOMMENDED FOR FUNDING

Organization, Fiscal Sponsor, County & Grant Request Amount	Project Description
<p>JPS-16-00013 Arts Collaborative of Nevada County <i>Nevada</i> \$16,500</p>	<p>With support from the California Arts Council NCArts will tackle the revolving door of recidivism by engaging and inspiring youth impacted by the juvenile justice system, providing life tools as they go back into the community. We will partner with Carl F. Bryan II Juvenile Hall, Charis Youth Center and local police on a three-step community approach enabling self-expression & positive personal development via workshops and a public installation with award-winning photographer Michael Llewellyn.</p>
<p>JPS-16-00054 Boys & Girls Clubs of Central Sonoma County <i>Sonoma</i> \$30,000</p>	<p>With the support from the California Arts Council, Boys & Girls Clubs of Central Sonoma County will expand the opportunity for Club Members to express their creativity within their community by mentoring younger at-risk youth through high quality arts programs and mural production in their neighborhood. This mural will be a represent more than a picture on a wall, it will represent the youth that shape Santa Rosa and provide a deep sense of pride and ownership for those involved.</p>
<p>JPS-16-00025 Center for the Empowerment of Families <i>Los Angeles</i> \$30,000</p>	<p>With support from CAC, Center for Empowerment of Families and Pony Box Dance Theatre will provide "Ballet for Healing" for 30 youth housed in Central Juvenile Detention Hall in Los Angeles.</p>
<p>JPS-16-00040 Muckenthaler Cultural Center <i>Orange</i></p>	<p>With support from the California Arts Council, The Muckenthaler Cultural Center will provide STEAM programs to high school aged females through Crittenton services. We will teach arts and digital arts in a way that leads to a desire for college education and/or career development skills. These youth will experience a 1 week art intensive summer camp,</p>

<p>\$30,000</p>	<p>followed by a 36 week STEAM program where they will be taught: Painting/Manga Studio, Clay Modeling/Stop-motion & Fabric Arts/E-Fashion design.</p>
<p>JPS-16-00019 National Academic Youth Corp/ Sojourner Truth Multicultural Art Museum <i>Sacramento</i> \$30,000</p>	<p>With support from the California Arts Council, Y Corp/Sojourner Truth Multicultural Arts Museum will collaborate with two organizations and one Juvenile Detention Center to host the "Restorative Rectitude Project." This project which will include visual art, financial and business plan development, Vision boarding, mentorship and character building by implementing concepts that guide offenders through behavioral changes, which will help integrate them into society as productive members.</p>
<p>JPS-16-00043 Saturday Night Bath Concert Fund <i>Los Angeles</i> \$6,500</p>	<p>One interactive, 7-professional-musician popular music concert and educational presentation, at 3 continuation high schools that provide inspiration for at-risk youth in the Los Angeles area.</p>
<p>JPS-16-00022 SpectorDance <i>Monterey</i> \$30,000</p>	<p>With support from the California Arts Council, SpectorDance (SD) and Rancho Cielo (RC) will offer dance classes, choreography workshops, and public performances of works created by RC students. Classes and performances will generate a deeper understanding of the power of self-expression through dance, and empathy among audiences about the complexity of gang issues. This project will explore dance as a tool for prevention, a catalyst for conversation, and a pathway for building community.</p>
<p>JPS-16-00015 Spotlight Kids Camp Inc. <i>Santa Barbara</i> \$30,000</p>	<p>With support from The California Arts Council, Spotlight Kids Camp Theater Program will offer the youth at Santa Barbara Juvenile Probation Department the life changing opportunity to participate in a professional caliber theater program staffed by professionals and offered at no costs to youth. Attendees will for the first time in our community have access to a program that uses the power of expression to promote healing in youth and understanding for their plight in the community at large!</p>
<p>JPS-16-00014 William James Association <i>Marin</i> \$10,500</p>	<p>With support from the California Arts Council, TeamWorks Art Mentoring Program will continue on-going off-campus afterschool art engagement for justice system involved youth in three low-income neighborhoods where they live and congregate.</p>



Memorandum

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

To: Council Members

From: Shelly Gilbride, PhD, Programs Officer

Date: June 7, 2017

Re: Reentry through the Arts Funding Recommendations, FY 2016-17

Staff Recommendation

Staff requests approval of panel recommendations to fund 10 FY16-17 Reentry through the Arts (RTA) applications ranking 4 and above in the amount of \$648,284.

2016-17 RTA Funding Requests and Panel Recommendations

A four-member peer review panel convened on May 23 to review 15 RTA applications according to the stated purpose, intent and review criteria for this pilot program published in the FY16-17 RTA guidelines. The panel thoroughly reviewed and ranked the inaugural applicants to this new program that supports formerly incarcerated people as they reenter their communities. Based on the panel's rankings and consistent with Council's grant funding decisions on May 9 for other FY16-17 project-based grant programs, staff recommends funding 10 RTA applications that ranked 4, 5 or 6 at the following levels: 6 (Exemplary) - 100% of request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request. Applicants scoring 3 or below will be encouraged to review the panel notes and apply again in the future.

Panel Representative

Katie McCleary is a writer, mother, and the founding executive director of 916 Ink, a nonprofit that has transformed over 3,300 youth into confident authors in more than 75 anthologies. Her creative work has appeared in Hip Mama, Susurrus, The Tule Review, and the Sacramento News & Review. She happily identifies as the "poster girl for rejection" when it comes to her first novel, and owns the fact that failure is the ladder to success. She is currently working on a memoir about her relationship to her body, her bariatric surgery, and the gifts that come with finding your authentic voice. In 2015, Mashable named Katie one of 15 "Real Miss Americas" in the nation. Currently, she is working on helping leaders tell their personal stories through writing and an upcoming podcast with the American Leadership Forum, in partnership with Capital Public Radio.

RTA Grant Program Overview

Reentry through the Arts is a two-year pilot grant program rooted in the California Arts Council's (CAC) belief that the arts are a powerful vehicle for positive change in people, communities and society. RTA was initiated in response to the Senate Budget Act of 2016 that states, "The Arts Council shall develop a reentry or bridging program to facilitate and expand arts programs designed to help inmates transition

from incarceration back into their communities and prevent those on probation, parole, or post-release community supervision from being incarcerated.”

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

The proposed project must:

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

Applicant Statistics

The CAC received 15 applications to this new pilot grant program. Eighty percent of the applications were from California’s urban hubs: Eight applications were from LA/Orange County and four from the San Francisco Bay Area. Two applications were from San Diego and 1 was from Ventura County, all three of which are recommended for funding. Successful applications integrated arts participation with specific reentry goals such as family reunification, anger and emotional management, and job placement, and articulated a clear plan to achieve those goals. Recommended programs will serve over 900 formerly incarcerated people.

Attachments

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

California Arts Council
 2016-2017 Reentry Through the Arts
 Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	Grant Request	County	Final Rank	Recomm.
RTA-16-00005	Actors' Gang, Inc.	\$100,000	Los Angeles	6	\$100,000
RTA-16-00030	Ventura County Arts Council	\$40,000	Ventura	5	\$36,000
RTA-16-00009	Friends Outside in Los Angeles County	\$100,000	Los Angeles	5	\$90,000
RTA-16-00015	Playwrights Project	\$40,000	San Diego	5	\$36,000
RTA-16-00018	Aviva Family and Children's Services	\$52,325	Los Angeles	5	\$47,093
RTA-16-00014	Idris Ackamoor and Cultural Odyssey	\$100,000	San Francisco	4	\$80,000
RTA-16-00022	Los Angeles Poverty Department	\$79,000	Los Angeles	4	\$63,200
RTA-16-00024	Muckenthaler Cultural Center	\$63,264	Orange	4	\$50,611
RTA-16-00011	Community Works West	\$100,000	Alameda	4	\$80,000
RTA-16-00013	The AjA Project	\$81,725	San Diego	4	\$65,380
RTA-16-00019	Cornerstone Theater Company	\$100,000	Los Angeles	3	
RTA-16-00006	The Imagine Bus Project	\$100,000	San Francisco	3	
RTA-16-00012	Southland Sings	\$61,400	Los Angeles	3	
RTA-16-00028	Intersection for the Arts	\$80,000	San Francisco	3	
RTA-16-00021	The Strindberg Laboratory	\$74,000	Los Angeles	1	
TOTAL Request		\$1,171,714			

<i>Recommendation</i>	
Rank	%
6	100
5	90
4	80

<i>Total</i>
\$648,284



**FY16-17 Reentry Through the Arts
Peer Review Panel
May 5th, 2017**

Panelist Bios

Name _____ **City/County**

Wayne Cook

Sacramento

Wayne Cook retired as Program Specialist for the California Arts Council (CAC) in 2016. While at the CAC, Wayne was in charge of such programs as: Artists in Schools, State and Local Partnership Program, California Creative Communities, as well as Arts in Corrections. He just completed a run at the Sacramento Theatre Company in the production of *To Kill a Mockingbird* as Rev Sykes. Wayne is no stranger to the stage in Sacramento, where he received an Elly Award for Best Actor in the play "Learning Spanish" at the Wilkerson Theatre. He is the author of *Center Stage, A Curriculum for the Performing Arts*, which until a few years ago was the only drama curriculum adopted in the state of Texas and used by teachers throughout the United States. Mr. Cook is on the Board of Directors for the Sacramento Theatre Company Education Department. In his retirement, Wayne is mentoring Solano State Prison for the William James Association.

Katie McCleary

Sacramento

Katie McCleary is a writer, mother, and the founding Executive Director of 916 Ink, a nonprofit that has transformed over 3300 youth into confident authors in more than 75 anthologies. Her creative work has appeared in *Hip Mama*, *Susurrus*, *The Tule Review*, and the *Sacramento News and Review*. She happily identifies as the "poster-girl for rejection," when it comes to her first novel, and owns the fact that failure is the ladder to success. She is currently working on a memoir about her relationship to her body, her bariatric surgery, and the gifts that come with finding your authentic voice. In 2015, *Mashable.com* named Katie one of 15 "Real Miss America's" in the nation. Currently, she is working on helping leaders tell their personal stories through writing and an upcoming podcast with The American Leadership Forum in partnership with Capitol Public Radio.

Christina Quevedo

Los Angeles

Quevedo is an artist and educator. She received her BA in June 2016 with upper division honors, majoring in Visual Studies emphasis Art Education from the California state University, San Bernardino. She is a proud member of the CSUSB Community-based Art leadership team and serves as a Site lead at the California institution for Men in Chino and the California Rehabilitation Center in Norco. Along with her team, she was published in the book *Through the Wall*, a collaborative book with artwork and writings from the participants

and staff from Community-based Art: Prison Arts Collective. And contributed in online publication, “Radical Actions: From Teaching Artists to Social Practice.”

Mary Sutton

Los Angeles

Mary Sutton was raised in Minneapolis Minnesota. She earned a BA in Studio Art from the University of Minnesota. In October 2016, she graduated from Antioch University Los Angeles with an MA in Urban Sustainability with a focus on incarceration.

She came to Los Angeles to support a friend who was incarcerated for eight years in one of the California Women’s prisons. Sutton stayed in Los Angeles to work for Center for the Study of Political Graphics where she worked as the Development/Program Director for more than twelve years. Sutton is now working to launch Collective REMAKE, a unique social enterprise that will support the creation of worker-owned businesses and cooperative in communities that have been impacted by high rates of incarceration.

**California Arts Council
2016-2017 Reentry Through the Arts
Project Descriptions**

RECOMMENDED FOR FUNDING

Organization, County & Grant Award Amount	Project Description
Actors' Gang, Inc. <i>Los Angeles</i> \$100,000	With support from the California Arts Council, The Actors' Gang Prison (Reentry) Project will provide four ten-week workshops (once a week, four hours a day) at FOTEP/HealthRIGT 360, El Monte, specifically servicing women over the course of two years. Using theatre as a tool, The Reentry Project fosters self-esteem, tolerance, and nonviolent expression, significantly reducing in-prison violence while preparing students for life beyond bars with emotional tools to successfully return to society.
Aviva Family and Children's Services <i>Los Angeles</i> \$52,325	With support from the California Arts Council, Aviva Family and Children's Services will partner with the UCLA Visual and Performing Arts Education (VAPAE) Program and Agency Arts to produce a Performing Arts program for formerly incarcerated youth served by Aviva's residential and community programs. During Fall 2017 and Winter 2018, we will offer weekly workshops in dance, theater and performance for probation youth, culminating in an original theatrical performance for a community audience.
Community Works West <i>Alameda</i> \$100,000	Community Works will coordinate and conduct Restorative Justice Arts workshops in reentry facilities in San Francisco and Alameda County. The RJ Arts program will support returning individuals through restorative justice healing circles and hands-on art-making. Integrated with existing reentry services at each site, these twelve-week sessions will focus on repairing and reconnecting relationships of formerly incarcerated people with themselves, their families, and communities.
Friends Outside in Los Angeles County <i>Los Angeles</i> \$100,000	With support from the California Arts Council, Friends Outside in Los Angeles County (FOLA) will expand their collaboration with TheatreWorkers Project by providing increased opportunities for the formerly incarcerated and those on work release to redefine their personal narratives through theatre. FOLA's Dads Back! Academy members' participation in improvisation, movement, and writing will culminate in the creation of performances presented to peers, at-risk youth, families, and the public.
Idris Ackamoor and Cultural	With support from the California Arts Council Cultural Odyssey's MEDEA PROJECT: THEATER FOR INCARCERATED

<p>Odyssey <i>San Francisco</i> \$100,000</p>	<p>WOMEN will partner with THE SAN FRANCISCO SHERIFF'S DEPARTMENT to will bridge the community-prison division by providing opportunities for structured artistic interactions between community members and formerly incarcerated individuals; utilize artistic experiences to positively impact the lives of formerly incarcerated people; and demonstrate the impact of restorative justice strategies.</p>
<p>Los Angeles Poverty Department <i>Los Angeles</i> \$79,000</p>	<p>With suport from the California Arts Council, the Los Angeles Poverty Department, will produce 5 months of weekly theater workshops (5 months yearly in each of the 2 Arts Through Reentry pilot program years) with participants in the Weingart Center's EPIC six month residential reentry program. Each workshop series will culminate in a community presentation. EPIC provides men and women on parole a structured transition into the community.</p>
<p>Muckenthaler Cultural Center <i>Orange</i> \$63,264</p>	<p>We propose storytelling and hip hop dance classes with formerly incarcerated youth ages 15-26 yrs with mental health needs. Students will craft their stories and perform in front of a group with the intent to help with their reunification with family and job interviews, both times when lives can be drastically improved with good communication skills. Students will also learn how to conructively express themselves through dance while building their confidence, self discipline, and self esteem.</p>
<p>Playwrights Project <i>San Diego</i> \$40,000</p>	<p>With support from the California Arts Council, Playwrights Project will partner with the East Mesa Reentry Facility (EMRF) to provide playwriting and theater education to inmates at EMRF. The program will consist of six 12-week playwriting programs over a two year period. Out of the Yard curriculum utilizes instruction in theatre arts as a tool for learning and practicing interpersonal, problem solving, and communication skills required for reentry in the work place, home life and community.</p>
<p>The AjA Project <i>San Diego</i> \$81,725</p>	<p>With support from the California Arts Council, The AjA Project will partner with the San Diego County Office of Education's Juvenile Court and Community Schools' Career Technical Education Work Readiness program to support young people as they enter the workforce. Through photographic image and narrative creation and in-class facilitated conversation, participants will analyze the factors in their lives which inspire and inhibit their ability to succeed in post incarceration employment.</p>
<p>Ventura County Arts Council <i>Ventura</i> \$40,000</p>	<p>With support from the California Arts Council, VCAC will contract Lise Solvang to teach knitting to formerly incarcerated women taking part in the Probation Department's STEPS program, managed by the Human Services Ageny. Solvang will teach a two hour class every week. Participants will learn to knit, learn to teach knitting, and have an opportunity to sell their work in a retail environment run by VCAC where they can also receive job training.</p>

NOT RECOMMENDED FOR FUNDING

Organization, Fiscal Sponsor, County & Grant Award Amount	Project Description
Cornerstone Theater Company <i>Los Angeles</i> \$100,000	With support from the California Arts Council, Cornerstone Theater Company will partner with Epidaurus DBA Amity Foundation to provide theater workshops and playwriting mentorships that result in public performance. Previously incarcerated men and women will be afforded direct art making opportunities, while strengthening their skills in creative writing, story gathering from their own communities, taking and responding to constructive criticism, acting, directing and producing theater.
Intersection for the Arts <i>San Francisco</i> \$80,000	The Beat Within a program of Intersection for the Arts provides incarcerated youth in the community with re-entry arts programming through creative writing workshops that encourage literacy, self-expression, critical thinking and healthy, supportive relationships with adults. Workshops operate nationwide with a primary focus in California and the San Francisco Bay Area. Workshops culminate in a bi-monthly magazine publication of the youth's written word and visual art.
Southland Sings <i>Los Angeles</i> \$61,400	With support from the California Arts Council, Southland Sings will partner with the Orange County Department of Education's Orange County Alternative, Community and Correctional Education Site Schools and Services (ACCESS) to deliver Poetry to Song residencies to formerly incarcerated participants.
The Imagine Bus Project <i>San Francisco</i> \$100,000	With support from the California Arts Council, The Imagine Bus Project will deliver cross-cultural learning experiences to the Bay Area's juvenile justice youth population, ages 14-18, using art as the tool for positive relationship building and problem solving as they reenter their communities. We will connect youth to creative people who will impart the transformative power of self-expression through art, and put them on a path toward leading creative and productive lives.
The Strindberg Laboratory <i>Los Angeles</i> \$74,000	With support from the California Arts Council, The Strindberg Laboratory will provide college accredited theater training in prisons, housing, wrap around services, and higher education opportunities upon release. Prison workshops result in 2 transferable college credits in Theater 262. Upon release, reentry individuals may enter our Break it to Make it program, with housing, health care, and services at Los Angeles Mission, and may enroll at Los Angeles City College with financial assistance.



Memorandum

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

To: Council Members

From: Shelly Gilbride, PhD, Programs Officer
Josy Miller, Arts Programs Specialist

Date: June 7, 2017

Re: Research in the Arts Funding Recommendations, FY 2016-17

Staff Recommendation

Staff requests approval of panel recommendations to fund four FY16-17 Research in the Arts (RIA) applications ranking 4 and above in the amount of \$174,937.

2016-17 RIA Funding Requests and Panel Recommendations

A three-member peer review panel convened by conference call and webinar on May 5 to review 10 RIA applications according to the stated purpose, intent and review criteria for this pilot program published in the FY16-17 RIA guidelines. The panel of experienced arts researchers and academics thoroughly and rigorously adjudicated the inaugural applicants to this new program that fosters original research on the value and impact of the arts. Based on the panel's rankings and consistent with Council's grant funding decisions on May 9 for other FY16-17 project-based grant programs, staff recommends funding four RIA applications that ranked 4, 5 or 6 at the following levels: 6 (Exemplary) - 100% of request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request. Applicants scoring 3 or below will be encouraged to review the panel notes and apply again in the future.

Panel Representative

The RIA panel was uniquely done remotely through webinar and conference call with panelists participating from Los Angeles and Monterey. Because of this, the panel will be represented by Shelly Gilbride and Josy Miller.

RIA Grant Program Overview

The Research in the Arts program is designed to extend the capacity of California institutions to contribute meaningfully to research in the arts, and is the first research grant program of its kind administered by any state in the nation. This program is also intended to foster public will for the arts by developing crucial tools with which to educate key stakeholders and the public. In the pilot year of the program, the California Arts Council (CAC) will award project grants of up to \$50,000 to California-based scholars and research teams. At the end of the two-year grant period, grantees will produce an article-length research paper ready for publication, which may also be accompanied by a practice-based research product.

Applicant Statistics

The CAC received 10 applications to this category; four applications were received from universities and six were received from nonprofit organizations. While most applications were from the Bay Area, San Jose and Los Angeles, two applications came from different departments at UC Davis in Yolo County. Recommended applications include two applications from University of California campuses—one at UCLA and one at UC Davis, as well as two applications from nonprofit organizations. The most successful applications had very clear and focused research methodologies and expert research teams that had a deep and complex understanding of their field. The topics of successful applications include: the relationship of the arts to pain management and depression, the impact of the teaching artist sector, and creative aging.

Attachments

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

California Arts Council
 Research in the Arts
 Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	Grant Request	County	FINAL RANK	Recom
RIA-16-14	Regents of the University of California, Davis	\$ 49,937	Yolo	6	\$ 49,937
RIA-16-15	EngAGE, Inc.	\$ 50,000	Los Angeles	5	\$ 45,000
RIA-16-11	UCLA Center for Health Services and Society	\$ 50,000	Los Angeles	4	\$ 40,000
RIA-16-13	Community Initiatives	\$ 50,000	San Francisco	4	\$ 40,000
RIA-16-12	Creativity Explored	\$ 40,000	San Francisco	3	
RIA-16-10	Dominican University of California	\$ 49,995	Marin	3	
RIA-16-18	Palo Alto Art Center Foundation	\$ 38,155	Santa Clara	3	
RIA-16-16	Silicon Valley Creates	\$ 40,000	Santa Clara	2	
RIA-16-19	African American Art and Culture Complex	\$ 39,096	San Francisco	2	
RIA-16-21	Performance Studies Graduate Group, UCD	\$ 50,000	Yolo	2	
TOTAL REQUEST		\$ 457,183			

<i>Recommendation</i>	
Rank	%
6	100
5	90
4	80

<i>Total</i>
\$174,937



**FY16-17 Research in the Arts
Peer Review Panel
May 5th, 2017**

Panelist Bios

Name _____ **City/County**

Holly Unruh

Monterey

Holly Unruh is the Associate Director of the Undergraduate Research Opportunities Center (UROC) at CSU Monterey Bay, where she implements UROC's vision and mission; delivers innovative, high quality, and robust program services; and participates in UROC's engagement in the national undergraduate research dialogue. Prior to coming to CSUMB, she served as the Associate Director of the University of California Institute for Research in the Arts, a statewide program dedicated to supporting and promoting arts practice and research across the University of California system, and as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center. During her tenure at the University of California, Holly worked to develop new interdisciplinary arts and humanities courses, coordinated cross-disciplinary residency programs through the IHC's Visiting Artist Program, and built partnerships with numerous off-campus organizations. She has spoken on fundraising for the arts and humanities at local and national conferences, and is currently completing a book, with her colleague Dr. Barbara Walker (UCSB), *A Practical Guide to Funding Your Research: Humanities, Social Sciences and the Arts* (under contract with Routledge).

Rachel Smith

Los Angeles

Rachel May (Ray) Smith, PhD, is an arts administrator with an academic and practical understanding of the cultural sector. Currently the director of the Corita Art Center in Los Angeles, Ray has held positions with the Skirball Cultural Center, LA County Museum of Art, Dallas Contemporary, and Wexner Center for the Arts. She has been an active volunteer in the communities where she resides including currently serving on the leadership council of Emerging Arts Leaders/Los Angeles.

Joe Lewis

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

California Arts Council
2016-2017 Research in the Arts Funding Recommendations
Project Descriptions

RECOMMENDED FOR FUNDING

Organization, County & Grant Request Amount	Project Description
Community Initiatives <i>San Francisco</i> \$50,000	With the support of the California Arts Council, Community Initiatives will work in partnership with Teaching Artists Guild to research the availability and equity of access to arts education across the state of California, based on the Teaching Artists Guild’s data mapping initiative of teaching artists and organizations providing arts education in school and community settings.
EngAGE, Inc. <i>Los Angeles</i> \$50,000	The U.S. is experiencing an increase in older adults, and helping them remain active in their communities is a priority. Engaging in the arts is a promising approach to help keep older adults active and engaged in meaningful ways. A number of studies suggest that engaging in the arts can help promote well-being of older adults. The purpose of this proposal is to examine the effect of arts programs on well-being with an emphasis on decreasing social isolation and increasing positive affect.
Regents of the University of California, Davis <i>Yolo</i> \$49,937	With support from the California Arts Council, the Center for Advancing Pain Relief at UC Davis will evaluate the feasibility and effectiveness of specialized tours at the Crocker Art Museum to reduce perceived social disconnection and pain among individuals with chronic pain. This study will provide essential evidence for the therapeutic potential of museums, for the social value of arts-engagement, and has the potential to shift chronic pain management toward more patient-centered care.
UCLA Center for Health Services and Society <i>Los Angeles</i> \$50,000	We will use a mixed methods approach to understand: (1) Will exposure to a play about depression impact depression-related stigma among participants? (2) How might the shared experience of theatre build collective efficacy around decreasing stigma among participants? In our proposed project, data sets will be used to develop the art; research participants will be used to evaluate the impact of the art. We will employ qualitative methodologies to develop the art from the research-based stories

NOT RECOMMENDED FOR FUNDING

Organization, County & Grant Request Amount	Project Description
African American Art and Culture Complex <i>San Francisco</i> \$39,096	With support from the California Arts Council, the AAACC will work with Resident artist Micah Morgan to conduct a strength based research project focused on women ages 18-24 who self identify as survivors of childhood sexual abuse, and feel ballet would be beneficial to their healing. By providing a 46 week traumatic release exercise and ballet course we will seek what can be learned from women of color who survived sexual abuse in the use of trauma-informed adaptive ballet.
Creativity Explored <i>San Francisco</i> \$40,000	With support from the California Arts Council, Creativity Explored will formally research the social impact of our work on the artists in our studios, their families, CE teaching artists, and the Bay Area community at large. We will be the first arts and disability organization to complete this kind of research, bringing legitimacy and visibility to this vital field.
Dominican University of California <i>Marin</i> \$49,995	With support from the California Arts Council, Dominican University of California will collaborate with Youth in Arts to investigate if and how arts education for students with special needs assists in developing their academic, social/communication, and behavioral goals as identified in their Individual Education Programs. This single subject research aims to identify how specific instructional strategies foster development across a range of ages, special needs, and developmental areas.
Palo Alto Art Center Foundation <i>Santa Clara</i> \$38,155	With support from the California Arts Council, the Palo Alto Art Center Foundation will conduct a qualitative evaluation of its school tour program Project Look, to address the value of the program in promoting the 21st-century skills of creativity, communication, critical thinking and collaboration. This research will have value and relevance for other museums and arts organizations that offer school tours.
Performance Studies Graduate Group, UCD <i>Yolo</i> \$50,000	With support from the California Arts Council the Performance Studies Graduate Group at the University of California will undertake a two year research project working with artmakers, communities, and funders, in developing working sets of guidelines for collaborative and deliberative community artmaking through pre- and post-performance analysis. The guidelines, which encourage further discussion, will be disseminated among researchers, arts professionals, and community programs.

Advancing California through the Arts and Creativity

Ayanna Lalia Kiburi, Interim Executive Director

To: Council Members

**From: Jason Jong, Arts Program Specialist
Shelly Gilbride, PhD, Programs Officer**

Date: June 7, 2017

Re: Veterans Initiative in the Arts Funding Recommendations, FY 2016-17

Staff requests approval of panel recommendations to fund 49 FY16-17 Veterans Initiative in the Arts (VIA) applications ranking 4 and above in the amount of \$412,875.

2016-17 VIA Funding Requests and Panel Recommendations

A five-member peer review panel convened from May 10-12 to adjudicate 58 applications to the VIA program, according to the stated review criteria published in the FY16-17 VIA guidelines. The total request to the program was for \$546,576.

Based on the panel's rankings and consistent with Council's grant funding decisions on May 9 for other FY16-17 project-based grant programs, staff recommends funding 49 VIA applications that ranked 4, 5 or 6 at the following levels: 6 (Exemplary) - 100% of request, 5 (Strong) - 90% of request, 4 (Good) - 80% of request. Overall, the panels ranked 84% of the applications as Good or better, with only 16% ranked as Marginal or Weak. Applicants scoring 3 or below demonstrated only limited impact on and/or reach to the veteran community. These applicants will be encouraged to review the panel notes and apply again in the future.

Panel Representative

The VIA panel will be represented by William Schinsky. William served in the U.S. Army in Vietnam from 1968-69. After Vietnam, Schinsky returned to school and eventually graduated from CSU Fullerton with a bachelor's degree in art and a master's degree in museum studies and installation design. His professional career has included positions as visual arts program director for the Southern Arts Federation, Atlanta; curator, Atlanta International Museum of Art and Design; visual arts director, Arts Festival of Atlanta; and co-founder/executive director, Context Visual Arts Center, Charlotte, North Carolina. William continues to work as an independent curator and practicing artist.

William initiated the formation of the Coachella Valley Art Center, a regional cultural center in downtown Indio, California, offering artists exhibition programs and classroom/workspace. The center has begun collaborative efforts to curate site specific works with the Mojave Desert Land Trust.

William has participated as a member of special exhibitions grants review panels for the National Endowment for the Arts and is an art consultant for the city of Rancho Mirage's Art Affaire. He serves on the Board of the Dr. Carreon Foundation and is a member of the Indio Public Arts and Historic Preservation Commission.

Veterans Initiative in the Arts Grant Program Overview

VIA is rooted in the CAC’s desire to address the needs and improve the lives of California’s veterans through the arts. VIA seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project support for nonprofit arts organizations, local arts agencies, and veteran’s assistance agencies to reach veterans, active military, and their families.

Recommended projects address one or more of the following goals:

- Develop the artistic abilities and creative expression of veterans, active military and/or their families.
- Provide greater access to the arts for veteran communities.
- Contribute to the public understanding of and appreciation for the diverse range of veterans’ experiences.

In addition, projects must be designed to:

- Include opportunities for direct engagement and/or arts learning.
- Engage veterans as active participants in the planning and/or implementation of the project.
- Demonstrate a thoughtful approach to engagement, tailored to and appropriate for the specific veterans community.
- Be free of charge for participants.

Applicant Statistics

The number of applications increased nearly 50% from the previous year, indicating positive results from outreach efforts, enthusiasm for the program and a high level of need for this type of support. Sixty-two applications were received from all of California’s eight regions, with approximately a quarter coming from the southern region of Los Angeles County, and another quarter coming San Diego county. This is not surprising, given high concentrations of veteran populations in these regions. Recommended projects are representative of statewide reach (see full geographic analytics in table below).

Region	% of Apps	% of Apps Recommended
Bay Area		
San Francisco	9%	7%
Other Bay Area	9%	5%
Los Angeles/Orange		
Los Angeles	24%	21%
Orange	2%	2%
Capital Region	3%	3%
Central Coast	5%	3%
Inland Empire	5%	3%

Central Valley	3%	3%
San Diego/Imperial	24%	21%
Upstate	17%	14%

Thirty-eight arts organizations, including 17 State-Local Partners, are recommended for funding. Five applications came from veterans assistance agencies; all of these organizations are recommended for funding.

Recommended proposals include direct participation by local veterans in creative expression through workshops and exhibitions or performances, arts enrichment activities, technical theater and digital media production, and public art design, planning, and installation. Artistic disciplines include the visual arts (drawing, painting, photography, pottery, bronze sculpture, jewelry making), literary arts (creative writing and poetry), theater, instrumental music, storytelling, digital media, and dance.

Attachments

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

CALIFORNIA ARTS COUNCIL
 2016-17 Veterans Initiative in the Arts
 Panel Rankings and Funding Recommendations

Application#	Legal Name of Applicant Organization	County	Legal Name of Fiscal Sponsor	Grant Request	Final Rank	Recommendation
VIA-16-00006	Arts Collaborative of Nevada County	Nevada		\$10,000	6	\$10,000
VIA-16-00030	Diavolo Dance Theatre	Los Angeles		\$10,000	6	\$10,000
VIA-16-00070	Geffen Playhouse, Inc.	Los Angeles		\$10,000	6	\$10,000
VIA-16-00048	Habitat for Humanity San Fernando/Santa Clarita Valleys	Los Angeles		\$10,000	6	\$10,000
VIA-16-00032	Heroes' Voices	San Francisco		\$10,000	6	\$10,000
VIA-16-00049	Los Angeles Opera Company	Los Angeles		\$10,000	6	\$10,000
VIA-16-00046	Museum of Contemporary Art San Diego	San Diego		\$10,000	6	\$10,000
VIA-16-00028	Oceanside Museum of Art	San Diego		\$10,000	6	\$10,000
VIA-16-00040	Old Globe Theatre	San Diego		\$10,000	6	\$10,000
VIA-16-00014	Shakespeare Center of Los Angeles	Los Angeles		\$10,000	6	\$10,000
VIA-16-00024	Sixth Street Photography Workshop	San Francisco	Tenants and Owners Dev. Corp.	\$10,000	6	\$10,000
VIA-16-00038	The Writers Guild Foundation	Los Angeles		\$10,000	6	\$10,000
VIA-16-00029	Veterans Art Project	San Diego	Social and Env. Entrs.	\$10,000	6	\$10,000
VIA-16-00060	Wallis Annenberg Center for the Performing Arts	Los Angeles		\$6,774	6	\$6,774
VIA-16-00011	Yuba-Sutter Regional Arts Council	Sutter and Yuba		\$10,000	6	\$10,000
VIA-16-00026	Alameda County Arts Commission	Alameda		\$10,000	5	\$9,000
VIA-16-00025	Arts Orange County	Orange		\$10,000	5	\$9,000
VIA-16-00007	Calaveras County Arts Council	Calaveras		\$2,700	5	\$2,430
VIA-16-00020	Del Norte Association for Cultural Awareness	Del Norte		\$10,000	5	\$9,000
VIA-16-00061	El Dorado Arts Council	El Dorado		\$10,000	5	\$9,000
VIA-16-00017	Fresno Arts Council Inc.	Fresno		\$5,900	5	\$5,310
VIA-16-00052	Kala Institute	Alameda		\$10,000	5	\$9,000
VIA-16-00021	Putnam Foundation	San Diego		\$10,000	5	\$9,000
VIA-16-00056	San Benito County Arts Council	San Benito		\$10,000	5	\$9,000
VIA-16-00057	Shasta County Arts Council	Shasta		\$10,000	5	\$9,000
VIA-16-00054	South Coast Dance Arts Alliance	Los Angeles		\$9,200	5	\$8,280

Recommendation	
Rank	%
6	100
5	90
4	80
Total	
\$412,875	

CALIFORNIA ARTS COUNCIL
2016-17 Veterans Initiative in the Arts
Panel Rankings and Funding Recommendations

VIA-16-00023	The AJA Project	San Diego		\$9,500	5	\$8,550
VIA-16-00068	The PGK Project	San Diego		\$10,000	5	\$9,000
VIA-16-00072	Veterans in Film & Television	Los Angeles		\$10,000	5	\$9,000
VIA-16-00035	Yolo County Arts Council	Yolo		\$8,100	5	\$7,290
VIA-16-00005	Young Audiences of San Diego	San Diego		\$7,845	5	\$7,061
VIA-16-00047	Arts Connection	San Bernardino		\$1,500	4	\$1,200
VIA-16-00079	Arts Council for Monterey County	Monterey		\$10,000	4	\$8,000
VIA-16-00050	Blue Ox Historic Village and School	Humboldt		\$10,000	4	\$8,000
VIA-16-00073	Brockus Project Dance Company	Los Angeles		\$10,000	4	\$8,000
VIA-16-00045	California Ballet Association, Inc.	San Diego		\$9,975	4	\$7,980
VIA-16-00004	Contra Costa County	Contra Costa		\$10,000	4	\$8,000
VIA-16-00053	Dell'Arte, Inc.	Humboldt		\$10,000	4	\$8,000
VIA-16-00034	KD>>MovingGround	San Francisco	CounterPulse	\$10,000	4	\$8,000
VIA-16-00055	OneVet OneVoice	San Francisco		\$10,000	4	\$8,000
VIA-16-00062	Public Corporation for the Arts	Los Angeles		\$10,000	4	\$8,000
VIA-16-00018	Resounding Joy Inc	San Diego		\$10,000	4	\$8,000
VIA-16-00076	Riverside Arts Council	Riverside		\$10,000	4	\$8,000
VIA-16-00063	San Francisco Arts Commission	San Francisco		\$10,000	4	\$8,000
VIA-16-00033	SpectorDance	Monterey		\$10,000	4	\$8,000
VIA-16-00016	The Big Show Co.	Los Angeles	Dance Res. Ctr. of Greater LA	\$10,000	4	\$8,000
VIA-16-00066	The New Children's Museum	San Diego		\$10,000	4	\$8,000
VIA-16-00075	Upstate Community Enhancement	Butte		\$10,000	4	\$8,000
VIA-16-00015	Veterans Memorial Center, Inc	San Diego		\$10,000	4	\$8,000
VIA-16-00031	Blue Line Arts	Placer		\$10,000	3	\$0
VIA-16-00069	California Shakespeare Theater	Alameda		\$10,000	3	\$0
VIA-16-00039	Fender Museum of the Arts Foundation	Riverside		\$10,000	3	\$0
VIA-16-00041	KOCE-TV Foundation	Los Angeles, Orange, Riverside, San Ber		\$10,000	3	\$0
VIA-16-00065	Lassen County Arts Council	Lassen		\$8,000	3	\$0
VIA-16-00059	So Say We All	San Diego		\$10,000	3	\$0
VIA-16-00012	Long Beach Symphony Association	Los Angeles		\$10,000	2	\$0
VIA-16-00013	Outside the Lens	San Diego		\$10,000	2	\$0
VIA-16-00037	The Pacific Art League of Palo Alto	Santa Clara		\$7,082	2	\$0



FY16-17 VETERANS INITIATIVE IN THE ARTS

Peer Review Panel

May 10-12, 2017

Panelist Bios

<u>Name</u>	<u>Field(s) of Expertise</u>	<u>City/County</u>
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Tom Karwin	Film, New Media	Santa Cruz
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Tom Karwin has lengthy experience with film, television, and digital media, and with applications for grant support. He gained this experience as a graduate student and employee in the University of California, working as a film and television producer at UCLA and as manager of academic support services at UCSC. He wrote grant applications for teaching, research, and curriculum development projects within UC and later for secondary and postsecondary educators, community arts groups, and a statewide non-profit that advances sustainable environments. He was principal author and co-coordinator of a \$6.9 million digital literacy project, and principal author of a successful application to establish a charter school. He has also served on UC-wide, California State, and U.S. Government committees, and twice reviewed California Department of Education grant applications. Since 2001, he has written a weekly column, "On Gardening," for two Monterey Bay area newspapers.

Jo Ann Martinez	Visual	Alameda
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Jo Ann Martinez is a U.S. Air Force Veteran, proud mom, writer, and visual artist in traditional and digital media.

Ms. Martinez is a contributing author in Paper Dolls: Stories From Women Who Served, a limited edition book made from military uniforms, shown in special collection libraries nationwide. Her artwork has placed at the local level of VA's National Creative Arts Festival and has been exhibited in Northern California, to include the annual Swords To Plowshares exhibit "SHOUT! for Women Veterans."

Currently, she is an Advisor and the Chairwoman for Disabled American Veterans' Interim Women Veterans Advisory Committee. She co-Chairs VA Palo Alto Healthcare System's Veterans and Family Advisory Council and serves on a variety of committees to improve patient and family-centered care.

Previously, Ms. Martinez was the CEO of Women Veterans Connect, Inc. As founder, she led the organization's efforts to serve women Veterans in California through outreach and professional development.

She is recognized by the City of San Jose and VetsinTech for her commitment to women Veterans and diversity. Ms. Martinez has the distinguished honor of being selected for the first-ever Veteran Fellowship Program at the World Affairs Council of Northern California and is recognized by the National Veteran-Owned Business Association and District 13 American Legion of Santa Clara County for entrepreneurship.

As a mother, she tends to the most amazing force in her life, her daughter Madison.

Lew Osteen

Film

Sacramento

Lew Osteen is an award winning writer having won awards in screenwriting, fiction writing and poetry. He is also a produced and published playwright, as well as a published novelist. He has one feature length movie in post production and is currently an Associate Producer on a feature length movie in pre production, along with, being involved in the process of production of one of his newest plays off Broadway. He has served on movie industry advisory panels and academic scholarship panels. The most recent was as Moderator of the Presidential and Martin Luther King Scholarship awards for St. Louis University. His military service was as a Medic with USAMEDS in the Vietnam era. Presently, he is working with AHV (America's Homeless Veterans), an organization dedicated to veterans helping veterans on ways on using them in the movie industry.

William Schinsky

Visual, Musuem Studies

Riverside

William Schinsky served in the US Army VietNam in 1968-69. After VietNam, Schinsky returned to school and eventually graduated from California State University, Fullerton with a BA in Art, and a MA in Museum Studies and Installation Design. His professional career has included positions as: Visual Arts Program Director for the Southern Arts Federation, Atlanta, Georgia; Curator, Atlanta International Museum of Art and Design; Visual Arts Director, Arts Festival of Atlanta; co-founder/Executive Director, context visual arts center, Charlotte, North Carolina and continues as an independent curator and practicing artist.

William initiated the formation of the Coachella Valley Art Center, a regional cultural center in downtown Indio, CA offering artist's workspace, exhibition programs and classroom/workshop space. CVAC has begun collaborative efforts with the Mojave Desert Land Trust to curate site specific works on MDLT land.

William has participated as a member of Special Exhibitions Grants Review panels for the National Endowment for the Arts and is an Art Consultant for the city of Rancho Mirage's Art Affaire. He serves on the Board of the Dr. Carreon Foundation and is a member of the Indio Public Art and Historic Preservation Commission.

Michael Valentine

Vocal Music

Riverside

Michael L. Valentine is a co-founding Principal of Coffman Valentine Group, a minority and woman owned business, specializing in providing commonsense solutions to businesses seeking to improve management processes, employee productivity and customer service. Previously, he worked for 20 years with the International Business Machines Corp (IBM).

Michael was previously a Director with the Institute for Business Technology (IBT) USA, an arm of IBT International, the developer and Licensor of the "Personal Efficiency Programs". He conducted these programs for major corporate clients in the New York metropolitan area, around the country, and was the head of the Southeast region of IBT-USA. Michael is a Kettering trained facilitator in Public Deliberation, and has served on the advisory board of the Center for Public Deliberation, a Kettering Foundation enterprise. He is co-author of the book, "Slay the E-mail Monster". He is also a Voice/Narrator Talent.

In NJ, he was a member of the Pro Arte Chorale and served that organization as a Board Member and Interim Managing Director. He also served on the Grants Panel for the Bergen County Arts Council. Since moving to CA, he is a Mentor to Business Majors in the Entrepreneurship program at Cal State Fullerton. Michael is a certified Wedding Officiant for the State of California. Currently he is the Secretary of the Board of the California Chamber Orchestra, and an Advisor to the Murrieta Arts Council.

California Arts Council
2016-2017 Veterans Initiative in the Arts
Project Descriptions



RECOMMENDED FOR FUNDING

Application #, Organization, Fiscal Sponsor, County, and Grant Request Amount	Project Description
1 VIA-16-00006 Arts Collaborative of Nevada County <i>Nevada</i> \$10,000	With support from the California Arts Council, NCArts will extend its successful Image Nation project further, through photography workshops for veterans of all skill levels and at least one public exhibition. We will produce from these workshops a webinar series for veterans who cannot attend all workshops in person, and will create an online gallery of their body of work in order to both exhibit and generate income.
2 VIA-16-00030 Diavolo Dance Theatre <i>Los Angeles</i> \$10,000	With support from the California Arts Council, Diavolo will develop and present The Veterans Project: 2017, with community-based dance activities to foster veterans' creative expression, increase veterans' active arts participation, and enhance public understanding of veterans' experiences. Community dance workshops will culminate in custom-choreographed shows on Diavolo's distinct set pieces, featuring Diavolo dancers performing side-by-side with veteran participants.
3 VIA-16-00070 Geffen Playhouse, Inc. <i>Los Angeles</i> \$10,000	With support from the California Arts Council, the Geffen Playhouse will encourage and support arts learning and the artistic expression of veterans through our Veterans Writing and Performance Project. The 4-month intensive is designed to help military veterans write and perform their own stories as personal monologues on our stage, not only to help them heal and connect with each other, but to also build bridges and new levels of understanding, appreciation and support from the general public.
4 VIA-16-00048 Habitat for Humanity San Fernando/Santa Clarita Valleys <i>Los Angeles</i> \$10,000	With support from the California Arts Council, Habitat for Humanity SF/SCV will continue to develop and conduct trauma-informed art workshops to help veterans and their families face, overcome, and manage the struggles that come with the military experience. We will also engage and educate the greater community on the often stigmatized veteran-specific invisible wounds of war such as Post-Traumatic Stress Disorder, Traumatic Brain Injury, and Military Sexual Trauma.
5 VIA-16-00032	With support from the California Arts Council, Heroes' Voices will sponsor its second annual National

	Heroes' Voices <i>San Francisco</i> \$10,000	Veterans Poetry Contest. Heroes' Voices will advertise and solicit original poetry from veterans and offer cash prizes. Selected poems will also be printed in a limited publication. A panel of extraordinary judges and advisors will select the winning poems, and a public presentation of the winning poetry will be produced in San Francisco. This year's judges include Lawrence Ferlinghetti.
6	VIA-16-00049 Los Angeles Opera Company <i>Los Angeles</i> \$10,000	With support from the California Arts Council, LA Opera will invite 340 veterans from Los Angeles to participate in a year-long opera program. Through the Veteran's Circle initiative, veteran's organizations, their constituents, and families will attend two mainstage performances free of charge, participate in pre-performance presentations at their organization, and engage in veteran led post-performance panel discussions that connect themes found in the opera to their experiences.
7	VIA-16-00046 Museum of Contemporary Art San Diego <i>San Diego</i> \$10,000	With support from the California Arts Council, the Museum of Contemporary Art San Diego will implement ArtOASIS, a high-quality arts program supporting the recovery of active military personnel from the symptoms of combat-related stress. The partnership joins MCASD with Combat Arts San Diego and serves military personnel at the Overcoming Adversity and Stress Injury Support (OASIS) residential program of the Naval Medical Center San Diego.
8	VIA-16-00028 Oceanside Museum of Art <i>San Diego</i> \$10,000	With support from the California Arts Council, Oceanside Museum of Art will be able to implement community programming for the exhibition Healing Journeys: Veterans & Artists Unite. OMA invites veterans and active duty military, artists, and advocates, as well as the entire San Diego County community, to explore veterans' issues and the journey of the healing process through the creative arts. These programs will engage veterans in the creative arts as a means of expression and healing.
9	VIA-16-00040 Old Globe Theatre <i>San Diego</i> \$10,000	With support from the California Arts Council, The Old Globe's Technical Center Apprenticeship Program will offer paid training opportunities for veterans, military personnel re-entering civilian life, and their families. During the grant period, apprenticeship positions will be provided for 2 to 4 participants, each training for a minimum of 8-10 weeks. The Globe will work with Veterans Village of San Diego and other local military partners to identify and recruit new apprentices.
10	VIA-16-00014 Shakespeare Center of Los Angeles <i>Los Angeles</i> \$10,000	With support from the California Arts Council, for the 5th year Shakespeare Center of Los Angeles will partner with the Veterans Admin. to recruit, train, and provide paid internships for 30 chronically unemployed Vets to work on union-contracted theatre productions. Vets will enroll in Santa Monica College accredited technical theatre arts courses and get job hunting services. All military, their families and caregivers are admitted free to shows. Event program honors Vets' military service.

11	VIA-16-00024 Sixth Street Photography Workshop Tenants and Owners Development Corporation <i>San Francisco</i> \$10,000	With support from the California Arts Council, Sixth Street Photography Workshop will work with veterans on individual photography projects. Advancing skills and understanding of the photographic arts, participants will explore conceptual choices and gain broad appreciation for photography. Intended as authentic expression emanating from a unique social context, technique and aesthetic quality will be emphasized. Working creatively in a group will provide therapeutic benefit and emotional support.
12	VIA-16-00038 The Writers Guild Foundation <i>Los Angeles</i> \$10,000	With support from the California Arts Council, the Writers Guild Foundation (WGF) will build upon its successful Veterans Writing Project by utilizing its relationships with studios, television networks and other content providers to open pipelines for internship placements for participants in the program. To date, the project has focused on teaching the craft of screenwriting, but a grant would allow WGF to facilitate its long term goal of assisting job placement for participants and alumni.
13	VIA-16-00029 Veterans Art Project Social and Environmental Entrepreneurs <i>San Diego</i> \$10,000	With support from the California Arts Council VetArt would like to provide a ten-month bronze casting project with The Mendleton Foundation in San Diego. This project will employ three Veteran sculptors and support them in providing on-site bronze casting programming to active duty/retired Veteran participants and families. This project will provide an intro. to bronze casting to a broad spectrum of Veteran participants and connect their work and stories to a broad civilian population.
14	VIA-16-00060 Wallis Annenberg Center for the Performing Arts <i>Los Angeles</i> \$6,774	With support from the California Arts Council, the Wallis Annenberg Center for the Performing Arts will partner with CRE Outreach to offer "Full Scope," a program in which 8 to 12 diverse veterans will create and rehearse a new work of theater drawn from their individual stories, to be performed publicly at our 150-seat Lovelace Studio Theater.
15	VIA-16-00011 Yuba-Sutter Regional Arts Council <i>Sutter and Yuba</i> \$10,000	With support from the California Arts Council, YSA will help Veterans create photographic portraits culminating in community displays of Veteran Photo Walls. Photographers will collaborate with Veterans and help them make high resolution black & white images. Funds will be used for equipment, 20"x30" photographic enlargements, supplies, memory cards and seamless backdrops. Veterans will experience positive reinforcement of their service, and enjoy creating an intimate, lasting work of art.
16	VIA-16-00026 Alameda County Arts Commission <i>Alameda</i> \$10,000	With support from the California Arts Council, the Alameda County Arts Commission will present "Creative Veterans" with partnering veterans service agencies to provide veterans with a series of art workshops. The goals are to provide Veterans with opportunities to express themselves in a supportive environment, strengthen partner and family bonds, develop art making skills, and engage

		in community building. The project will include exhibits at veteran service and civic venues.
17	VIA-16-00025 Arts Orange County <i>Orange</i> \$10,000	With support from the California Arts Council, Arts Orange County will offer a third year of its Veterans Storytelling Project, two free workshops for veterans led by an internationally-known theatre artist, at the new Heroes Hall Veterans Museum on the site of the former Santa Ana Army Air Base. Participants share their experiences--of life before, during and after military service--and their stories are shaped into two one-hour theatre pieces they will perform free of charge at Heroes Hall.
18	VIA-16-00007 Calaveras County Arts Council <i>Calaveras</i> \$2,700	With support from the California Arts Council, the Calaveras County Arts Council will present a year-long salute & support of local Veterans. A staircase at our gallery reminds us of Normal Rockwell's "Homecoming GI." Spring through summer we will create homecoming scenes from wars in the modern era to inspire artists, writers, and musicians. Art lessons and supplies will be offered at no charge to local Vets & their families. Artwork will be exhibited Sept-Nov with a reception on Veterans Day.
19	VIA-16-00020 Del Norte Association for Cultural Awareness <i>Del Norte</i> \$10,000	With support from the California Arts Council, DNACA will continue offering free-of-charge arts workshops to our community's veterans & their families including: guitar, drum circles, & varied media in visual arts. We would expand these offerings by splitting the beginner & intermediate guitar classes to better serve each student, adding a 4th residency, & hosting 6 drum circles rather than 3. We will also provide tickets to our quality, multi-cultural performance series.
20	VIA-16-00061 El Dorado Arts Council <i>El Dorado</i> \$10,000	With support from the California Arts Council, El Dorado Arts Council will continue to offer VETERANS' VOICES, a free writing workshop series open to all veterans and based at the Veterans Memorial Building in Placerville, California. Support from the CAC, if granted, will be applied specifically to increasing the program from 6 to 8 workshops per series, as well as to a first-ever published anthology of writing developed in the workshop series.
21	VIA-16-00017 Fresno Arts Council Inc. <i>Fresno</i> \$5,900	With support from the California Arts Council, Fresno Arts Council and The Community Living Center at VA Central California Health Care System in Fresno will offer professionally led art classes in pottery to Veterans who are currently accessing their services. This will be a continuation of the program we started last year.
22	VIA-16-00052 Kala Institute <i>Alameda</i>	With support from the California Arts Council, Kala Art Institute will introduce a new residency initiative for veteran artists. Kala's residency programs directly support artists in their efforts to advance their craft, take artistic risks and experiment with new forms of art making. We are offering

	\$10,000	a special residency opportunity for 6 veteran artists that includes a six-month residency culminating in an exhibition in the Kala gallery with public programming and workshops for the public.
23	VIA-16-00021 Putnam Foundation <i>San Diego</i> \$10,000	With support from the California Arts Council, the Timken Museum of Art will engage active duty service members at San Diego Naval Medical Center in weekly Creative Engagement art classes. Through art, service members will create a coherent narrative of their experiences and place memories and intense emotions in a new light to be reinterpreted and integrated into their life. Using allegory and metaphor, they'll communicate thoughts and feelings often too difficult to convey in words.
24	VIA-16-00056 San Benito County Arts Council <i>San Benito</i> \$10,000	With support from the California Arts Council, the San Benito County Arts Council will partner with the American Legion, San Benito High School and the Historical Society on the second year of the Veteran Voices of San Benito County project. Veterans, students and artists will explore the narratives of local Latino servicemen and women through digital storytelling, writing and the visual arts. Short films, essays and visual artworks will be celebrated in a final exhibition and then archived.
25	VIA-16-00057 Shasta County Arts Council <i>Shasta</i> \$10,000	With support from the California Arts Council, Shasta County Arts Council will work with the Redding Veterans Home to provide painting, photography, music, jewelry-making, ceramics, digital media arts and other yet-to-be-decided classes to its residents and document the process with a video for public access television and online distribution.
26	VIA-16-00054 South Coast Dance Arts Alliance <i>Los Angeles</i> \$9,200	With support from the California Arts Council, Veterans Expressions will offer experiences in creative movement and dance forms, story telling skills, and digital photography workshops for children of veterans and active military. The goal of the program is to let the young people tell their stories in movement, songs, photos and spoken word. The project will culminate with performances developed in their workshops. Funds will be used to cover instructors, program manager and rental of space.
27	VIA-16-00023 The AjA Project <i>San Diego</i> \$9,500	With support from the California Arts Council, The AjA Project, in partnership with the San Diego Military Families Collaborative, will bring innovative photography based programming to kids in military families at Farb Middle School and Serra High School in San Diego. The "Through my Lens" project will support students to process experiences, reclaim narrative and advocate for community change through the arts, while also providing artist mentorship opportunities.
28	VIA-16-00068	With support from the California Arts Council, The PGK Dance Project will collaborate with and

	<p>The PGK Project <i>San Diego</i> \$10,000</p>	<p>present at The Lyceum Theater in San Diego a new show featuring improvisational painter Brian Meyer, storyteller and spoken word artist Tony LoBue and and Barry Combs and his Westwind ensemble, all of whom are both working Artists and Military Veterans. Free tickets will be offered to military and their families. Funds will compensate Vet artists, support outreach and the public performances.</p>
29	<p>VIA-16-00072 Veterans in Film & Television <i>Los Angeles</i> \$10,000</p>	<p>With support from the California Arts Council, Veterans in Film & Television will create a short film incubator that will give veterans the resources, mentorship, and financial support to create artistic content, which will be showcased in front of an audience of veterans, civilians, and industry professionals.</p>
30	<p>VIA-16-00035 Yolo County Arts Council <i>Yolo</i> \$8,100</p>	<p>With support from the California Arts Council, YoloArts will partner with the Sacramento Blues Society on Blues in the VFW - an 8-week workshop series at Veterans of Foreign Wars (VFW) halls in Woodland & West Sacramento. Two musicians will conduct the weekly 1.5 hour workshops with veterans who want to explore and learn music together. Family members of all ages will be encouraged to attend the final 2 workshops. The program will culminate in a group performance at the W. Sacramento VFW hall.</p>
31	<p>VIA-16-00005 Young Audiences of San Diego <i>San Diego</i> \$7,845</p>	<p>With support from the California Arts Council, Arts for Learning San Diego will expand its existing efforts to the Coronado Unified School District military student population, to include Family Arts Nights and Assemblies. Through hands on arts based educational activities these families can engage in quality activities that help relieve stress that military families experience on a daily basis.</p>
32	<p>VIA-16-00047 Arts Connection <i>San Bernardino</i> \$1,500</p>	<p>With support from the California Arts Council, Arts Connection in collaboration with Mil-Tree will offer a free, 2 day movement workshop for Veterans, active-duty military, their families and the community-at-large, led by DIAVOLO ARCHITECTURE IN MOTION®. Participants will have the opportunity to explore the relationship between the human body and its architectural environment. They will work with instructors to create and present a piece inspired by the themes of community and camaraderie.</p>
33	<p>VIA-16-00079 Arts Council for Monterey County <i>Monterey</i> \$10,000</p>	<p>With support from the California Arts Council, Arts Council for Monterey County professional teaching artists with arts as healing experience will work with local veterans to develop a tiled mural celebrating strength through friendship. We will start with developmental classes exploring the theme and work with the veterans to develop their skills in design, imager and illustration in tandem with developing their emotional and behavioral skills in partnership with staff at the Veterans</p>

		Transition Center.
34	VIA-16-00050 Blue Ox Historic Village and School <i>Humboldt</i> \$10,000	With support from the California Arts Council, The Blue Ox Historic Village and School will present a touring theatrical play, The Veterans' Monologues (working title), in five cities along the West Coast.
35	VIA-16-00073 Brockus Project Dance Company <i>Los Angeles</i> \$10,000	With support from the California Arts Council, Brockus Project Dance Company will be able to offer the children of veterans, ages 14-18, a week-long high quality summer dance camp experience, working in Los Angeles with top professional artists and sight seeing field trips, for a nominal fee.
36	VIA-16-00045 California Ballet Association, Inc. <i>San Diego</i> \$9,975	With support from the California Arts Council, California Ballet Association, Inc. (CBC) will provide 2,000 - 4,000 tickets to veterans, retired, & active members of the military for 2017's The Nutcracker. CBC will partner with military service organizations to develop relevant & desirable extra programming. CBC will provide dance classes for participants to experience ballet first hand. Funds will underwrite engagement activities, a portion of donated tickets, & administrative expenses.
37	VIA-16-00004 Contra Costa County <i>Contra Costa</i> \$10,000	With support from the California Arts Council, the Arts & Culture Commission of Contra Costa County and the County Veterans Service Office will engage veterans in artistic endeavors to gain confidence and enhance their creativity by creating self-portrait paintings. Veterans play an active role in determining their pathways to wellness! Portraits will be displayed in Libraries throughout the County. Six painting workshops will be offered. Each workshop offers two three-hour painting sessions.
38	VIA-16-00053 Dell'Arte, Inc. <i>Humboldt</i> \$10,000	With support from the California Arts Council, Dell'Arte, Inc. will partner with the Blue Ox Veterans' Program to devise and conduct a series of storytelling workshops. The stories will inform The Dell'Arte Company's 2018 adaptation of "Ruzante Comes Home from the War." It will serve the rural population of the California Northcoast in its initial performance run and then be designed to tour nationally and internationally.
39	VIA-16-00034 KD>>MovingGround CounterPulse <i>San Francisco</i> \$10,000	With support from the California Arts Council, Krista DeNio >> Moving Ground and their project EchoTheaterSuitcase (ETS) will provide open workshops for veterans and civilians at the Veterans building (Fall 2017) followed by a rehearsal process (Spring-Summer 2018) to create a new performance work. Directed by Krista DeNio and co-created with veteran and non-veteran artists the piece will celebrate the centennial anniversary of Armistice day.

40	VIA-16-00055 OneVet OneVoice <i>San Francisco</i> \$10,000	With support from the California Arts Council, OneVet OneVoice will be able to grow the Annual San Francisco Veterans Film Festival, which is now in its 6th year. We plan to conduct more robust marketing and administration, which will increase our reach and engagement with larger audiences and allow these poignant and important stories by and about veterans to have greater social impact.
41	VIA-16-00062 Public Corporation for the Arts <i>Los Angeles</i> \$10,000	With support from the California Arts Council, Arts Council for Long Beach will partner with HomeFront Rising to create the HomeFront Community Arts Center, an artist residency program designed to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. The project will provide arts-based career and healing workshops for veterans in Long Beach, California.
42	VIA-16-00018 Resounding Joy Inc <i>San Diego</i> \$10,000	With support from the California Arts Council, Resounding Joy will provide evidence-based music therapy for wounded, ill, or injured military service members in San Diego County.
43	VIA-16-00076 Riverside Arts Council <i>Riverside</i> \$10,000	With support from the California Arts Council, the Riverside Arts Council will work with the County of Riverside Department of Veterans' Services and The Gestalt Theatre Project in mounting its third edition of the Riverside Veterans Storytelling Project. Using theatre as a therapeutic tool, it is designed to provide needed services to Riverside County veterans of all ages and eras. The program culminates in a series of public performances using both veterans and actors.
44	VIA-16-00063 San Francisco Arts Commission <i>San Francisco</i> \$10,000	With support from the California Arts Council, the San Francisco Arts Commission will build on its VIA partnerships and present Sanctuary City: Immigration and the US Armed Forces. Sanctuary City: Immigration and the US Armed Forces is a panel-style public program featuring veteran artists, immigrants and policymakers in dialogue about the intersectionality of these issues. It will be held in the Herbst Theater in the Veterans Building of the War Memorial Performing Art Center, home of the SFAC's Main Gallery and offices.
45	VIA-16-00033 SpectorDance <i>Monterey</i> \$10,000	With support from the California Arts Council, SpectorDance (SD) and the Veterans Transition Center (VTC) will continue and expand their partnership to offer our successful program Dance for Veterans. By providing weekly dance classes and choreography workshops, and creating a new multidisciplinary performance based on filmed interviews with veterans, Dance for Veterans will provide access to the arts for veterans and generate a deeper public understanding of veterans' military experiences.

46	VIA-16-00016 The Big Show Co. Dance Resource Center of Greater Los Angeles <i>Los Angeles</i> \$10,000	With support from the California Arts Council, Arianne MacBean & The Big Show Co. will provide 15 free Memory Movement Workshops for veterans and 4 low cost public performances. The Big Show Co. will mentor and collaborate with U.S. Military Veterans to create, produce, and present the world premeire of The Collective Memory Project - with origianl dance-theater inspired by survival memories of veterans, performers and audience members.
47	VIA-16-00066 The New Children's Museum <i>San Diego</i> \$10,000	With support from the California Arts Council, The New Children’s Museum will provide its pARTners in Creativity program free-of-charge to children of military families at USO San Diego and families of recent veterans at Support the Enlisted Project. Each group will receive greater access to high quality art exhibits and education, and at least 4 free, hands-on art-making workshops serving 80-100 per session. Teaching Artists help families create art and express their unique life experiences.
48	VIA-16-00075 Upstate Community Enhancement Foundation <i>Butte</i> \$10,000	With support from the California Arts Council, Friends of the Arts will continue its Big Star Veterans Project by partnering with the Museum of Northern California Arts (monca) to bring a two-month long series of special activities to honor veterans as monca opens it doors at its new location - the historic Butte County Veterans Hall on Chico's beautiful tree-lined Esplanade.
49	VIA-16-00015 Veterans Memorial Center, Inc <i>San Diego</i> \$10,000	With support from the California Arts Council, The Veterans Museum at Balboa Park (VMBP), will use this grant to fund the production of "A Piece of My Heart" in partnership with The American History Theater.

**California Arts Council
2016-17 Veterans Initiative in the Arts
Project Descriptions**



NOT RECOMMENDED FOR FUNDING

Application #, Organization, Fiscal Sponsor, County, and Grant Request Amount		Project Description
1	<p>VIA-16-00031 Blue Line Arts <i>Placer</i> \$10,000</p>	<p>With support from the California Arts Council, Blue Line Arts will partner with the Women Veterans Alliance to produce an art exhibition that will illustrate the stories of local women veterans and exhibit artwork by area veterans. The stories will be told by Placer County youth participating in a photography/video workshop taught by a professional artist, that will connect teen students with women veterans. The exhibition will feature the video, images of the veterans and artwork by veterans.</p>
2	<p>VIA-16-00069 California Shakespeare Theater <i>Alameda</i> \$10,000</p>	<p>With support from the California Arts Council, Cal Shakes' 2017 production of Marcus Gardley's black odyssey will center upon Ulysses Lincoln, a Black soldier, who is cast out to sea while returning home from the Gulf War, and his struggles to make it home to his wife and child in Oakland, CA. Our production will include story circles with veterans. With Council support, engagement will also include artist residencies, open rehearsals, and a community night performance for soldiers and their families.</p>
3	<p>VIA-16-00039 Fender Museum of the Arts Foundation <i>Riverside</i> \$10,000</p>	<p>With support from the California Arts Council, Fender Center will reach out through our partnerships in this region to offer and provide veterans and active military with free music lessons to develop their artistic abilities and creative expression through music because we believe making music enriches lives. Fender Center is uniquely equipped to offer these lessons thanks to a long history of teaching and celebrating live music performance.</p>
4	<p>VIA-16-00041 KOCE-TV Foundation <i>Los Angeles, Orange, Riverside, San Bernardino, Santa Barbara, Ventura</i> \$10,000</p>	<p>With support from the California Arts Council, PBS SoCal will lead two Community Conversations for Ken Burns' The Vietnam War, a ten-part series that premieres September 2017. At each event, individuals will perform stories from different perspectives, each prefaced with film clips that will provide historical context. In preparation for these events, PBS SoCal will partner with The Mindful Warrior Project to host a workshop for veteran storytellers to practice reflection and explore themes.</p>

5	VIA-16-00065 Lassen County Arts Council <i>Lassen</i> \$8,000	With support from the California Arts Council, Lassen County Arts Council, is wanting to have several events for our local veterans. We would like to do three writing workshops for the veterans, a painting workshop, and have a gallery showing of the things that the veterans felt they would like to show. We would like to hire local photographers to photograph the veterans and display them during the month of November. A shadow box class would be offered during the early fall.
6	VIA-16-00059 So Say We All <i>San Diego</i> \$10,000	With support from the California Arts Council, So Say We All and its partners will initiate the 3rd consecutive year of "Incoming," a literary and multimedia arts project that engages veterans through crafting and telling their true stories. Veterans will be professionally recorded for broadcast on KPBS radio and interested PRI stations with the support of literary and performance coaches. A series of live performances featuring participating veterans will be offered for the general community.
7	VIA-16-00012 Long Beach Symphony Association <i>Los Angeles</i> 10000	With support from the California Arts Council, Long Beach Symphony Association will partner with Vettix and US Vets Long Beach to make 300 free tickets available to veterans and their families for our November 11, 2017 Concert "A Salute to Heroes: A Veterans Day Concert." The initiative will also be promoted by Long Beach City College Office of Veterans Affairs, Veterans Administration, the City of Long Beach, and through print, online and social media.
8	VIA-16-00013 Outside the Lens <i>San Diego</i> \$10,000	With support from the California Arts Council, OTL will engage 25 4th grade children of Military families in 32 weeks (60 hours) of photography education exploring themes of family, home, and community. Students will develop their artistic voice and share their unique stories with the San Diego community through a public exhibition at the Naval Training Center Arts District in Liberty Station, and with their family and friends around the country and globe through a special web-based exhibition.
9	VIA-16-00037 The Pacific Art League of Palo Alto <i>Santa Clara</i> \$10,000	With support from the California Arts Council, the Pacific Art League (PAL) will continue its collaboration with the Peninsula Vet Center (PVC) in Menlo Park to provide veterans with equitable access to quality visual arts instruction and exhibition opportunities. Veterans will participate in weekly visual arts lessons and exhibition opportunities designed to foster a sense of community, encourage self-expression, and facilitate their successful transition from military to civilian life.

TAB V

No materials received for this tab prior to distribution

To: Council Members

From: Caitlin Fitzwater, Director of Public Affairs

Date: June 7, 2017

Re: Introduction to State Public Art Procedures/Projects

Background

At our June 7th meeting, the Council will have the opportunity to learn about the CAC's involvement in state public art projects, including visual art projects in state buildings and on state property. A brief overview of the history of the CAC's involvement and current/pending projects will be presented at the meeting.

Over the agency's history, staff and Council members have been involved in state public art projects to varying degrees dependent on the agency's resources at any given time. Over the past six months, several large-scale future public art projects in state buildings have emerged. The state coordinators of those projects have reached out the CAC in accordance with a longstanding "Art in Public Buildings Code."

The CAC is involved in these projects at a modest level, providing advisory services and providing recommendations for expert participation on an eventual public art selection panel. A new part-time contracted Public Art Consultant is assisting with these services as part of a small 6-month contract with the agency.

Attachments

- California Art in Public Buildings Code
- Bio of CAC's part-time Public Art Consultant, Shelly Willis

GOVERNMENT CODE - GOV

TITLE 2. GOVERNMENT OF THE STATE OF CALIFORNIA [8000 - 22980]

(Title 2 enacted by Stats. 1943, Ch. 134.)

DIVISION 3. EXECUTIVE DEPARTMENT [11000 - 15986]

(Division 3 added by Stats. 1945, Ch. 111.)

PART 10b. STATE BUILDING CONSTRUCTION [15800 - 15849.7]

(Part 10b added by Stats. 1955, Ch. 1686.)

CHAPTER 2.1. Art in Public Buildings [15813 - 15813.8]

(Chapter 2.1 added by Stats. 1976, Ch. 513.)

15813.

The Legislature finds and declares that the State of California has a responsibility for expanding public experience with art. The Legislature recognizes that other states have enacted legislation requiring the expenditure of 1 percent of funds allocated for the construction of state buildings for works of art for such buildings.

(Added by Stats. 1976, Ch. 513.)

15813.1.

For purposes of this chapter, the following terms have the following meanings:

(a) "State buildings" includes state office buildings, hospitals, and prisons, and such other state buildings which the State Architect deems appropriate for the inclusion of art as provided in this chapter.

(b) "Work of art" means any work of visual art, including but not limited to, a drawing, painting, mural, fresco, sculpture, mosaic, or photograph, a work of calligraphy, a work of graphic art (including an etching, lithograph, offset print, silk screen, or a work of graphic art of like nature), crafts (including crafts in clay, textile, fiber, wood, metal, plastic, glass, and like materials), or mixed media (including a collage, assemblage, or any combination of the foregoing art media). The term "work of art" does not include environmental landscaping placed about a state building.

(c) "Council" means the Arts Council.

(d) "Acquisition" includes acquisition by purchase, lease, or commission.

(Added by Stats. 1976, Ch. 513.)

15813.2.

(a) Financing for works of art in state buildings shall be subject to an appropriation in the annual Budget Act. The Governor shall include a budget item for art in state buildings in the budget of the council in the annual budget submitted to the Legislature.

(b) The State Architect and the council, jointly, may accept from the council any federal money made available to the council and may expend such funds for the purposes

specified in this chapter.
(Amended by Stats. 1980, Ch. 493.)

15813.3.

In order to carry out the purposes of this chapter, the State Architect and the council, jointly, shall do all of the following:

(a) (1) Determine and implement procedures for the purchase or lease by written contract of existing works of art from an artist or the artist's authorized agent. Works of art to be purchased or leased shall be selected by the State Architect and the council, jointly, from lists of works prepared and submitted by the council or by advisory committees empowered by the council. In making such purchases or in executing such leases, preference may be given to artists who are California residents. No lease obligation shall be incurred under the provisions of this chapter without the prior approval of the Department of Finance.

(2) Determine and implement procedures, one of which shall provide for competition among artists, for the selection and commissioning of artists by written contract to create works of art. Commissioned artists shall be selected by the State Architect and the council, jointly, from lists of qualified and available artists prepared and submitted by the council or by advisory committees empowered by the council. In making such contracts, preference may be given to artists who are California residents.

(3) If competition among artists is the procedure for selection of an artist pursuant to paragraph (2), a panel of three judges shall be appointed to make such selection. The panel shall consist of the State Architect or a person designated by the State Architect, a member of the council or a person designated by the council, and one person selected by the other two who shall be a visual artist, an architect or designer, a person employed by an art museum, or a collector of visual art. At least one judge on each panel shall be a working visual artist.

(b) Consult with each artist commissioned regarding the design and placement of a work of art.

(c) Ensure that works of art acquired pursuant to this chapter are placed in a manner so that they are within public view.

(d) Ensure that the program for acquisition of works of art pursuant to this chapter results in participation by many different artists and in acquisitions from among many of the different art forms referred to in subdivision (b) of Section 15813.1. A person who is, or is related to, a member of the council or is employed by the council, or a person related to or employed in the office of the State Architect may not be selected or commissioned pursuant to this chapter.

(e) Cooperate with other affected state agencies and consult with the artist to insure that each work of art acquired pursuant to this chapter is properly maintained and is not artistically altered in any manner without the consent of the artist.

(f) Promulgate rules and regulations, as necessary, in consultation with the council, and any other person, group, or association in the State of California related to architecture,

design, or the arts, so as to facilitate the implementation of the State Architect's responsibilities under this chapter.

(g) Authorize payments to artists for works of art acquired pursuant to this chapter.
(Amended by Stats. 1980, Ch. 493.)

15813.4.

Except as otherwise provided in this chapter, the selection and commissioning of artists, and the purchase and execution of works of art for state buildings shall be exempt from the provisions of the State Contract Act and other state bidding requirements.

(Added by Stats. 1976, Ch. 513.)

15813.5.

(a) The state shall receive sole ownership of each work of art acquired pursuant to this chapter, including all tangible rights and privileges thereof, subject to the following intangible rights retained by the artist:

(1) The right to claim authorship of the work of art.

(2) The right to reproduce such work of art, including all rights to which the work of art may be subject under copyright laws. Such rights may be limited by written contract.

(3) If provided by written contract, the right to receive a specified percentage of the proceeds if the work of art is subsequently sold by the state to a third party other than as part of the sale of the building in which the work of art is located.

(b) The rights granted to the artist by subdivision (a) may by written contract be extended to such artist's heirs, assigns, or personal representatives, until after the end of the 20th year following the death of such artist.

(c) Prior to execution of a written contract, the artist shall be informed in writing of the rights specified in subdivisions (a) and (b) which may be granted by contract to the artist or to the artist's heirs, assigns, or personal representatives.

(Added by Stats. 1976, Ch. 513.)

15813.7.

If a work of art acquired pursuant to this chapter is to be sold by the state, such sale shall be made to the highest bidder, conditioned on the work of art first being offered to the artist at the bid price.

(Added by Stats. 1976, Ch. 513.)

15813.8.

This chapter shall be known and may be cited as the Art in Public Buildings Program.

(Added by Stats. 1980, Ch. 493.)

California Arts Council Public Art Consultant

SHELLY WILLIS was the Director of the Sacramento Metropolitan Arts Commission (SMAC) for the past 3 years. The 40-year old City/County joint arts agency is funded by the City and the County of Sacramento and provides more than a million dollars annually to artists, arts groups and arts education. The Arts Commission promotes the arts through marketing, outreach and education initiatives; provides resources to support and increase regional arts education activities, and serves as a community partner and agency. Willis has directed SMAC's Art in Public Places Program for more than 9 years. In her tenure, she has overseen the development of dozens of permanent and temporary public artworks including the Sacramento International Airport public art program and the Golden 1 Center Entertainment and Sports Complex, a 9.5-million-dollar project. She managed the maintenance and conservation of the collection and developed the organizations procedures and policies. Through partnerships and collaborations, she managed projects for Regional Transit, the City of West Sacramento, Sacramento Public Business Improvement Districts, and private developers.

Willis came to Sacramento after six years of managing the University of Minnesota public art program where she directed the development and installation of temporary and permanent public artworks on campuses throughout the University of Minnesota system. She developed a public art minor program at the University and taught courses in public art in the Department of Urban Studies and the Department of Landscape Architecture. Among other writings, her essay on the state of public art education in the United States was published by Americans for the Arts in the book titled Public Art by the Book, edited by Barbara Goldstein. Willis is co-editor of the book, Public Art Practice, published by Routledge New York in the spring of 2008. Willis came to Minnesota in October 1999 after 10 years managing visual arts programming for the City of Fairfield, California. She founded and directed the city gallery and the city's public art program, with an emphasis on exploring community identity through temporary and permanent public artworks and exhibitions.

Willis curated "Finding Time," a temporary public art project involving 56 artists and 15 major works of public art in Columbus, Ohio. Willis is the recipient of 2 City Manager Commendation awards for recognition of service that goes beyond normal expectations. She was the project manager for 6 public artworks that have received Americans for the Art's Public Art Network Year-in-Review Award. In 2013, she was the recipient of the Art Executive of the Year Award from the Sacramento Arts and Business Council and in 2016 received the Muriel Johnson Award for Arts Advocacy. Willis received undergraduate degrees in art history and business administration from California State University, Chico.