

NOTICE OF PUBLIC MEETING

Thursday, December 6, 2018
10:00 a.m. to 5:00 p.m.

The Wendel Center
San Jose Museum of Art
110 S. Market Street
San Jose, CA 95110
(408) 271-6840

1. Performing Group: Jimmy Biala, SVArtist Laureate
Biala is a music educator and performer. In 1997, he received an award from DownBeat Magazine for excellence in Jazz.
2. Call to Order
Welcome from Silicon Valley Creates and San Jose Museum
N. Lindo
C. Martinez
S. Sayre Batton
3. Acknowledgment of Tribal Land and Tribal Representative
A. Bown-Crawford
K. Gallegos
4. Roll Call and Establishment of a Quorum
L. Barcena
5. Approval of Minutes from September 12 and 13 Council Meetings (**TAB 1**)
N. Lindo
6. Chair's Report (**TAB 2**)
N. Lindo
7. Director's Report (**TAB 3**)
A. Bown-Crawford
8. Public Comment (may be limited to 2 minutes per speaker*)
N. Lindo
9. *Voting Items*: Innovations & Aspirations Committee (**TAB 4**)
S. Oliver
Council will discuss and vote on committee recommendations to

develop a new Innovations & Demonstration pilot grant category as a Council special initiative supported by one-time funding.

10. *Presentation:* Highlights from the Gathering of California's Poets Laureate M. Abadir
A summary video of the recent Poet Laureates gathering in Tujunga, CA on October 6, 2018, including invited guest, event sponsor Mona Abadir from the Engaging the Senses Foundation.
11. *Voting Item:* FY 2018-2019 Program Guidelines L. Baza
Council will vote to give staff the authority to finetune and publish the State Local Partnership and Statewide and Regional Networks Grant Programs in consultation with the Programs Policy Committee. J. Galli
- a) State-Local Partners (**TAB 5**)
b) Statewide and Regional Networks (**TAB 6**)
12. *Voting Item:* Panel Pool Approval (**TAB 7**) A. Kiburi
Council will review and vote on additions to the pool of possible peer review panelists.
13. Break: Council Members Paperwork
14. Committee Updates N. Lindo
Brief updates from committees reporting out on recent meetings. K. Gallegos
- a. Equity Committee (**TAB 8**) J. Devis
b. Legislative Committee (**TAB 9**) D. Harris
c. Governance Committee (**TAB 10**) J. Galli
d. Strategic Planning Committee (**TAB 11**) L. Baza
e. Programs Policy Committee (**TAB 5**)
15. *Voting Item:* Grant award for Jamestown Community Center (**TAB 12**) S. Gilbride
The Council will vote to approve AE-AIS-18-3076 and AE-EXT-17-1856 for Jamestown Community Center, formally merged with awarded grantee Loco Bloco.
16. *Voting Item:* 2019 Council Dates and Locations N. Lindo
The Council will vote on dates for Council Meetings in 2019 and discuss their possible locations.

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| 17. | <p><i>Voting Item:</i> Nominating Committee</p> <p>The Nominating Committee and Council will announce recommended candidates for the 2019 Chair and Vice-Chair positions and voting will be completed by ballot.</p> <p>a) 2019 Council Chair Election</p> <p>b) 2019 Council Vice-Chair Election</p> | L. McGuinness |
| 18. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 19. | <p>Future Agenda Items</p> <p>Opportunity for all Council members to submit requests for future agenda items.</p> | N. Lindo |
| 20. | <p>Honoring of Council Members</p> <p>Recognizing and honoring Council members completing their appointed terms.</p> | N. Lindo |
| 21. | <p>Adjournment</p> <p>Meetings adjourn in honor of members of the creative community whose lives were recently lost.</p> | L. Baza |

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. ***Each item under voting consideration will be subject to public comment at the end of Council's discussion***
4. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
5. *Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@arts.ca.gov.*
6. *Public testimony is time limited. Please make concise remarks. *Members of the public utilizing language translation will be granted additional time as needed.*
6. *A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.*

TAB 1

California Arts Council | Public Meeting | 12/06/2018

DRAFT MINUTES OF PUBLIC MEETING

**Wednesday, September 12, 2018
9 a.m. to 3:55 p.m.**

**Plaza de la Raza
Cultural Center for the Arts & Education
Frank & Ann Lopez Music Building
3540 North Mission Road
Northeast Los Angeles, CA, 90031
(323) 223-2475**

PRESENT:

Council Members

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

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Shelly Gilbride, Programs Officer
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst

Invited Attendees

Maria Jiménez-Torres, Executive Director, Plaza de la Raza
Tomas Benitez, Grant Manager, Plaza de la Raza
Kristin Sakoda, Executive Director, Los Angeles County Arts Commission.
Anji Gaspar Milanovic, Director of Grants and Professional Development, Los Angeles County Arts Commission.

Other Attendees / Members of the Public

Eliza Tudor, Executive Director, Nevada County Arts Council
Lupe Cardona, Arroyo Arts Collective
Peter Comiskey, Balboa Park Cultural District
Dante Alencastre, Executive Director of California LGBT Arts Alliance
Harini Krishnan, San Mateo County Arts Commission
Karen Lewis, Arts for LA
Eugene Hutchens, L.A. Master Chorale
John Bass – TheatreWorkers Project/Francisco Homes
Suzie Tanner, Director, TheatreWorkers Project
Ed Bergman, Francisco Homes
Lisette Sweetland, Tuolumne County Arts Alliance
Kenneth Hartman, Jail Guitar Doors
Kat Kumbis, Jail Guitar Doors
Julie Baker, Interim Executive Director, California Arts Advocates/Californians for the Arts
Michael Alexander, California Arts Advocates/California Association of Nonprofits
Jessica Ceballos y Campbell, Latina Writers Conference
Denise L. McIver
Rebecca Nevarez, Latino Arts Network of California
David Mack, Heidi Duckler Dance
Natalie Green, Program Manager, PEN America
Jesus A. Reyes, Center Theatre Group
Patricia Garza, Latinx Theatre Alliance of Los Angeles
Gwen Freeman, President, Royal Arts Collective
Paulina Sahagun, Vice President, Gabrielino/Tongva Springs Foundation
Angela Tahti
Jose Antonio Aguirre, Executive Director, Mexican Cultural District of Los Angeles
Charmaine Jefferson, Kélan Resources
David Diaz

Performance: Folklor Pasion Mexicana

I. Call to Order, Welcome from Venue, and Acknowledgment of Tribal Land

At 9:08 a.m., Lindo called the meeting to order.

Thomas Benitez, staff member of Plaza de la Raza, introduced the venue, its Executive Director, Maria Jiménez-Torres, and Assistant to the Executive Director, Rebecca Nevarez. He mentioned his ties, as well as Nevarez's, to the Latino Arts Network, as Chair and Executive Director, respectively. He thanked the Council for being there and mentioned the current exhibition in the gallery and an installation in the theater lobby.

Bown-Crawford expressed the California Arts Council's gratitude to the original inhabitants of the land

where the Council is meeting, and introduced Baza to offer the acknowledgement.

Baza iterated the importance of acknowledging indigenous peoples, in particular in California and as a state agency, and thanked Bown-Crawford for instituting the practice. He acknowledged the following tribal groups: the Santa Ynez Band of Chumash Indians, the Gabrieleno/Tongva San Gabriel Band of Mission Indians, the Gabrielino/Tongva Nation, the Fernandeño Tataviam Band of Mission Indians, the Barbareño/Ventureño Band of Mission Indians, the San Manuel Band of Mission Indians, the Kern Valley Indian Community, the Kitanemuk and Yowlumne Teion Indians, the Gabrielino-Tongva Tribe, Soboba Band of Luiseno Indians, the Gabrieleno Band of Mission Indians - Kizh Nation, Barbareño/Ventureño Band of Mission Indians, and the San Manuel Band of Mission Indians.

II. Roll Call and Establishment of a Quorum

Barcena took the roll at 9:14 a.m. and a quorum was established.

III. Approval of Minutes from June 7, 2018

ACTION ITEM: At 9:15 a.m., Lindo moved to approve the June 7, 2018 minutes with approved changes. Beasley seconded.

No discussion.

The Chair called for a vote. The motion passed 8-0.

IV. Chair's Report

Lindo shared bullet points from her report, which she handed out to Council members later. She remarked on the end of summer and the beginning of fall, a busy time for the Arts Council as they prepare a new grant season. She acknowledged a sense of urgency around the arts: the impact of this year's wildfires on artists, their families, and arts communities, artist displacement and homelessness in the state. She talked about the interest in the arts from youth and listening to the thoughts of the next generation about the Arts Council's work, especially when considering many Council members with terms expiring. She talked about the need for two days of Council meetings to accomplish the necessary work.

Lindo mentioned Yo Yo Ma and XQ Institute Block Party in Oakland, a free event for music to speak to humanity and encourage audience to participate in enjoying music and discussion about art's role in social justice and healing communities.

Lindo shared a poem she wrote about music, and mentioned music's recent impact on her, with the passing of Aretha Franklin, jazz musician Randy Weston, and Oakland music teacher Wanda Redman-Eklund.

The Chair asked Council to introduce themselves in the absence of name plates. Members and Bown-Crawford and Kiburi introduced themselves.

V. Director's Report

Anne Bown-Crawford gave an overview of the Executive Director's report. She has been traveling over the summer for the purpose of statewide conversations and building relationships. The report offers details about intersections, where agreements exist and where future partnerships could exist. She mentioned the Cultural Cabinet, the public health sector, and work within the agency itself as opportunities for relationship building.

Bown-Crawford talked about visiting Tuolumne County to speak with their Board of Supervisors and to learn how the arts fit into the challenges being faced regarding the fires and limited revenue. She attended a California State Summer School for the Arts tour with Council member Phoebe Beasley to explore the program and its intersection with public and private education. She has also been meeting with emeritus Arts Council members to grow her wealth of knowledge, and exploring the public arts sector for best practices in arts, education, and economic development.

She spent time listening and observing, and mentioned the Actors' Gang, interfacing with the Adobe Education Leaders group, the International Youth Voices Summit, the Eureka street art festival, and creative placemaking with the Alameda County Sheriff's Office.

Beasley asked whether the Tuolumne County Arts Alliance were able to keep their funding from the County Board of Supervisors. Bown-Crawford responded that the vote has not yet been held.

Devis asked why the report section about Cultural Districts wasn't mentioned in Bown-Crawford's overview. Lindo mentioned the decision to keep report highlights to five minutes in interest of time.

VI. Public Comment

- Eliza Tudor, Executive Director, Nevada County Arts Council
Tudor thanked the Council for recommending, supporting, and encouraging Bown-Crawford to do tour of State-Local Partners.
- Lupe Cardona, Arroyo Arts Collective
Cardona thanked the Council for visiting East L.A. She asked the Council to consider the area, that much of the support for the arts has been concentrated in West Los Angeles and higher socioeconomic areas. She mentioned the northeast, east, south central Los Angeles communities where art is a vital need and a safety issue. She asked the Council for more funding for organizations working for students and communities of color, as well as more grant writing workshops to assist the organizations.
- Pete Comiskey, Balboa Park Cultural District
Comiskey has visited the Eureka and Oceanside Cultural Districts, with the goal to visit all by the end of November. He encourages others to do the same. Encouraged by pilots learning from each other, Comiskey is forming a coalition of districts to help drive marketing and advocacy. He is pleased to see RFP for the evaluation of the program and hopes to see it uncover value and potential of further investment. He asks the Council to consider adding funds toward the

California Cultural District program and consider how to broaden it.

- Dante Alencastre, Executive Director of California LGBT Arts Alliance
Alencastre asked the Council for more support for smaller organizations within the LGBT community. He gave the statistic that 40 percent of LGBT youth are homeless. He wants to bring awareness, education, and hope by bringing arts programming and financial support is needed. Alencastre asks the Council to look into caps that exist for smaller organizations.
- Harini Krishnan, San Mateo County Arts Commission
Krishnan thanked the Council for funding arts commissions, and thanked them for also supporting Indian classical arts, herself a classical vocalist arts educator. She said that arts are an equalizer that brings people together, and the Council's support promotes cross-cultural groups and strength in diversity.
- Karen Lewis, Arts for LA
Lewis thanked the Council for its support for Arts for LA through the Statewide and Regional Networks program and mentions the Arts for LA Activate Fellows program launching soon. She again thanked the Council for its commitment to the arts in L.A. and across the state.
- Eugene Hutchens, L.A. Master Chorale
Hutchens thanked the Council for its support for L.A. Master Chorale, funded since 1999 or earlier. He encouraged the Council to invest into cultural equity and inclusion to help arts organizations facing challenges to reach diverse communities of color, age, disability, and more.
- John Bass – TheatreWorkers Project/Francisco Homes
Bass thanked the Council for providing support to incarcerated individuals who don't have exposure to arts and culture. Bass served 27 years in prison, and said that exposure to the arts helped him to heal himself. Once paroled, he became a member of Francisco Homes and was encouraged to join the TheaterWorkers Project. He said it is strengthening and encouraging to continue the work now in society upon release. He asked the Council to continue these efforts.
- Suzie Tanner, Director, TheatreWorkers Project
Tanner started as a teaching artist and now directs the TheatreWorkers Project, and Arts in Corrections provider and a CAC grantee. She said the Reentry Through the Arts grant has been particularly impactful to help their work and their goal to break the isolation felt by marginalized groups. She asked that the RTA program continue to grow.
- Ed Bergman, Francisco Homes
Bergman is a returned citizen after 37 years in prison. Adapting to the changes outside was difficult, but Francisco Homes gave him a place to live and a program to join. He loves the theatre arts group he is a part of, and asked Council that funding continue for programs like Francisco Homes.
- Lisette Sweetland, Tuolumne County Arts Alliance
Sweetland thanked Plaza de la Raza for hosting. She thanked the Council for support and encouragement for the Board of Supervisors meeting in Tuolumne County. The vote to determine funding for the Tuolumne County Arts Alliance has not yet taken place, but Sweetland stated that the Board made it evident that it was not likely they would receive support. She talked about a T-shirt campaign coming soon to combat the perception that artists are not businesspeople. She again thanked the Council for their support.
- Kenneth Hartman, Jail Guitar Doors
Hartman was released from prison eight months ago. Arts had enormous impact on his transition

and ability to function in society. He took Arts in Corrections courses and other Council-supported arts programming. He saw that arts programs were fundamental in prison. He was hired by Jail Guitar Doors to help with grant writing proposals, and thanked them for living up to their ideals and making him a part of the team. Hartman spoke on behalf of all prisoners to tell the Council that their decisions matter and radically transform people inside.

- **Kat Kumbis, Jail Guitar Doors**
 Jail Guitar Doors brings music and songwriting programs into prison facilities. Kumbis asked for funding support that would allow Jail Guitar Doors to participate in a pilot program for the L.A. County jail system. The organization has been there for five years, and has developed a study they would like to implement to get data for arts in the county jail system. She hopes to establish art-based reentry programs in the jails. She brought letter from sheriff who has recommended the study.
- **Julie Baker, Interim Executive Director, California Arts Advocates/Californians for the Arts**
 Baker thanked the Council for visiting Nevada County at their last meeting. She introduced California Arts Advocates as the statewide arts advocacy organization for California. She stated she is pleased with their efforts resulting in increased funding for the CAC, with work still to be done. She hoped to see more permanent funding in the state budget allocation going forward. She acknowledged that no additional staff positions created with the additional funds, and the limited resources of the CAC existing partners. The CAA board sent a letter to the CAC recommending the increased funding for 2018-19 be allocated to existing programs, specifically State-Local Partners, Cultural Districts, and Statewide and Regional Networks.
- **Michael Alexander, California Arts Advocates/California Association of Nonprofits**
 Alexander identified himself as a resident of northeast L.A., a former Council member, and board member of California Arts Advocates. Alexander added a comment to the Council's recognition of tribal land, stating that L.A. had the largest density of Native Americans prior to Western colonization, but there is not one single federally recognized tribe in L.A. or Orange County. Alexander talked about the Western Arts Alliance, a regional conference bringing together artists, touring artists, presenters, community arts centers, agents, and managers, and spoke to the need for a support program for touring artists to help their enter the national and international marketplace. Alexander mentioned the census and funding available from the Legislature to help reach organizations most likely to be undercounted. He said the budget for the Council is dependent upon a good accurate count for the arts community, and he hopes to work with the Council on that issue.
- **Tomás Benitez, L.A. Stage Alliance**
 Benitez thanks the Council on behalf of the LA Stage Alliance for the funding as a Statewide and Regional Network. He stated that it is important to have a regional representative for theater and performing arts. He mentions the launching of three new initiatives: Teen Tix, to offer a flat \$5 rate for tickets to students in Southern California; a busing program to take schools to plays in partnership with local theaters; and an initiative to encourage writers of color to become theater performers, playwrights, and critics.
- **Jessica Ceballos y Campbell, Latina Writers Conference**
 Ceballos y Campbell thanked the Council for their support of the Latina Writers Conference. She talked about the underrepresentation of Latinas in publishing and writing, and the historic experience was validating and empowering for attendees. She distributed totes bags from the

event to Council members.

- Denise L. McIver
McIver thanked the Council for their support for California residents. She asked the Council to consider the neglected demographic of older adults, especially those with cognitive decline. She mentioned that the country is becoming older; that most people will reach the age of 60 at minimum. She stated that people with early cognitive disease respond to the arts. She asked for programming and consideration of new technologies such as virtual and augmented reality to bring arts experiences to those who cannot go to them.
- Rebecca Nevarez, Latino Arts Network of California
Nevarez identified the Latino Arts Network as a longtime partner of the Council. She thanked the Council for holding their meeting at Plaza de la Raza. She spoke to the advocacy by the local community to have more equity when it comes to access to grants. She asked that the Council consider changing and improving program access and guidelines, and state that the majority of Latino organizations are small. Caps based on 50 percent of their annual operating budget and in-kind donations that must come from third parties are both barriers for those organizations. Nevarez also made a plea for more grant workshops and suggested working with the Statewide and Regional Networks to accomplish that.
- David Mack, Heidi Duckler Dance
Mack thanked the Council for its support of Heidi Duckler Dance. He mentioned that the company is the first dance organization in Los Angeles to receive an NEA Our Town grant for a creative placemaking project, and that CAC funds will match that program.
- Natalie Green, Program Manager, PEN America
Green thanked the Council for its support, that literary arts programming wouldn't be possible without CAC support. She questioned the emphasis on multigenerational audience reach for a single proposal and talked about strained resources of smaller nonprofits that do have diverse programming.
- Jesus A. Reyes, Center Theatre Group
Reyes expressed happiness to see Beasley and Wyman, having served as a commissioner with them. He shared some of the projects the Center Theatre Group is undertaking this year, funded in part by CAC support, and encouraged all to attend a show.
- Patricia Garza, Latinx Theatre Alliance of Los Angeles
She introduced her organization as a common-space, all-volunteer organization. She thanked the Council for coming to East L.A. and Lincoln Heights. Her organization partners with Plaza de la Raza for many of their programs, and serve as an advocacy group for all Latinx theater artists in Los Angeles. She echoed the request for more grant workshops and asked that the Council return in the future.
- Gwen Freeman, President, Royal Arts Collective
Freeman spoke about the Cultural Data profile requirement for grants as an obstacle to small, all-volunteer arts organizations. She said her organization's experienced staff member takes 20 hours to get through it, and can be longer for less experienced and volunteer-based staff with jobs, parental obligations and transportation issues. She asked for solutions and innovative ideas to relieve the requirement, and suggested a waiver or partnership with larger organizations for assistance.
- Paulina Sahagun, Vice President, Gabrielino/Tongva Springs Foundation

She identified her organization's mission to protect and preserve the ancestral Kuruvungna Springs. They offer educational programs for Tongva and other nations. The organization received a Cultural Pathways grant that was very helpful. She asked the Council to continue to find a way to fund hidden cultural assets within communities that lack the assets required by some of the agency's grant guidelines.

- **Angela Tahti**
Tahti thanked the Council for their work and preparation for today's meeting, and thanked Anne Bown-Crawford for her listening tour of the State-Local Partners. She reminded the Council and public about voting in the next election to have their voices heard.
- **Jose Antonio Aguirre, Executive Director, Mexican Cultural District of Los Angeles**
Aguirre thanked the Council for granting a Cultural Pathways grant to the organization. He identified the organization as preserving and promoting Mexican culture in Los Angeles and across the border. He asked that the Council continue with grant programs that will allow organizations such as his to grow.
- **Charmaine Jefferson, Kélan Resources**
Jefferson identified herself as a former Council member, and congratulated the Council for their hard work of growing the agency's budget. She asked the Council for a touring program for lesser known and emerging performing artists. She also offered her support for the comment by Denise McIver asking for support for older people who may not be able to get to art sites, similar to bringing arts to prisons. She asked for a convening of arts leaders by the Council to talk about uniformity among grant requirements and address the issue of inequity in terms of resources for smaller and midsize organizations.
- **David Diaz**
Diaz identified himself as a city environmental planner and former director of children's studies at Cal State LA, former Avenue 50 Studio Board member, and author of a book on Chicanos in the Los Angeles. Diaz asked the Council to play stronger role in public policy to protect the legacy of public art in original locations. He credited the murals of Chicano Park, the East L.A., and the Mission District for the public art movement that has been adopted by all cities in the United States. He asked the CAC to work with the Cultural Heritage Commission to protect murals and thanked the Council for its work in prisons.

VII. Equity Committee Update

Gallegos thanked the public commenters for sharing what their organizations are doing, especially in creating equity.

Gallegos explained that the Equity Committee looked at all programming guidelines and restrictions through an equity lens. Gallegos thanked CAC Program staffer and Equity Committee member Andrea Porras for her spreadsheet that summarized all of the program requirements/restrictions. Gallegos offered some of the recommendations for the Council to consider, and acknowledged that some have already been implemented and reflected in the revised program guidelines in the Council book: fiscal sponsorship for all programs, changing the number of years of artistic and organizational experience to two years across programs, eliminating requirement of requests of no more than 25 percent of organizational budgets, removing the word "professionalism" from guidelines, develop community-based art programs that allows various pedagogical programs for increased inclusivity; and considering

the complexity of DataArts requirements for smaller organizations; and adding a requirement for at least one free event in the Creative California Communities grant program.

Beasley asked for clarification around a typo in the update. Gallegos clarified that the bullet point was about the development of art programs for youth outside of schools, and refers to Tab 17 and the new Youth Arts Action grant program being presented for vote by the Council.

Beasley also inquired about eliminating the restriction that project costs do not exceed 25% of the agency budget in some programs. Gallegos added that there is an inconsistency within programs, that some have a limit of 25 percent, while others have a limit of 50 percent.

Galli said those caps would be addressed in her committee's update, but encouraged the Council to consider the impact of larger organizations applying for the same grant on smaller organizations if there was no limit.

Galli commended the Equity Committee and thanked them for developing their recommendations. She spoke about some vagueness of language in the report potentially complicating the issues being looked at, and asked for more specificity when it comes to grant guidelines recommendations.

Lindo clarified that the Equity Committee has been meeting for two or three years, and that they have reached the point of honing down to essential problems with bias or inequities. Lindo stated that all the points in the update need discussion among the Council, and asked that the Council read the resources and examples to help clarify the committee's recommendations.

Gallegos reiterated the need to read the provided literature.

Galli stated that she is referring only to the specific document, for purposes of the public and the dialogue.

Devis stated that the Council could benefit from an explanation as to how those points came to be identified as the recommended changes.

Lindo stated that it may be of some benefit to the Council members to see the chart, and that the recommendations are a starting point that require input from all of the Council members to determine specific wording. She added that the public comment has echoed many things identified in the document.

Harris agreed and said that the new committee process of making reports and recommendations for discussion by the whole Council is a strong one. He added that the public comment definitely helped to further inform that discussion, and thanked the public and the committee.

Kiburi acknowledged the point from Galli to fine-tune the language and confirmed the process of committee recommendations to develop discussion points on the next agenda for further dialogue.

Lindo mentioned GARE staff participation as part of the report. CAC staff members are part of a state government cohort and yearlong training to achieve racial equity and advanced opportunities for all. The GARE members are utilizing a toolkit to advance the committee's capacity to assess equity in Council policy and will provide future updates to the Council.

VIII. Programs Policy Committee Update

Baza said the Programs Policy Committee met weekly throughout August to revise, clarify, and prepare recommended changes to guidelines for all programs for the upcoming grant cycle.

Baza provided an overview of the update: The committee recommends revising the fiscal sponsorship requirement to be allowed in all programs. There were changes to budgetary requirement restrictions for arts education programs, Arts in Public Media and Veterans in the Arts. Application requests for all programs cannot exceed 50 percent of an organization's total operating budget—a recommended change from 25 percent for some programs.

IX. Voting Item: FY 2018-2019 Programs Guidelines

Kiburi clarified the recommended change to remove the 25 percent restriction for project-based grants, but the restriction that any grant received cannot exceed 50 percent of your operating budget remains. The removal of the 25 percent restriction is the proposal on the table for a vote.

ACTION ITEM: At 10:50 a.m., Lindo called for motion to give staff the authority to fine-tune and publish the guidelines for the following programs in consultation with the Programs Policy Committee: FY18-19 Artists in Communities, Arts Education Exposure, Arts and Public Media, Creative California Communities, JUMP StArts, Local Impact, Professional Development, Organizational Development, Reentry Through the Arts, Research in the Arts, Youth Arts Action (formerly Arts Education Extension), and Veterans in the Arts; FY19-20 Artists in Schools, Arts Integration Training (formerly Arts Education Professional Development). McGuinness seconded.

Discussion:

Harris asked for a definition of project-based grants vs. non project based grants.

Galli clarified that project-based grants include funding for specific project, as opposed to funding for the organization broadly.

Kiburi added that it's the difference between general operating funding and project support.

Harris asked if there is ever overlap within one program. Kiburi and Galli said no, but that organizations could apply for both under different projects.

Beasley asked why the program goals are not located next to the purpose and background within the guidelines, and suggested moving them. Beasley expressed that 50 percent is too much for a limit and is

concerned that it could potentially set up smaller organizations to fail.

Harris asked for clarification on the content of the voting item.

Kiburi clarified that the 50 percent requirement is still part of the guidelines and is not changing or up for vote, but the elimination of the 25 percent for project-based grants is being voted on.

Galli added that the issue is complicated and Beasley's concerns are valid. She said it's the Council responsibility to get information from grantees to evaluate sustainability.

Harris commented that using in-kind services as a match invites the question of using those same in-kind services to increase an organization's operating budget. He also added that board member contributions as part of in-kind is undecided and guidelines could be developed that do not have that limitation.

Galli reminded that many of the restrictions surrounding Fiscal Sponsorship and In-Kind were not determined by the Council and were based on state and federal accounting rules.

Harris commented that he believed the Council agreed to not necessarily be beholden to those regulations in the future. Galli agreed.

Wyman asked if the Council should be encouraging more in-kind contributions to help an organization.

Harris agreed.

Wyman suggested making changes to in-kind guidelines.

Galli reiterated that the rules for what constitutes in-kind for a nonprofit in the state of California are not governed or generated by the CAC.

McGuinness said there may be another way to consider the 50 percent in relationship and proportionality to the size of the organization.

Lindo suggested a real in-depth discussion at the next meeting.

Gallegos suggested that guidelines are malleable and interpretation is important, and a looser interpretation is more beneficial to the Council's work.

Devis agreed and said it requires a deeper dive because Council cannot tell smaller organizations how to interpret and itemize in-kind.

Lindo reminded that in-kind is not up for vote and tabled the issue for another meeting.

At 10:57 a.m., the Chair called for vote. The motion passed 8-0.

X. Voting Item: Programs Allocation Committee Update, FY 2018-19 Total Program

Projections

McGuinness presented the update as co-chair with Council Member Christopher Coppola. She talked about the Committee's recommendation to plan for 10 percent increases in grantee awards, based on increased outreach, technical assistance, and projected need.

The committee recommended increases to the Poetry Out Loud and State-Local Partners programs, noting the great work of the State-Local Partners overall as well as part of the POL program. She mentioned that these recommendations come after receiving feedback from the field and include revisions to the SLP guidelines and clarifications of program requirements.

The committee recommended a total of \$21,345,189 to be awarded for grants for the 2018-19 fiscal year. McGuinness mentioned the \$8,360,000 augment to the 2018-19 budget signed by the governor. The Council has the capacity to utilize that money over three fiscal years, not just one. As such, the committee recommended utilizing \$2,000,000 in 2018-19 fiscal year for a special Council initiative to be determined, saving the rest for the following two years as a more prudent way of managing the Council's financial responsibilities, since funding is uncertain in the future. She told Council that the Innovations and Aspirations Committee will present in order to help Council determine how to spend the \$2,000,000 for a special initiative.

Beasley reminded the Council that the Innovations and Aspirations Committee will present during the following day's meeting in Burbank.

ACTION ITEM: At 11:05 a.m., Lindo called for the motion to approve an estimated total program projection of \$21,345,189 for current grant programs and an additional \$2,000,000 of the remaining balance for special Council initiative(s), leaving \$6,360,000 to be allocated by June 30, 2021. The motion was seconded by Beasley.

Discussion:

Harris strongly recommended visuals for future items to better help the Council and the public understand the numbers.

Gallegos inquired about the asterisks next to ACTA and Creative California Communities in the spreadsheet featured in the item's tab (TAB 20).

Kiburi clarified that the asterisk represents allocations that differ in some way to the others. California Creative Communities is a program that functions on a two-year cycle and therefore was not a part of last year's budgeting. The ACTA technical assistance grant provides funds to just to one organization.

Gallegos asked if the Arts and Accessibility grant should then also receive an asterisk, since the funds are given only to the National Arts and Disability Center. Kiburi replied that because the NADC then regrants the funds to organizations and individuals, it was not called out in that way.

Devis asked about remaining \$6 million to be allocated by June 30, 2021—specifically about the figures

that were determined to spend and to save.

McGuinness replied that the work needs to be done by Council as time goes by, and that Council can determine that at following meetings.

Coppola answered that the thinking was to prepare for the potential for cuts or changes to the budget in the following two years.

Lindo reiterated the idea of saving because the Council was given the ability to spend over three fiscal years, and due to the impermanence of the one-time \$8 million allocation.

McGuinness agreed.

Coppola said that the priority went to the second and third year due to the uncertainty of the budget for those years.

Kiburi clarified the order of the decisions that needed to be made by Council: first to determine the amount of funds to spend or save, then another discussion about how to spend the money decided upon for this fiscal year.

Harris asked for clarification that the \$8 million was not included in the \$21 million.

Kiburi confirmed that the \$8 million is separate and not a part of the \$21 million.

Beasley asked for a correction to change the “June 31” to “June 30.”

Galli asked about what kind of information is coming from applicants that can help determine needs for the future.

Bown-Crawford replied that the staff would like to utilize some of the funds to conduct an evaluation from the field to guide future decisions. She told Council that the Governor’s office recommended that the Council be prudent, as the governor’s office gave the CAC three years to spend the money, in alignment with the governor’s prioritizing of “rainy-day funds.” At the same time, Bown-Crawford said it’s also important to set things in motion with some of the funds.

Harris asked if the three years was a directive from the Legislature.

Margolis responded that there was no specific directive.

Harris expressed his concern that in setting money aside, Council may lose the momentum behind its purpose and spend it in bits and pieces instead of something larger and more impactful.

Galli elaborated on her question and brought up the public comment about the DataArts profile data, that Council can utilize it in the proposed evaluation and show grantees how it is being effectively and

practically put to use.

Coppola mentioned a previous time when the Council was given additional funds and had to make decisions as to how to spend them. He said the Council members broke off into committees to come up with ideas, looking for feasible projects that would also bring positive attention to the CAC. He suggested looking at new media as a possibility.

Baza mentioned that Cultural Districts are not among the funding being discussed on the day's agenda, given that it was mandated by legislature without funding. He said the Council should consider funds for the program as it is evaluated and grows and develops.

Devis asked how the parameters for the discussion about spending the funds are being determined.

Lindo reminded that the Innovations and Aspirations Committee has been working toward that end.

Margolis commented on the great work of the committees and encouraged the Council to come together and look at the big picture. She reminded that the CAC sought legislation regarding the Cultural Districts designation and that it is therefore possible to bring legislation to ask for funding to continue the growth of the program and that utilizing funds currently available may detract from that possibility.

Kiburi reminded the Council that there are two hours set aside to hold a discussion regarding the additional funds. She suggested they voted on the amount, with the potential to ask for a change to that amount during the next day's discussion.

Coppola revisited the decisions from a previous allocation, mentioning a specific retreat to meet.

Oliver offered that the next day's discussion is a dialogue and not a decision process.

Lindo reminded Council that due to the amount of business items, the second day was no longer a retreat, but that the dialogue component was kept to have a conversation on how to allocate the additional funds.

At 11:22 a.m., McGuinness called for the vote. The motion passed 8-0.

XI. Voting Item: FY 18-19 Grant Allocations

Lindo referred back to McGuinness to discuss grant allocations (TAB 21, Item 11).

1. Arts and Accessibility Grant

McGuinness provided an overview of the voting items – allocating funds to Arts & Accessibility, Poetry Out Loud, and the State-Local Partners programs.

Beasley asked if any additional organizations that work with artists with disabilities is funded other than NADC.

Harris replied that the NADC is an umbrella organization that does regranteeing, is UCLA-based and has the most knowledge of the field.

Beasley and Gallegos both expressed concern regarding there being no additional organizations to consider.

Lindo replied that Council can look at guidelines and potentially make a change to that later if that's a concern of Council.

ACTION ITEM: At 11:27 a.m., the Chair called for the motion to approve a \$165,000 local assistance grant in support of the Arts and Accessibility program, as jointly administered by the California Arts Council and the National Arts and Disability Center. Baza seconded.

Discussion:

Coppola asked if there is a list provided from the NADC for the regranteeing.

Baza commented that it would be a good idea to receive some kind of report from the organization.

Kiburi reminded that the NADC gave a presentation to Council at the Sacramento Council meeting in November 2017.

Galli asked for the criteria used to select grantees as a benefit to the Council's understanding of the organization.

Kiburi recommended that Council look at the program's guidelines and if they have additional needs, the Council can put the topic on a future agenda for discussion.

Gallegos inquired as to who is responsible for achievement of the bullet point regarding program enhancement to "expand the reach of the program to intersectionally underserved communities."

Kiburi replied that grantee (NADC) is responsible.

At 11:29 a.m., Lindo called for the vote. The motion is approved 8-0.

2. Poetry Out Loud Grants

ACTION ITEM: Lindo called for a motion to approve the 2018 California Poetry Out Loud (CA POL) local assistance grants allocation totaling \$275,000, which will provide grant support in the amount of \$5,000 each for CA POL partners to coordinate county POL programs and competitions, and to facilitate student travel. Coppola seconded.

No discussion.

Lindo called for the vote at 11:32 a.m. The motion passed unanimously.

3. SLP Disaster Recovery Grants

ACTION ITEM: At 11:34 a.m., the Chair called for the motion to approve to fund six applications for the SLP Disaster Recovery Support special grant program at the recommend grant amount based on panel ranking and available designated NEA funding Gallegos seconded.

Discussion:

Gallegos asked what the money specifically will be used for.

Kiburi replied that the CAC has no information about what it is used for specifically since it is just now being distributed, but some details are within the SLP applications.

Gilbride added that the organizations being funded are regrating money to artists and arts organizations affected by fires. The organizations went through an application process to answer questions regarding the number of artists and organizations affected and what losses were incurred. There was also a requirement that funds will be directed toward things other than FEMA-supported costs, based on the NEA requirement to the CAC. Organizations will be required a final report regarding how funds are disbursed, since they will themselves have a grant application process to distribute funds. Gilbride also clarified that these funds are for artists and organizations in counties impacted by the October and December 2017 fires and mudslides, though many applicant organizations were also dealing with fires that occurred this year.

Kiburi spoke to the importance of this grant program and that staff is appreciative to have a mechanism for disaster support.

Galli asked if there is an opportunity to not be a special initiative and something that can regularly exist.

Kiburi said that there is an opportunity for a standardized process and program. If Council would like to consider that, there is an opportunity to create one

The Chair called for the vote at 11:38 a.m. The motion passed unanimously.

XII. Break: Council Member Paperwork

At 11:40 p.m., Lindo announced a break due to the next item on the agenda, the grantee presentation, being unable to take place due to the meeting being ahead of schedule and presenters having not yet arrived.

XIII. Discussion Items

Council reconvened at 12:30 p.m. The Chair announced that the Council would move forward with agenda items until the presenters arrived.

1. Programs Calendar

Kiburi offered Council an overview of the programs calendar (TAB 24), calling attention to the busy panelist season. She reminded Council members that they might attend to gain better perspective on the adjudication process for grant programs.

Lindo also encouraged the Council to attend and observe panels.

2. Panelist Call Update

Kiburi shared an updated on the call for new panelists for grant program application reviews. She talked about the current panelist pool list as a resource for creating program panels, as well as the new panelist application that will be opened and promoted following the publishing of grant program guidelines. Applications will be open through November for the Council's vote in December. She asked that Council and the public help to get the word out about recruiting new applicants for the panelist pool and that the Programs staff is always seeking to diversify the panels as much as possible.

Beasley asked for an update on the proposed legislation to offer an honorarium to panelists.

Margolis told Council that the bill has passed through both houses of the Legislature and is currently on the Governor's desk for signature. Margolis said the Arts Council staff is confident that the governor will sign the bill and that he has until September 30 to do so. If the bill is signed, the Arts Council can start to offer honorariums to panelists in January of 2019.

Kiburi reminded the Council that the CAC already covers travel accommodations and a per diem for panelists, but said the honorarium is a worthwhile addition for recognizing their hard work.

Wyman asked what the average rate of honorariums is for other state agencies that assemble peer-review panels.

Margolis responded that not many California state agencies have similar panels, but that she has looked into examples across the country to advise the amount.

Wyman suggested looking at Los Angeles County for examples.

Coppola asked if honorariums are something that could be covered by the \$2 million agreed upon for the special initiative. He also inquired about bringing more influential and recognized individuals in to be panelists, as in prior years.

Gilbride commented that Coppola is referring to webinar series in years past rather than panels and suggested that Public Affairs Director Caitlin Fitzwater might be able to expand on that at a future meeting.

Harris inquired about the webinars' relationship to panelists.

Coppola responded that as it happened concurrently, the webinars are available to panelists to listen in and glean information.

Devis inquired about the volume of programs, the busy calendar and whether Council could have a conversation about hiring additional CAC staff, referencing the public comment from Californians for the Arts regarding staff positions.

Bown-Crawford replied that the additional funds did not come with authority to add positions to the staff.

Kiburi added that the letter referenced was sent to the Council Chair from the Californians for the Arts, acknowledging that the increased funds did not come with positions attached. There are currently two vacancies on the CAC staff, unrelated to the budget increase, but that the staff, as a state agency, will be looking for ways to advocate for additional positions.

Margolis pointed out that Council does have the ability to advocate to the Legislature and Governor, and specifically to who appointed them, as to why additional positions are needed. She emphasized that it's particularly effective for members appointed by the Pro Tem and Speaker.

Harris asked if the reason the positions were not attached were due to the one-time nature of the increase.

Margolis confirmed.

McGuinness asked when Council should reach out to the Legislature.

Margolis responded that Council can begin speaking with the Legislature when it returns to session in January.

McGuinness asked if it would be appropriate as a Council body to write a letter asking for new positions.

Margolis replied that she does think it's appropriate for Council as a collective to write a letter to the Governor's office, copying the Speaker and the Pro Tem, particularly since they need to establish a relationship with the new administration after Gov. Jerry Brown's departure.

Wyman mentioned the Council sending a thank you letter from Council to Jerry Brown for his years of service.

Margolis agreed and reminded Council that Arts in Corrections returned under Gov. Brown, in addition to the \$5 million increase he allocated for the arts, separate from the Legislature's

addition.

Kiburi clarified there is no competition between local assistance funding and funding used for staffing and operations.

The Chair thanked Wyman for her advocacy on the part of the Council and arts funding for the state. She recalls that the idea of the panelist bill was first brought to the CAC's attention by artist, Mildred Howard, at a public meeting in Santa Cruz. She added that it's an issue of equity that will open up the panelist pool in ways that can't happen without compensation.

Bown-Crawford added that it can be a long drive from a rural community, as she once did when she was a panelist for the CAC, and her school district would not compensate her for the costs. The honorarium will be especially beneficial for people in a similar situation.

Coppola noted that in conversations with conservative politicians regarding the importance of art, they understood its impact to improve the workforce, to be creative and think differently. He acknowledged Gov. Jerry Brown's suggestion for approaches similar to that to help resonate the power of the arts with certain groups.

Wyman acknowledged that the Council has worked hard to earn the respect of the Legislature by spending its money smartly and spreading it across the state, including smaller communities. She encouraged Council members who will continue their terms to continue that practice.

Harris mentioned their work to assist Imperial County, to offer guidance and initiate their first funds as a State-Local Partner.

XIV. Council's Accomplishments

Lindo provided an overview of the accomplishments of Council over the last five years, including an excerpt of CAC enabling legislative mandates and expansions of grant programs to support creative placemaking; system-engaged youth; arts and media; veterans; professional development and consultation services; artist residencies; new and emerging organizations in communities of color, immigrant and refugee communities, and tribal or indigenous groups; arts learning; and arts research. She acknowledged the increased diversity in panelist marketing, inclusion, and retention; the growth of Poetry Out Loud, support for state public art and the CAC's 40th anniversary in 2016.

Lindo added that all the accomplishments were brought about by the Council's ideas and work.

Coppola mentioned the addition of personal donations from Council members over the years to support initiatives like Poetry Out Loud and the anniversary celebration.

Harris thanked the Chair for putting together the Council's list of accomplishments.

Devis commented on the Cultural Districts program not being included on the list.

Lindo replied that the program wasn't mentioned due to it being a legislative mandate.

Kiburi said it is important to understand that the CAC administers the program, but it is not funded under local assistance funding. Since it was mandated but without funding, the CAC decided to allocate some of the operations funding to pay for it. Council can discuss changing that. The list of accomplishments was intended to highlight ideas and work generated by the Council.

Lindo added that the list is also just a sample of all of the Council's work over the last five years.

Harris said the implementation of the program was an accomplishment, regardless of mandate.

Council agreed.

Bown-Crawford responded the Council had been instrumental in supporting the Cultural Districts program.

Harris acknowledged Assemblymember Bloom for the establishment of the Cultural Districts program.

Baza added that it was co-authored by Assemblywoman Marie Waldron from San Diego County.

Lindo asked the Council for any additions or comments from those on Council prior to her term.

Coppola mentioned Student Voices and his school's involvement.

Beasley asked if Council could move to agenda items that are scheduled for tomorrow.

Bown-Crawford replied that because of the public posting, Council cannot address things slated for the following day's meeting.

Harris mentioned that during his last meeting as Chair, he talked about the #MeToo movement and the importance that he felt. Although it wasn't mentioned in the previous meeting's minutes, he recommended that the Council do something in response and support for the movement.

Coppola mentioned when Bown-Crawford came to speak at his school, she spoke to youth empowerment, youth leadership, and support for the youth. Coppola stated that he thinks Council should do more to that end, and asked Bown-Crawford to elaborate on what she said.

Bown-Crawford replied that she talked about how the development of leaders in any field can best happen in art schools with teachers as guides because students can see those sitting at the table as creative, regardless of the subject matter.

Galli and Gallegos left the meeting.

Coppola said that many art schools are losing money and making a lot of cuts to stay afloat. He would like Council to have a discussion about why art schools are currently struggling to get financial support.

Harris stated that even in the best of times the arts are a hard-won battle to convince others of their value. He mentioned Senator Jim Nielsen and Assemblyman Tom Lackey as conservative arts supporters.

Margolis stated that the CAC has a large number of Republican support, with the two in particular as champions of the arts. She said the Legislature views it as nonpartisan. The panelist bill received unanimous support and the Cultural District bill had the full support of the Republican caucus by the end.

Harris asked what the factors were in their support.

Margolis replied that many of the Republicans represented rural counties and once the benefits were made clear, they were supportive.

Coppola mentioned the listening tours that the Council did years ago as an added benefit to CAC support. Harris and Coppola agreed that the Council should revisit something similar in the future.

Lindo added a note about her research into arts in education in support of STEAM programs. A Google study determined that the top characteristics of its employees were soft skills – coaching, listening, insight, empathy, etc. She stressed that the Council should increase the message to garner more support for STEAM.

McGuinness added that critical thinking was always emphasized as an important element in teaching, and artists can't be successful without it. She mentioned utilizing that as a point of discussion when advocating for the importance of art—that art is an intellectual endeavor.

XV. Break: Council Member Paperwork

Lindo urged Council members to do paperwork while waiting for the presenter to arrive. Lindo announced a tour of the Plaza de la Raza grounds by Tomas Benitez while Council and attendees await the presentation.

XVI. Grantee Presentation: LA County Arts Commission Overview

Council reconvened at 2:43 p.m.

Lindo introduced and welcomed grantee presenters, Kristin Sakoda, Executive Director, and Anji Gaspar Milanovic, Director of Grants and Professional Development for the Los Angeles County Arts Commission.

Sakoda thanked Lindo for the introduction and all of the CAC Council and staff for inviting her and the

LACAC to speak. She congratulated Plaza de la Raza on 50 years as an organization and stated that the LACAC was proud to be a supporter.

Sakoda introduced herself as the new Executive Director of the LACAC, arriving from New York City in February. She is the first new leader after predecessor Laura Zucker, the LACAC founder.

Sakoda gave an overview of the size and scope of Los Angeles County, a population of 10 million, 4,000 square miles with rich and vibrant geographic, ethnic, cultural and economic diversity. Los Angeles County is home to more than 200 museums and 100 theaters—more than New York, San Francisco, and London.

The Los Angeles County Board of Supervisors voted in May unanimously to transition the LACAC into the first ever county Department of Arts and Culture. Sakoda mentioned the symbolism of this change with regard to the value of arts and culture.

Sakoda provided a brief summary of the work of each of the LACAC division: the Grant and Professional Development Division (with an Organizational Grant Program, a Community Impact Arts Grant, and an Arts Internship Grant Program), the Arts Education Division, the Civic Art Division, and the Research and Evaluation Division, and elaborated on the county's Cultural Equity and Inclusion Initiative. She thanked the CAC for its support that has been crucial for the LACAC's work to build capacity for L.A. arts organizations, and opened the conversation for questions from the Council.

Oliver asked how the LACAC income is divided.

Sakoda replied that the LACAC is countywide, but jurisdictional boundaries of its elected officials are part of the breakdown analysis. There are times when individual districts have discretionary funding, but the main grants are simply for the county.

Oliver asked about fee structure.

Sakoda replied that there is no current revenue stream. There is a proposed legislation for private development in unincorporated areas to provide 1 percent for art projects, which would be the first time for a dedicated revenue stream.

McGuinness asked if LACAC funding was consistent.

Sakoda replied that funding is generally consistent. There was a reduction due to the Ford Amphitheatre becoming its own entity, but otherwise it has remained consistent in recent years. She attributed this to strong political will in L.A. County, but added that while the funding is stable, it has not grown while the county continues to. The LACAC has more applicants in pool than ever before – and they are now funding just 50 percent of the request amount as opposed to a previous 90 percent. More support for the nonprofit arts field is still needed.

Kiburi thanked the LACAC for the presentation. She asked about the incorporation of a racial equity

statement within the LACAC strategic plan from the standpoint of becoming a county department, and how Proposition 209 has impacted or affected developing equitable practices and processes.

Sakoda responded that changes surrounding equity are relatively new to arts philanthropy in the last five years when compared grassroots arts organizations who have advocated for social justice work for much longer. She suggested listening to those impacted by whatever the topic is, and using and disaggregating data and geography to reach goals. The lack of agency felt due to Proposition 209 isn't real—many things are within the control of agencies. She also suggested placing value on community knowledge when adjudicating applicants.

Gaspar Milanovic mentioned a revamping of the LACAC final reporting that helps analyze social services and arts programming intersectionality that could be shared with the Council.

Beasley asked about utilizing public/private partnerships.

Sakoda replied that the Arts for All (now Arts for Education) collective, started by LACAC founder Laura Zucker, was about returning arts to the school system. The collective impact model, working with a group of actors for a shared purpose, helped give language to what was already happening. The LACAC didn't control what the collective does, but provides leadership and administrative support as a backbone of the collective impact model. The collective being part of the conversation and not just providing funding makes a difference in driving interest and involvement.

Beasley suggested that some had the impression that the LACAC was competing with nonprofits in the field by asking for funding.

Sakoda replied that the Arts for Education collective is systemic and not duplicative of what teaching artists and cultural partners would be doing. She agreed that agencies need to be mindful of appropriate partnerships.

Oliver asked if the LACAC offered individual scholarships.

Sakoda replied that they do not.

Oliver asked about any work in affordable housing or studios for artists.

Sakoda replied that work in the area is happening more on a city level.

Devis mentioned the public comment regarding low-staffed emerging organizations finding DataArts profiles and requirements cumbersome, and asked what the LACAC is doing to assist.

Sakoda replied that the LACAC has begun looking at its main program with an equity lens this year, and removed certain requirements to ease the administrative burden. They streamlined reporting and standards. The LACAC racial equity requirement was scaled (i.e., statement if you are a smaller organization, a racial equity plan if larger).

Gaspar Milanovic added that the Cultural Data Project has been streamlined, and organizations with a budget of less than \$500,000 are required to input less program and budget information. The commission is considering a different kind of application for smaller organizations, as most of their organizations have a budget of less than \$300,000 and many are volunteer-run.

The Chair thanks Sakoda and Gaspar Milanovic for their presentation and their time.

XVII. Adjournment

The meeting adjourned at 3:55 p.m.

DRAFT

DRAFT MINUTES OF PUBLIC MEETING

**Thursday, September 13, 2018
10 a.m. to 3:55 p.m.**

**KCET
2900 West Alameda Ave.
5th Floor
Burbank, CA 91505
(747) 201-5238**

PRESENT:

Council Members

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

Council Members absent: Rosalind Wyman

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst

Invited Attendees

Sofia Klatzker, Executive Director of Arts for LA
Jessica Cusick, Cusick Consulting
Addy Gonzales Renteria, Laura Zucker Fellow

Other Attendees / Members of the Public

Jennifer Kane, Executive Director, Arts Connection, San Bernardino County

Allegra Padilla, Coordinator of Community Programs, Occidental College
 Darla Cash, Artist
 Douglas W. Jacobs
 Taiji Miyagawa

I. Call to Order, Welcome from Venue, and Acknowledgment of Tribal Land

At 10:15 a.m., the Chair called the meeting to order.

Lindo thanked Council member Devis for hosting the meeting at KCET.

Devis gave a brief history of KCET. He mentioned the Artbound television series as way to reconnect art with society; the success of the series helped to revitalize KCET. He welcomed the Council and the public to the meeting.

Lindo introduced CAC Executive Director Anne Bown-Crawford to explain the practice of acknowledging tribal lands. Bown-Crawford expressed the California Arts Council's gratitude to the original inhabitants of the land where the Council is meeting, and introduced Baza to do the acknowledgement.

Baza spoke about his community paying homage to their roots of indigenous people before transitioning to neomestizos. He thanked Bown-Crawford for instituting the practice of acknowledgement. He acknowledged the following tribal groups: the Santa Ynez Band of Chumash Indians, the Gabrieleno/Tongva San Gabriel Band of Mission Indians, the Gabrielino/Tongva Nation, the Fernandeano Tataviam Band of Mission Indians, the Barbareno/Ventureno Band of Mission Indians, the San Manuel Band of Mission Indians, the Kern Valley Indian Community, the Kitanemuk and Yowlumne Teion Indians, the Gabrielino-Tongva Tribe, Soboba Band of Luiseno Indians, the Gabrieleno Band of Mission Indians - Kizh Nation, Barbareño/Ventureño Band of Mission Indians, and the San Manuel Band of Mission Indians.

II. Roll Call and Establishment of a Quorum

Lindo thanked Baza and called for the roll at 10:21 a.m. A quorum was established.

III. Public Comment

- Jennifer Kane, Executive Director, Arts Connection, San Bernardino County

Kane thanked the Council for the opportunity to address the body. She met Bown-Crawford and CAC Director of Legislative Affairs Kristin Margolis in June during regional meetings and stressed the importance of State-Local Partners to connect in person with other executive directors. She mentioned the agenda item to consider funding for the Irvine Foundation fellowship program and emphasized the importance of such a program for connection from those with experience to those new to the field. She

thanked the Council and staff for their work establishing these relationships across the arts and cultural field.

- Allegra Padilla, Coordinator of Community Programs, Occidental College

Padilla shared some contextualization in light of the presentation from Arts for LA to consider a framing of placekeeping instead of placemaking. She mentioned the changes due to gentrification and the whitewashing of murals in East Los Angeles that have historical and cultural narratives from the community and added that her college is working to create a group that will hold the Board of Trustees accountable when purchasing commercial and residential properties. She said that type of action can set a precedent and lay a strong foundation for types of interaction that need to take place local, state, national and asked the Council to consider its role. She added that she was honored to have served as a Local Impact panelist and be part of the Arts for LA Activate program, and that programs like those are creating the leaders needed for the future of the field.

- Darla Cash, Artist

Cash congratulated the California Arts Council for its endurance and distribution of funds throughout the years. She introduced herself as a theater maker and shaman, mentioning that art is medicine. She was a founding board member of the Inyo County Arts Council, the Temecula Arts Council, and worked with Council member Larry Baza in community arts in San Diego and then in Intercultural Council of Arts and San Diego Repertory Theatre, creating multicultural model for how to do theater in U.S. She expressed concern about a top-down model where state monies tend to go to larger and more prestigious organizations first. She encouraged the Council to seek a more circular culture for funding.

- Douglas W. Jacobs

Jacobs thanked the Council for holding its meeting in the Los Angeles area. He shared his background as being raised in the Bay and L.A., and raised by a Democrat lawyer father who was a significant figure in California redevelopment law. He iterated his father's recommendation for strong private-public partnerships and better integration. He mentioned being told the previous Council meeting ended early and felt it was an inauthentic engagement with the public. He asked that public process do better to access where people are actually living.

The Chair reminded the public that there is a two-minute limit to individual comments. She clarified that the Council did not end the previous meeting at 1 p.m.

- Taiji Miyagawa

Miyagawa thanked the Council for its dedication to public art. He echoed statements made by others regarding gentrification issues and neighborhood protection. He mentioned his work on an anti-eviction case in Little Tokyo to fight the loss of the last building that housed Japanese American artists to a New York developer. The building that was lost was for senior artists, but also a teaching and archival facility. He asked that the Council looks at ways to support arts funding with initiatives that establish artist housing and seniors and community artists in particular. He also asked the Council to look at projects that are funded and their relationship to gentrification and displacement vs. those trying to retain the culture of existing communities.

Lindo mentioned the agenda noting that meeting times are approximate and subject to change. She spoke of the early departure yesterday, although later than 1 p.m. as suggested, was earlier than 5 p.m.

She appreciated the public comments and encouraged those who have concerns to stay for the duration of the meeting if possible, that often concerns are addressed in that time.

Beasley suggested the Council introduce themselves in the absence of their name plates. Each Council member made an introduction including their name, role, and location; additionally, Executive Director Bown-Crawford and Deputy Director Ayanna Kiburi.

IV. Presentation: Preserving Arts & Cultural Resources Through Planning Mechanism

Presentation from Arts for LA on Inaugural Laura Zucker Fellowship for Policy and Research Paper

Devis provided context for the presentation. He emphasized the need for a cultural impact report in addition to the environmental impact report (EIR) that is required for new development. Arts for LA has conducted research with Laura Zucker Fellow Addy Gonzales Renteria leading the study. He addressed the public comments about housing, public art, and gentrification and stressed the relevance of this study for insight and pathways for developing policy around those issues.

Devis introduced presenters Sofia Klatzker, Executive Director of Arts for LA; Jessica Cusick, Cusick Consulting, and Laura Zucker Fellow Addy Gonzales Renteria.

Klatzker thanked the Council for the opportunity to present a preview of the key findings from the first Laura Zucker Fellowship for Policy and Research paper. She underlined the focus of cultural preservation in the context of planning. She stated that the fellowship is a 10-week duration, and the report is an exploratory field scan. She thanked Devis for overseeing the report as an Arts for LA board member and Chair of the Arts for LA Policy Committee. She introduced Jessica Cusick as her partner in overseeing the orientation and inauguration.

Cusick thanked Klatzker for the introduction. She reminded Council of her work as the author of the report that assisted in launching the California Cultural Districts program, and mentioned the mixed feelings from communities regarding Cultural Districts—some were excited, others concerned about displacement. The research discovered that developing cultural districts is in fact a beneficial tool for cultural preservation. She mentioned the honor to work with Gonzales Renteria and introduced her, telling Council the full report will be released in October.

Gonzales Renteria thanked the Council for the invitation to share her research findings. She focused on the particular topic because of her background in architecture, arts administration and art history, which spurred interest in the intersection of those areas. She emphasized that the research is not about historic preservation, but of formal and informal protection of existing arts and culture, and that defining those terms is a basis of her research. Her ten weeks of research identified four mechanisms to serve the purpose of preservation: exploring the opportunity to embed cultural preservation into environmental impact reports; the evolution and proliferation of resources of cultural districts; arts overlay zones; and affordable spaces for the arts, which played a key role at the intersection of the other three mechanisms.

Gonzales Renteria offered the opinion that it is the responsibility of art advocates and administrators to ensure new and existing cultural resources are maintained. She alluded to a lot of resistance surrounding expanding EIRs, but suggested that resistance to change is an indicator that there is more to explore. She stressed that broadening the dialogue across different sectors is important to demonstrate the value that arts and culture have in planning and development, and that creativity, imagination, and exploration of solutions should be part of early stages of planning. She recommended that Arts for LA and the Council explore implications of her field scan and opened her presentation for questions from Council.

Beasley asked about a concrete definition of affordable housing.

Gonzales Renteria referenced a section in the paper that describes what affordable housing looks like on a state level. She mentioned the need to focus on affordable spaces, not just housing; part of cultural preservation is about having access to spaces for work and community.

CAC staff member Lariza Barcena asked about the research into CEQA and whether AB 52's addressing of cultural resources for Native American tribes was a good model for the work.

Gonzales Renteria replied that AB 52 is one of the precedents for the work. CEQA hasn't had any comprehensive overhaul since 1999, but AB 52 looking at adding how to preserve tribal cultural resources is an indicator that it is possible to expand the definition of what cultural resources are within EIRs. She also mentioned the state of Hawaii as a model for identifying intangible cultural resources.

Oliver thanked Gonzales Renteria for the presentation. He mentioned his work in the area of protecting art facilities from the spike of real estate value in San Francisco. He talked about the need for separate housing and studio spaces, citing ventilation issues with artists working and sleeping in the same location.

Coppola mentioned that some corporations also give back and get homes and studios for artists, for example, Google and Dogpatch. He offered that it would be good to explore those relationships to help support the arts.

Gonzales Renteria replied that it's important for corporations to work with cities before they consider the type of impact they are having on the area not just physically, but culturally. Companies need to talk with the locals, not just the city councils and government bodies. These planning mechanisms help explore how cities can create incentives for developers to include more cultural considerations.

Harris thanked Gonzales Renteria for her research. He mentioned that a specific skill set is necessary for fighting some types of gentrification. He talked about youth with interest in urban planning that need a place at the table to make the case for cultural preservation. He asked for more information on her journey as a Laura Zucker Fellow, since the Council is also considering a future fellowship program.

Gonzales Renteria explained that she worked in architecture for 15 years and realized it wasn't the right career track for her. Art history courses opened her eyes to a better understanding of the world. She started a nonprofit arts organization serving the San Fernando Valley called 11:11, and then received a

master's degree in arts administration from Drexel University. Her experience with architecture, zoning and seeing the disconnect between cultural development and urban development led her to this work.

Cusick responded that the California Cultural Districts program is a key to that kind of partnership with the requirement that cities partner with arts organizations to become a cultural district.

Oliver agreed that successes in San Francisco that were institutionalized started with discussions coming from the arts commission to the city. He said that the model presented is on the right track.

McGuinness asked about support from cities or communities for including intangibles in EIRs.

Cusick replied that they have informal connections with cities through the Arts for LA Activate program, and that their organization plans to reach out to city planning directors when the full report rolls out in October.

Gallegos talked about a housing development in Glendale developed by Meta Housing that includes artist studios along with senior citizens and low-income residents. Gallegos thanked the presenters for the report and asked about the role of the communities.

Gonzales Renteria replied that smaller arts organizations that have the ability to directly connect with communities and get them involved in the process. She mentioned that while EIRs are public record, most don't know about it or attend meetings. Arts organizations have community connections to bring people in from ground up.

Klatzker responded that Arts for LA is building the fellowship as they go. The first fellow has done research, a second fellow can investigate policy implications and who to bring in as part of the conversation, and the long-term work will continue. She stressed that Arts for LA is also interested in what can be done right now. The report will include a set of definitions to help the field in using words that mean the same thing in order to be methodical and strategic.

Devis asked the presenters to elaborate on the reluctance for change to the EIR.

Gonzales Renteria replied that during interviews with land use attorneys, urban planners, city staff, and professors of historical preservation, the knee-jerk reaction was due to the arduous, expensive process of an EIR. The general response was, "We don't think this is the right channel." Renteria reiterated the cultural resources segment that exists already within EIR guidelines, that it can simply be a matter of defining these terms. She added that California has been the lead in planning implementations such as EIRs, and taking the lead on cultural preservation from practical and policy standpoint would be an added benefit.

Gonzales Renteria also addressed McGuinness' inquiry about city support for intangibles and mentioned Seattle currently looking at how to preserve tangible and intangible resources through planning mechanisms. The findings were released last month.

Harris mentioned that he is going through an EIR in San Francisco and agreed with all of the presenter statements. He responded that the Council will work on doing what they can to influence legislation regarding the cultural resources component to consolidate efforts. He added that the California Cultural Districts program includes language about taking action to combat displacement and gentrification.

Council thanked Klatzker, Cusick, and Gonzales Renteria for presentation.

Bown-Crawford asked Margolis to give a brief background on the development of the California Cultural Districts program.

Kiburi introduced Margolis as the Director of Legislative Affairs for the California Arts Council.

Margolis explained that the California Cultural Districts program originated with the adoption of Assembly Bill 189 in 2015, authored by Assembly members Richard Bloom and Marie Waldron. There was a bipartisan effort to bring about the state designation. Margolis reminded that while it is legislative mandated, the agency had overwhelming support for the program. She added that no funding was attached to the program, but that does not mean that CAC couldn't seek funding in the future, whether through talking with the bill authors or other legislative supporters.

V. Voting Item: Executive Committee Update

Kiburi provided an overview of the voting process to Council. She clarified that discussion takes place after the initial motion for the vote, that any Council member can make a motion for a vote. Once the motion is made and seconded, the item is open for discussion by the Council. After discussion, the motion will be read again by staff member Barcena prior to calling for the vote.

Beasley asked about how the discussion ends.

Kiburi replied that the Chair will call for the vote after ensuring that discussion is complete. The discussion period for a voting item is open-ended with no specific timeframe.

Beasley asked about the rules regarding anyone calling the motion to vote. Kiburi and Lindo replied that to avoid confusion, the Chair works with staff member Barcena to allow for all discussion needed and then tally the votes.

Gallegos replied that she was confused yesterday and that the vote was for the first set of guidelines as opposed to all of the guidelines at once.

Lindo reminded staff that the Council books outline the specific motions.

Harris praised the process of providing context around the discussion with the framework of a motion, while also being able to discuss other topics.

Baza provided an overview of the Executive Committee update memo, recommending the Council approve funds for a fellowship program for emerging arts leaders from historically marginalized communities. The program would be in partnership with the Irvine Foundation, who will provide funding along with the California Arts Council's matching funds. He told Council that the partnership is an opportunity to address a longstanding issue with help from Irvine Foundation.

Baza read for the Council the draft pilot program concept in the Council book, developed by the Executive committee and CAC staff. An allocation of \$350,000 by the Council would allow the CAC to proceed in developing the fellowship program, upon funding from the Irvine Foundation pending approval of their Board in December, with next steps after a vote being the establishment of a program and funding structure for Council review and approval.

At 11:28 a.m., Lindo called for the motion to allocate \$350,000 of the \$2 million set aside for Council initiatives to potentially fund a pilot fellowship program for California emerging arts managers from historically marginalized communities. Oliver seconded.

Discussion:

Harris asked about the origin of the opportunity.

Kiburi replied that the CAC was contacted due to the Irvine Foundation moving away from arts-oriented work and had this reserve of funds and reached out. Kiburi emphasized that the partnership is still a proposal; the foundation board has not yet voted to confirm.

Harris congratulated all involved in making the partnership a possibility.

McGuinness asked about the parts to the fellowship, with regard to the organizations involved and the fellows selected.

Bown-Crawford replied that there are moving parts that have not yet been finalized. The fellowship program does have two parts, the host organizations that will accept fellows to work with them, and the fellows themselves.

McGuinness asked if there will be fellows for the state agency itself as well as for host organizations.

Bown-Crawford replied that organizations will accept fellows, not the state.

McGuinness asked if the host organizations will take care of the administration.

Bown-Crawford and Kiburi confirmed.

Kiburi added that the responsibilities haven't been finalized yet, but the intention is for a collaborative administration of the program with management by the CAC and input from the Irvine Foundation to identify organizations that want fellows. The funding process will be finalized after the board's decision.

Bown-Crawford commented on the goodwill of the Irvine Foundation to come to Sacramento to talk with CAC staff.

Baza added more contexts—over the decades the Irvine Foundation was providing funding to organizations all over state, but the foundation’s mandate has always been not to support any organizations with more than 10 percent funding from government funds.

McGuinness added that their interest in working with the Arts Council is a huge compliment.

Bown-Crawford agreed.

Lindo said the issue is time-sensitive in order to work with the foundation, hence the context of the voting item to get the Council’s approval before the finalization from the foundation.

Devis asked if this is a subtraction from the one-time \$2 million set aside for Council initiatives.

Lindo confirmed. She mentioned earlier in her career as an arts administrator that she was a part of a similar pilot program from the Pennsylvania Council on the Arts, matched with cultural institutions in other cities, first with a small local arts organization, then with a larger citywide organization. Lindo served her fellowship at Brandywine Workshop for three months, the Pennsylvania Academy of Fine Arts for three months, and the Philadelphia Cultural Alliance for another three months, and finally the Pennsylvania Council on the Arts for a month. The broad exposure to arts management was very valuable to leading her career in the direction of her interest in museum education.

Gallegos added that her organization Avenue 50 received an Irvine Foundation grant, and that it was a great experience. The foundation loved the project which resurrected the histories of Latino arts organizations in Highland Park and provided even more funding than asked for. She mentioned the change after that to programming solely covering issues of poverty and homelessness, and health and well-being. She asked if the foundation was returning to arts work.

Coppola asked if the program will be Southern California oriented due to the partnership with the Irvine Foundation.

Lindo answered that it will be a statewide fellowship program.

Devis added that a similar program exists with the Getty Museum, created by the Los Angeles County Arts Commission. He commented that some of the best new leaders that arts management in Southern California has been a part of that program.

Galli responded that the Getty program is at a much higher level and not about underserved communities.

Devis contested and suggested that the Council look into the program and talk to the LACAC.

Beasley responded that she was a part of the commission when it was developed. She said the Getty did the visual arts component and the LACAC handled the performing arts components for a 10-week fellowship, looking at four-year and two-year college students.

Galli replied that she felt the Getty had a very specialized program.

Beasley and Devis responded that the confusion is likely that two different programs are being discussed.

Devis referenced the internships that LACAC Executive Director Kristin Sakoda highlighted at the previous meeting as being for students at the high-school and university level. Devis was referring to mid-career fellowships that are part of the Getty program. He said many if not more than half of the arts organizations across the county have some sort of connection to that program, and the Council should look into it as a potential model for program development.

Galli replied that the Getty has an undergraduate internship program and a post-doctoral fellowship program. She wanted to make sure that the Council distinguished between the two, as they are very different.

Beasley asked for clarification about the dollar amount. She pointed to the \$350,000 in the Council documents without the mention of the \$1.1 million figure overall.

Bown-Crawford said the total figure is not included in the motion or documents because the foundation board has not yet locked in the funding amount.

Beasley asked whether the Council refraining from voting would mean the foundation would seek out another partner, or if they have already have, with the Council part of a cohort being considered.

Kiburi responded that the Council is not part of a cohort, but that the foundation will seek out other partnerships if the agency does not make a quick decision.

Galli asked if the figures for the program—nine months, 10 fellows, \$45,000 per fellow—are locked in.

Kiburi and Bown-Crawford replied that those numbers were determined in conversation with the foundation but are not unchangeable.

McGuinness asked about additional administrative expenses.

Lindo replied that the \$350,000 comprises all matching costs for the agency. She emphasized that the program will be a fellowship program, not an internship.

Galli clarified that there are legal differences between the two. Internships are typically for individuals still in school and have specific requirements around them. Fellowships are more about professional

development, outside of school, mid-career work, and rarely governed. Unpaid fellowships are extremely rare as compared to internships. The type of work is very different.

Galli asked about how the figures were decided upon. She added that fellowships were her line of work for a decade, as a former member of ELAN (Emerging leaders in the Arts Network). She stressed her full support of the program. She commented on the Irvine requirement of the fellowship focus for historically underrepresented and underserved communities, suggesting that in the future, if the Council moves forward with Irvine partnership and implementation of the fellowship, that emerging leaders in the arts are underrepresented in general, and the added component may be a few steps ahead. She asked about the criteria for selecting the organizations that the fellows work with, the criteria for the program, the definition of arts leadership, the end result or goal for the program.

McGuinness agreed with Galli's points. She suggested that part of the application help determine the area of arts leadership, letting the fellow prescribe their interests.

Baza replied that could be a possibility. He talked about his time as a Eureka fellow, that the program allowed him to select an organization to spend time with to develop his skill set. Baza suggested establishing a committee to address the issues around developing the program to help carry the load for the CAC staff.

Kiburi clarified to Council that like all programs, the fellowship would be subject to the committee process. That draft guidelines will go to the Programs Policy Committee to bring recommendations back to Council, although the process will be faster than usual due to the time constraints of the partnership.

Galli asked if all the draft concept details are subject to change.

Kiburi confirmed.

Coppola asked about the possibility of the Irvine Foundation providing less than the \$750,000.

Bown-Crawford replied that the foundation was clear that \$750,000 would be the minimum.

Galli added that the Council has the ability to pull out or change the figure of the Council's contribution should something change. She added that she would like the Council to invest more funds into this program or programs like it.

Kiburi responded that Council can invest more if they choose to, and that that consideration can be part of the discussion and vote.

Harris commented that there was a previous discussion about a very similar program with a similar monetary investment from the Council. He added that he trusts the Irvine Foundation to put it to a vote.

Lindo reminded the Council that the program is a pilot.

Margolis clarified that the investment is coming from one-time funding. If a pilot program is successful, the Council could potentially seek funds in the future from the Legislature.

Galli agreed, but added to take into account those attending the Council meetings, that many are running nonprofits, learning on the job. She recommended that the Council have more discussions around training and think broader about their support for the arts field.

Lindo agreed and thanked Galli for her point.

At 11:52 a.m., the Chair calls for the vote. The motion passed with a unanimous vote from Council.

VI. Voting Item: Innovations & Aspirations Committee Update

The Chair reminded Council that after the fellowship vote, \$1,650,000 remained for special Council initiatives.

Oliver introduced the Innovations & Aspirations Committee work to explore options for spending additional funds. He thanked co-committee chair Beasley and the CAC staff, and left the meeting. Beasley went over the Innovations & Aspirations Committee memo, thanking Council and staff for their ideas that were provided via the two surveys, adding that ideas brought about in yesterday's meeting can also be incorporated into the decision making—for example, the mention of support for touring groups and bringing arts to older individuals. She told Council the areas for spending have been broken down into six idea categories: education, health and wellness, workforce development, partnerships, recognition, and social/cultural issues. She emphasized that the purpose of the discussion was to decide on the priority ideas.

At 11:59 a.m., Lindo called for the motion to allocate approximately \$1,650,000 local assistance funds for the stated Council initiatives.

Harris seconded.

Discussion:

Beasley suggested adding the aspect of one-time funding to the motion language.

Devis said he felt it difficult to call the ideas initiatives and put them to a vote, that they feel more like concepts.

Kiburi reminded the Council that the objective is to discuss and identify concepts for initiatives. At the next meeting, Council can then decide from those more extensive details. She suggested editing the motion language to clarify that initiatives are not being defined at this meeting.

Coppola agreed on the vagueness and that some potential ideas do not necessarily fall within the six categories, like technology or student leadership. He asked if there is room for flexibility.

Lindo confirmed all ideas can be considered during the discussion.

Bown-Crawford suggested looking at the categories as conversation starters, not initiatives.

Beasley responded that these ideas came from Council members, sent as written suggestions from surveys. She added that perhaps discussion and articulation will help form further ideas.

Devis agreed, but reminded that Council was unaware of the additional funds when considering suggestions for the Innovations & Aspirations Committee.

Lindo reiterated that when the Innovations & Aspirations Committee was set up, the one-time funding was not available. She offered background on the committee, which was established last year at the suggestion of former Council Chair Donn Harris as a way to put ideas forth as special initiatives. Several surveys were sent to Council members, and committee members Oliver and Beasley synthesized the responses.

Galli suggested that establishing parameters for the discussion and decision making process, such as how many to decide upon, one from each category, etc.

The Council discussed various criteria and factors.

Kiburi went over the decided upon criteria: shovel-ready, capacity for sustainability, public visibility of agency, cause/need, partnership generating, compliments current programs, universal impact, out-of-the-box.

Margolis added that this is an opportunity for a big idea and to fulfill a need not currently being met by any other state agency.

Galli proposed removing the criteria of complimenting current programs. Council agreed to remove.

Kiburi went over ideas generated by Council, as outlined in the committee memo.

Kiburi described the next steps in the process.
Council identified their preferences for ideas.

Break

Council completed identifying their preferences and a break was called at 1:02 p.m.

Lindo resumed and called the meeting to order at 1:31 p.m. She thanked Margolis and Kiburi for summarizing the findings.

Kiburi covered the results: Arts & Health was first choice was five votes; STEAM, Innovation & Technology, and Addressing Rural Challenges all tied at second with three votes.

Council continued discussion to narrow down the categories listed.

Kiburi gave an example of a motion Council members could make based on the discussion.

McGuinness asked if more than one motion can be on the table.

Kiburi confirmed that Council members can propose motions based on the discussion topics.

Barcena restated the original motion to allocation approximately \$1,650,000 of local assistance funds for the stated Council initiatives.

At 2:20 p.m., the Chair called for the vote. The motion fails, 0-9.

At 2:22 p.m., Harris moved to have the CAC staff develop a feasibility study of Arts & Health and Education/STEAM council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. McGuinness seconded.

At 2:23 p.m., Coppola moves to have the CAC staff develop a feasibility study of Art & Technology and Veterans council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. Lindo seconded.

Galli asked about the staff doing a feasibility study on an area as large as Arts & Health.

Kiburi replied that the staff will work with the Innovations & Aspirations Committee to bring ideas to the Council in December.

Coppola commented that when technology is just a part of health, it eliminates another area that is very interesting for artists and art for art's sake. Funding an area like that shows California is on the cusp of what's happening in the art world and it provokes funding and visibility.

Harris suggested perhaps a motion of Arts & Health and Arts & Tech.

Galli agreed that veterans could be covered under health, and Arts & Tech would be an additional area to explore.

Coppola agreed to the suggestion with the understanding that Arts & Tech will be considered as an art form in itself.

Kiburi clarified that the new motion would be Arts & Health and Arts & Tech without STEAM.

McGuinness expressed concern about changing the Education initiative to Arts & Tech, as it's too broad for a feasibility study, that STEAM is smaller and easier for the staff work.

Gallegos offered her support for the Arts & Health/Education STEAM motion.

Galli addressed McGuinness' concern by replying that Arts & Tech isn't that big of a field. She stressed the need for Arts & Tech to live outside of education in order to not get lost.

Baza offered his support for Arts & Health and Education/STEAM as a shovel-ready and easy study for staff.

Coppola asked how his suggestions of supporting artists in new media could fit under STEAM.

Kiburi clarified that funding individual artists is not on the table in this discussion, just organizational funding.

At 2:37 p.m., Lindo called for the motion to have the CAC staff develop a feasibility study of Arts & Health and Arts & Tech council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. Galli seconded.

The Chair calls for the votes.

At 2:39 p.m. Council votes on the first motion to have the CAC staff develop a feasibility study of Arts & Health and Education/STEAM council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. The motion does not pass, with a vote of 1-8.

At 2:41 p.m. Council votes on the second motion to have the CAC staff develop a feasibility study of Arts & Tech and Veterans council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. The motion does not pass, with a vote of 0-9.

At 2:43 p.m. Council votes on the third motion to have the CAC staff develop a feasibility study of Arts & Health and Arts & Tech council initiatives generated at this meeting with the remaining \$1,650,000 local assistance funds. The motion passes, with a vote of 8-1.

Kiburi thanked Council for the vote. She explained that staff will support the Innovations and Aspirations Committee to provide an overview of feasibility concepts provided to Council at the December meeting.

Coppola left.

VII. Committee Updates:

1. *Legislative Committee*

Margolis updated the Council regarding the bill to offer an honorarium to peer-review panelists. If signed, the bill will take effect in January 2019. Margolis also mentioned the poet laureate panel; the CAC panel provided three names to governor for selection of a new poet laureate. The governor will make the selection before leaving office and the governor's office will make the announcement and CAC will follow with an announcement.

2. *Strategic Planning Committee*

Harris gave an overview of the Strategic Planning Committee update. He stressed the importance of getting it right, driving the work of the agency for the next five to seven years. He went over the timeline regarding the RFP for a strategic planning consultant, awarded in November, with work beginning in December. He mentioned interviews with Council members and potential listening tours across the state, and the SWOT analysis for Council to review. The work should end in December 2019 for implementation in January 2020.

Galli added that the committee is looking for feedback for additions and removals to the SWOT analysis and directed Council to send via email to Galli, or staff members Fitzwater and Kiburi.

Kiburi replied that any changes or input should be reviewed with all Council members at next meeting as an update.

Beasley asks about how the timeline for the strategic plan ties into the federal grant received.

Harris replied that the timeline took into account the NEA requirement for the strategic plan.

Kiburi added that the agency must have a three to five-year plan completed by end of 2019. Bown-Crawford told Council that the RFP for the strategic planning consultant will be released soon.

Gallegos asked about the dates for Council members' work on the strategic planning work.

Galli replied that the idea is for it to be part of upcoming Council meetings.

Lindo replied that it will be added to the next meeting's agenda.

Galli responded that after the consultant is hired, Council will have a better idea of what their role looks like. The criterion in RFP lends itself to new approach.

Lindo replied that the pillar idea in the current plan was reflective of the specific makeup of the developmental phase of the time.

3. *Governance Committee*

Harris gave an overview of the bylaws draft. The committee is looking at cleaning up titles in the book, ensuring alignment and coherence. Bylaws are separate from procedures and policies and will be a separate document.

McGuinness responded that procedures are much easier to change than bylaws.

Harris commented on the goal of issuing the bylaws electronically, moving away from a paper distribution.

McGuinness suggested making the Council meeting book electronic as much as possible, but that some members prefer a printed book.

Galli speaks to the need to be environmentally friendly in California.

Gallegos responded that it's generational and will change with member changes.

Kiburi suggested that a request go out from staff to Council as a way to determine who needs a printed copy of the Council meeting book.

Barcena commented to Council that Public Affairs Specialist Kimberly Brown has been working with her to suggest ways to streamline the digital Council book in order for Council to better use the document without scrolling.

Galli added that she would be happy to assist Council members that need help and training with how to go digital.

Harris clarified that only bylaws will be voted on, not process and procedures.

VIII. State-Local Partnership Roundtables Update

Bown-Crawford provided a highlight of her State-Local Partner Roundtable visits from her memo. She expressed that it was a moving experience for local executive directors that appreciated the CAC taking the time to come to them. The roundtables provided the opportunity for regional organizations to learn about and from each other and start the networking process.

She mentioned the upcoming State-Local Partner and Statewide and Regional Networks convening in Sacramento on December 10 and 11 as another even bigger opportunity to learn from each other. Council members will be notified and asked if they would like to attend or have any involvement in it.

Devis asked how the Council can help equalize the operational capacity of the SLPs, to be recognized countywide or citywide. He also asked if the SLPs are all truly representative of their communities, or if some need work before the Council offers more support.

Bown-Crawford replied that nowhere was it not representative, but that capacity to serve is all over the map, with some executive directors as volunteers, some paid full time, some part time. She mentioned the possibility that some serve particular parts of their counties more than others, but the CAC needs the bigger picture as to why. Staff plans to look at the guidelines to speak to some of these issues to serve everyone. She mentioned that there is a lot that the Council could do, given for example the fact that some county arts councils do not receive support from their board of supervisors.

Gallegos asked about the percentage of regrating SLPs versus those that do not regrant. She also asked about the demographics of the SLP staff and who they serve.

Bown-Crawford talked about using the dashboard data as a tool to determine these things for the Council and the SLPs knowledge.

Devis suggested that the SLPs could play a much bigger role, that their capacity struggles are due to the Council not prioritizing local arts administration infrastructures. He asked about auditing the SLPs in different ways, to determine who receives money from their county, staff size, regrating, etc.

Bown-Crawford replied that is a real possibility.

Kiburi replied that the staff is in the process of developing and revising SLP guidelines, that they will be coming to the Programs Policy Committee for input and then to Council. There is an opportunity to weigh in on the requirements coming to Council for a vote in December, especially since Council voted to increase budget by \$10,000 for 2018-19. She added that the SLPs and all other grant programs will be evaluated in comprehensive evaluation that is upcoming, and considerations will be made and data available as a result for the next iteration of the program.

Gallegos asked about the new state and independent contractor laws.

Bown-Crawford explained that the way organizations hire people has changed due to the new court ruling. She suggested referring organizations with questions to California Lawyers for the Arts.

Gallegos expressed concern about the impact to smaller arts organizations.

Beasley responded that the law was passed in an effort to protect workers not being compensated correctly.

Galli added that it is also about classification of a contractor, that they must be brought in to do specialty work and not under the direction of the organization.

Devis suggested that SLPs be some of the organizations involved in the fellowship program partnership with the Irvine Foundation.

Harris asked about how the funding would work if the Council incorporates SLPs into the fellowship.

Kiburi replied that the framework for the fellowship will be created with the Council's input.

Harris thanked Devis for the suggestion as something for the Council to consider.

IX. Future Agenda Items

Lindo reminded that when a notice goes out asking for agenda items and urged Council to respond. She addressed the new items already on the table for future agendas: new initiatives, strategic planning, feasibility reports, Cultural Districts, program data, bylaws, and revisions review.

Gallegos asked to revisit of how changes to program guidelines are made.

Devis asked for a discussion of the amount of grant programs.

Beasley asked if that should wait until the evaluation.

Kiburi replied that the comprehensive evaluation will not be ready by next meeting. If Council feels there have too many programs and are nondistinct, that can inform the evaluation and having that discussion would be valuable.

Galli asked about 2019 meeting dates for the Council.

Kiburi responded that according to bylaws, the Chair determines the meeting locations, and the Council votes to determine the dates.

McGuinness asked if voting could take place over email.

Lindo suggested that Council make suggestions about locations to decide at the next meeting.

Galli asked for advanced notice for more remote, rural areas. Lindo agreed.

Kiburi mentioned that meetings can be remote and don't have to be in person.

McGuinness asked about utilizing Skype.

Kiburi reminded that electronic meetings are an option, but that physical meeting locations must be available to the public.

Bown-Crawford suggested a calendar can be referenced for a list of dates with religious holidays to avoid.

Baza asked to add artist fellowships as a future item for the agenda.

Lindo asked for any future ideas for agenda topics to be share with the Executive Committee.

X. Adjournment

Before adjourning, Council honored several artists that have recently passed on.

Gallegos honored the memory of Plaza de la Raza staff member Rosalie Portillo, who passed the day prior. She let staff know that the shop at the front of the center was an idea created by Portillo.

Lindo honored the memories of R&B singer Aretha Franklin, jazz musician Randy Weston, Oakland music teacher Wanda Redman-Eklund.

Margolis honored the memory of Francelle Phillips, a former staff member of the California Arts Council.

Lindo adjourned the Council meeting at 3:55 p.m.

TAB 2

California Arts Council | Public Meeting | 12/06/2018



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

To: California Arts Council

From: Chair, Nashormeh Lindo

Date: December 6, 2018

Re: Chair Update

Reflections:

“You can’t use up Creativity. The more you use, the more you have.”

-Maya Angelou

It’s hard to believe the year 2018 is almost over. I am writing this to you just before Thanksgiving. By the time we meet in December, I imagine much more will have transpired. The first thing I want to say is thank you to all Council Members. One of the September meetings in Los Angeles had 100% Council member attendance. We hadn’t had everyone in the same place at the same time in a while. The first day was hosted by Plaza de la Raza. It was a well attended meeting. There was a sizable public attendance. Comments included impassioned testimonies from formerly incarcerated individuals who have benefitted from our Arts in Corrections program. I was speechless when they finished their commentary. Other highlights were the tour of the beautiful facility by Tomas Benitez and an awesome presentation by the new Executive Director of the Los Angeles Arts Commission, Kristin Sakoda. I’d like to give a special thank you to Council member Juan Devis and his staff for hosting the second day of our meetings at his office at KCET. We had a very productive two days.

Last year, at this time, I was writing about what was then considered the worse fire season in California history. The CAC utilized these special National Endowment for the Arts disaster relief funds to support re-granting projects that provided support for

arts organizations who suffered loss and/or business interruption as a result of the fires; there was also support for individual artists who suffered major losses. But that was for 2017.

Once again, we are being confronted by the terrible events and natural disasters in Ventura and Butte Counties. This time, the fires have caused more damage. They have affected us all. Even members of the Council have been personally impacted. People are walking around wearing N95 masks because the air quality all over the state is so poor. More and more, our collective vulnerability and shared humanity are apparent. We are fortunate, however, in the sense that our connection to and relationship with the arts provides us with a natural unifier and path to healing and hope.

Ongoing Mission:

So much has been realized in the past 12 months. We are at a point of change on several levels. There are several Council members whose appointments are coming to an end. I am, personally, honored to have served on the Arts Council with these fine citizen/cultural workers/artists who have given their time and talent in support of the arts in California.

Phoebe Beasley; artist extraordinaire; Christopher Coppola; filmmaker and dedicated educator; Steve Oliver; collector, builder and idea man; and Rosalind Wyman; the knowledgeable grande dame of the CAC. I will sincerely miss you all and am truly grateful for your service, commitment and friendship. I believe we have done good solid work together. I have asked Donn Harris and Jaime Galli to form an ad hoc committee for New Council Member recommendations to the Governor's office.

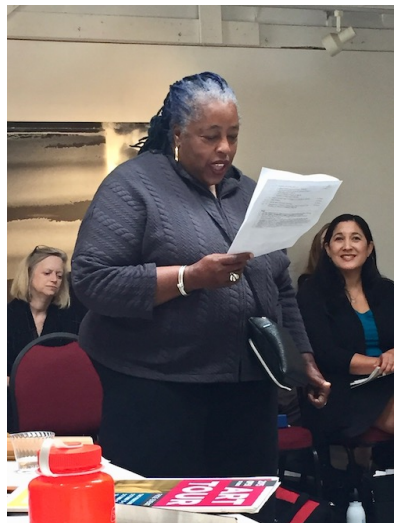
With your help, the Council has made a great deal of progress in realizing the goals set by our most recent Strategic Plan which focuses on "building public will and resources for the arts, diversity, access and partnerships, thought leadership and programs and services."

I believe we have met many aspects of these goals and, looking forward, the Strategic planning Committee has begun the process of developing an updated plan or Strategic framework. "This framework will be a clear guide for choosing current and future courses of action, priorities, and policies for the CAC. With this new process, our intention is to 'break the mold' for strategic planning, by developing a new vision, new values, and a strategic framework that are forward-thinking, and that will

address equity in all areas.” This is in accordance with our current Vision and Values Statements:

“We envision a California where the lives of all are enriched by access to and participation in the diverse spectrum of artists, arts and cultural experiences and that the Arts are woven into the fabric of daily life, promoting civic engagement, encouraging collective problem-solving and building bridges (not walls) across cultures.”

We’ve been able to build some of those bridges and continue to remove walls through several milestones this past year. The one time funding from the governor and legislature this past Spring gave the Council members the opportunity to explore new ideas and address some of the pressing issues that impact the artists and creative communities we represent. After reviewing the survey/doodle poll results, the Innovation and Aspirations committee synthesized the results. At our last meeting in L.A., we had a very robust discussion about the survey results and through, a frankly, painful process, we eventually decided to address two main categories-Art and Health/Well-being and Art and Technology/Innovation. These broad categories encompass main ideas and areas of concern to Council members and our respective constituents, such as, public health, homelessness, the environment, the military and veterans, racial equity in the tech sector, youth career development, aging and the Arts for the public good, in general. The beauty of it is that this is all a part of the creative process on the part of the Council. We are fortunate to have this unique opportunity to affect change and assist in advancing California through the Arts and Creativity.



Another wonderful milestone was the passing of Assembly Bill 2456, authored by Assemblyman Richard Bloom that provided authority to the CAC to provide peer review panelists with an honorarium. This bill was unanimously approved by the state Legislature and signed by Governor Brown in September, 2018. This was particularly significant to me because I remember when artist, Mildred Howard spoke, during Public Comment at a Council meeting in 2015, at the Tannery Art Center, in Santa Cruz. She stated that she had served on our Creative California Communities panel and had worked hard to make sure everyone got a fair adjudication. The staff worked tirelessly but as an independent artist it was seven days she did not spend in her studio. She requested that the Council finds a way to pay panelists. There was a consensus from the Council that people should be compensated for their time and to have the staff begin to research how panelists could be compensated in some way. It has taken some time and much effort, but we have a mission accomplished! For more information on artist Mildred Howard (who is a CAC staff alum!) Please check out the following link to information about the film *Welcome to the Neighborhood* by Pam Uzzell at welcometotheneighborhoodfilm.com.



Selected Chair's Activities

On September 29th XQ Institute, an innovative think tank, whose mission is to reimagine and redesign the American high school, partnered with world-renowned cellist, Yo-Yo Ma on his the Bach Project and Day of Action. The project is a thirty-six city, six continent tour, during which he has decided to use the visibility of the

concert tour to create a series of free community-based events, designed to highlight culture's power to create positive change. Yo-yo Ma chose Oakland, CA. as one of those cities. He said he purposefully chose Oakland for its diversity, its rich cultural heritage, vibrant of Arts & Culture scene and social activism. By engaging young artists, performers, activists and community members, he was able to show the power of the music of Bach to bring the community together. It was magical. The audience was rapt. There were inspiring performances, dialogue, a Block Party, Masterclasses by Yo-Yo Ma with the participating student musicians (two of the groups were CAC grantees-The Great Wall Youth Orchestra (Purple Silk) and the Bay Area Music Project, musicians from Oakland School for the Arts and Oakland Tech. It was amazing watching Yo-Yo Ma use his music to transform these young people and the audience. I later participated on a Panel Discussion on how culture connects us and the importance of the arts in education, with Yo-Yo Ma, Oakland Mayor, Libby Schaaf, Oakland School board Vice Chair Jumoke Hinton-Hodge and high school student, Arnetta Olden who is a senior at Coliseum College Prep High School and a multi-instrumentalist. It was a wonderful panel discussion, moderated by Russlyn Ali, Co-Founder and CEO of XQ. Yo-Yo Ma is on their board.

Below are images from Yo-Yo Ma's Day of Action and Oakland Block Party. Pictures are students and teachers from our grantee, Bay Area Music Project (L) and Oakland School for the Arts.





On October 2nd, I attended a forum on Mental Health and Wellness called “Building Resilience in Our Youth.” It was sponsored by Kaiser Permanente. The panel moderator was actor, Common. The panelists were Oakland based teenagers who have been diagnosed with some form of mental illness and are members of an organization called Youth Speaks, a leading presenter of spoken word performances, education and youth development programs. I was astounded at the number of young people who are dealing with anxiety and depression. Each panelist spoke of how much art plays a role in coping and dealing with the stigma attached to mental illness. This is in keeping with the Council’s ideas about the healing power of Art. It was encouraging to see them “apply their voices as creators of societal change.”

Speaking of Spoken Word—from Poetry Out Loud, earlier this year, to the October 6th gathering of Poet Laureates from all around the state, at the McGroarty Arts Center in Tujunga, CA. Dana Gioia has demonstrated his commitment to the art of Poetry and spreading its joy to every county in California. I am so grateful to him for spearheading two of my most memorable and inspiring experiences in the arts this year. The day was made all the more memorable and wonderful by the sponsorship of the Engaging Senses Foundation and the Los Angeles Department of Cultural Affairs. The afternoon of poetry readings featured readings by Robin Coste-Lewis, poet laureate of Los Angeles, Carol Muske-Dukes and Dana Gioia, among others. It was a wonderful event at a beautiful venue. Many thanks to Dana for serving as our state’s top Poet. His term is also about to end.

Please see the attached link which is also on the CAC website.
<https://medium.com/calartscouncil/poets-show-the-way-85286b54bb29>



On October 10, myself, Larry Baza, Anne Bown-Crawford and Kristin Margolis flew to LA and attended an Arts Policy/Issues Strategy Meeting at the invitation of Joint Committee on the Arts members, Senator Ben Allen & Senator Henry Stern at the offices of the Wonderful Company. Both Senators were very interested in the work the CAC is currently doing and several of our grant programs were discussed, including some of the new ideas Council is considering with the Innovations and Aspirations project. We talked about public/private partnerships, issues of equity and access. They were interested in the evaluation of the Cultural Districts project and were particularly excited about the idea of a California State Youth Poet Laureate. We came away encouraged that the dialogue will continue and that we have their support. The corporate collection at the Wonderful was something else. There was floor after floor of amazing art...a productive meeting, a spectacular collection and a great experience.



During the Grantmakers in the Arts Conference in Oakland, October, 2018, a large contingent of CAC staff, Vice Chair Baza and I attended the Irvine Foundation Reception at OMCA during GIA Conference in Oakland. It was an informal gathering of other funders and stakeholders. It was a great opportunity to network with others in the field and to discuss the collaboration between the CAC and the Irvine Foundation to fund a fellowship program. The program has a particular resonance for me because I was once a fellow in an Arts Management fellowship pilot program. The exposure it gave me was and is invaluable to my work today. It is a much needed opportunity both to the 10 emerging arts managers and the Council, in our move towards greater equity in the field and looking at every aspect of our work through an Equity lens.

From November 1-3, at the NASAA Assembly in Baltimore, the CAC crew got together for the traditional opening roll call of the States, when representatives from each state gets up and does something that characterizes the state. Those of us from the CAC represented, reciting quotes from activist, Grace Lee Boggs. Anne, Caitlin, Josy and I, as well as our friend, Amy Kitchener, from the Alliance for California Traditional Arts had fun listening to each state's unique performance.

At the session for Council Chairs we talked about the usual concerns-budgets, policy, etc. During the discussions, it became evident that the CA Arts Council is recognized as an innovative and cutting-edge agency and is known as a regional leader among state arts agencies for our exemplary work on behalf of Californians. The work we are doing in partnership with the Department of Corrections with Arts in Corrections was of particular interest. There was also particular interest in the work we are doing with our Equity Committee. Many States are now working towards some sort of Equity framework, and we seem to be at the forefront. I shared some of our Equity Resources with them.

Anne, Caitlin, and I attended a breakfast that was hosted by our partners from the National Endowment for the Arts and Americans for the Arts military Creative Forces initiative. It was announced that our cohort in San Diego was to be the first

demonstration project launched by the program. A coalition of our Veterans in the Arts grantees who applied for the grant and designed the project, held a community Pop-Up Creative Arts Cafe with performances by service members, veterans and local musicians. It was a proud moment for us. I also attended various plenaries and workshop sessions. The Data Dashboard presentation from the CAC perspective and a national perspective from NASAA also generated a great deal of interest from attendees. People were intrigued by the idea of using this tool to interpret grants data and to visualize and advance equity in the process.

Baltimore is such a beautiful, enigmatic place. They call it Charm City for a reason. There is so much history and culture in this city; it seems to be bursting at the seams. This includes the aftermath and ongoing crisis from the uprisings in the city a few years ago. It was an all around interesting experience, from the conversations with representatives from the various states in Conference sessions, to visiting the beautiful Cone Collection at the Baltimore Museum of Art, to attending an artist's talk with MacArthur Fellow, and artist, Joyce Scott at the Enoch Pratt Library on North Avenue, (which is at the epicenter of the unrest. It was still simmering there). The audience consisted of educators, artists, librarians, the homeless and children. It was another example of the arts and community engagement at work.

I can't leave out the Opening Night Reception and Party at the American Visionary Art Museum. An amazing space filled with art and a wonderful costume party! The music was great and everyone was dancing and having a good time. It was a great way to start off a conference that is so intense, yet so enlightening. I appreciate having had the opportunity to go and represent California once again.



Looking Forward:

Finally, the last change I will mention is the one year terms of the Chair and Vice Chair which are up as of January 1, 2019. I alluded to this at the last meeting. I have appointed an ad hoc Nominating Committee for the Chair and Vice Chair elections. They are Phoebe Beasley and Louise McGuinness. This is in accordance with CAC By-Laws, (which are currently being reviewed by the Governance Committee, who will make recommendations to Council for any revisions). Therefore, we will be holding elections at this meeting.

The past year has been a challenging one for the Council and for me personally, on many levels. It has also been very rewarding. It has been my pleasure to serve as Council Chair. Personally, I'm still an advocate for S.T.E.A.M. education. I believe it is a pedagogy that is vital to the future wave of creativity, invention and innovation in the Arts and Sciences. A young artist said it best, when she stated, "S.T.E.A.M. puts the heat in S.T.E.M.!" I've also always been interested in Art as therapy, individual artist's fellowships, recognizing our elder artists/treasures, safe, affordable artists' housing and work spaces, and intergenerational arts projects—these are all concepts close to my heart, as well. Clearly, there is more than enough work to be done. But that's a discussion for another day.

I think I can speak for us both when I say that Larry and I are proud of our record and service to the California Arts Council and by extension to the arts and creativity of California. To that end, we are committed to and will continue to be active with the Council, as we move forward with a new year and a new administration in the governor's office. *Á Luta Continua; vitória è certa!* The struggle continues, but victory is certain. I am energized and hopeful. Here's to overflowing Creativity!

Respectfully submitted,

Nashormeh N.R. Lindo

Chair, California Arts Council

TAB 3

California Arts Council | Public Meeting | 12/06/2018

December 6, 2018

Executive Director's Report from Anne Bown-Crawford

At the CAC this has been a season of transition, reflection, resource gathering and resource sharing, celebration of work well culminated, launch of our key support to communities, and planning for a new year of growth in exciting new directions. As much as it has been a period of time filled with rich deep colors, partnership and anticipation it is framed by the tragedy of the fires and a sense of urgency that we must move forward with our work in a committed and persistent manner.

After listening to the field carefully this past spring and summer Council and staff worked to better reflect their needs and begin to address hurdles and equity in our grant making process. Our new grant season opened October 9th. In order to better support potential grantees, and fill in the gaps of our effectiveness in all 58 counties, staff traveled across the state to run workshops in the field, and conducted online webinars that are archived for asynchronous access. 14 grant programs are open as I write this report with the first deadlines approaching on December 5th, for our Organizational Development and Professional Development grant program.

An important piece of our work is that in Arts in Corrections, whose most recent RFP for arts providers opened in similar timing as our grants. We look forward to continued growth of the program as we invite arts organizations to help further diversify arts programming in California state prisons.

<http://arts.ca.gov/news/prdetail.php?id=272>

In order to learn from our cohort here in the western states I attended the **WESTAF Executive Director Forum** in early October to discuss topics and professional development issues, giving us the opportunity to develop regional and sub-regional collaborations around the themes of public/private partnerships, rural region advocacy, building leadership in diverse populations, and more.

<https://www.westaf.org/>

On October 6th the CAC, in partnership with the Engaging the Senses Foundation and the McGroarty Center, honored the conclusion of Dana Gioia's tenure as California State Poet Laureate, and as well as the culmination of his statewide tour to all 58 counties across California, with a historic event in Tujunga. Dana's realized vision united more than 60 city, county, regional and state laureates, past and present, in a [historic gathering and group reading](#) at the McGroarty Arts Center in Tujunga. The event was the first large-scale gathering of California's laureates since the termed position of state poet laureate was first established in 2001. The morning was dedicated to the poets themselves discussing what it means to be a poet laureate, networking and planning as to how to make the position as impactful as possible to their communities. The afternoon/evening was a public performance by all the poets, including Assemblyman Anthony Portantino, whose remarks were framed in his own poetry! The day was a celebration of the rich diversity that reflects this state, it was a soulful combination of light, textures, color, and tastes wrapped in rich language. (<http://arts.ca.gov/news/prdetail.php?id=274>)

In mid-October Create CA held its biannual convening centered around the launch of our arts education public will campaign. Create CA is a coalition of innovative leaders who understand that together we have the power to create lasting change for every California student. The CAC is an important leader at that table since the group's origins. Create's mission is to ensure ALL students are able to reach their full potential by advancing an education model that promotes creativity and the arts for the 21st century workforce. The public will campaign, developed by Taskforce and The Good, was successfully launched. To learn more about it go here: <https://www.createca.org/>. We anticipate a full presentation to the Council and to the staff in the near future about how we can use this campaign in our work at CAC.

That same week, our Deputy Director Ayanna Kiburi, with Stephanie Anderson and Mariana Moscoso, represented the agency on a panel at the California Lawyers for the Arts: Arts for Justice Forum in Sacramento, along with elected officials and policymakers.

Also in October several members of our staff, as well as our Council Chair Nasha Lindo and Vice Chair Larry Baza, were able to attend the Annual Grantmakers in the Arts Conference, held in Oakland this year. The theme of this year's conference was Culture at the Intersection of Race, Space and Place. GIA crafted a dynamic conference for attendees despite an unpredicted strike at the conference hotel which result in their decision to relocate throughout Oakland rather than cross the picket line. We experienced lively session debates on timely issues; powerful IDEA LAB presentations from dance, music, theater, literary, and culinary artists – including some CAC grantees; inspiring Keynotes from leading cultural critics; and opportunities to network with colleagues and friends. Stephanie Anderson and Shelly Gilbride from our CAC staff led a session about the success of our Arts in Corrections and Reentry programs, and the cultivation of effective partners from across different sectors. We talked about how the CAC has expanded our grant portfolio to include programs focused on arts and justice prioritizing system-involved youth and formally incarcerated individuals.

<http://conference.giarts.org/documents/2018-Conference-Program.pdf>

During GIA we also were part of a reception at the Oakland Museum hosted by the Irvine Foundation where they highlighted our proposed partnership to co-fund a pilot statewide fellowship program for emerging cultural workers from historically marginalized communities. During that same week, we submitted all required information to the Irvine Foundation staff for their funding consideration, that will be voted on by the Irvine board at their meeting on December 10th and 11th.

Several staff members attended the Assembly of State Arts Agencies bi-annual conference put on by NASAA, Oct. 29th - Nov. 3. Hosted by the Maryland State Arts Council, the conference was tailored to our needs as state arts funders and cultural advocates. It included: pre-conference professional development, unifying, [art-infused plenary sessions](#); and opportunities to explore the city's Arts & Entertainment Districts. Peer group tracks were especially meaningful. As Chair, Nasha joined the CAC staff team for our peer gatherings designed for chairs & council members, executive directors, arts education managers, communication managers, deputy directors, and other job-alike groups; sessions exploring significant trends and challenges in our field threaded throughout the assembly; CAC staff presented sessions around topics such as:

- Arts Interventions for Social Justice: California's Reentry through the Arts Program presented by Shelly Gilbride; and

- Using Data to better reach diverse populations and underserved communities, investigate and advance program equity, and enhance council communications to all of our stakeholders co-presented by NASAA staff, myself, and Josy Miller.

The California Arts Education Association invited CAC to participate in their conference in Los Angeles the beginning of November. I spoke in the opening plenary to arts educators and school administrators about the importance of nurturing emerging student leadership and student voice as well as within their own ranks, and how creativity and creative voices can help to solve the immense challenges that face our society today. Josy Miller attended as our arts education program specialist and ran a successful session about how teachers can work with the CAC to enrich their classrooms with arts learning, arts experiences, and artist experts.

We are very much looking forward to the release of the new Otis Report on the Creative Economy in California. As major funders of this important economic report we anticipate participating in the launch of the new findings on February 1st.

November continued without missing a beat with the mid-term elections. We are looking forward to getting acquainted with the Governor-elect and new legislators and officials. We are preparing a beautiful document with which to introduce the agency to the new administration. Our transition document will tell our story, describing the California Arts Council, who we are, what we do, where we have been and where we would like to be headed. We are artists, talented story tellers, and are looking forward to this opportunity!

The CAC leadership staff attended the California Economic Summit in Santa Rosa November 15th & 16th. The seventh annual statewide gathering of the state's largest public- and private-sector network discussed how to advance the progress made in workforce preparation, housing and community development, infrastructure and working landscapes. We inserted ourselves in the conversation by talking about meaningful intersection points for the arts, culture, creativity and innovative thinking in meeting economic challenges. Over and over again discussions began with "Why are you here?" and rapidly progressed to earning ourselves a seat at the table for further discussions.

<http://www.caeconomy.org/pages/summit>

Our staff cohort's work as part of the state's participation in the Government Alliance on Race and Equity (GARE) continues. In mid-December, the first year of the CAC's GARE work will conclude. Throughout the year, a cohort of more than 15 CAC staff members from all departments of the agency have participated in this training focused on achieving racial equity in state government. The cohort is completing a draft racial equity action plan for the agency addressing areas such as staff training and retention; agency policies; organizational commitment; and data/evaluation. This work is critical in advancing our agency's goals toward equity and shifting organizational culture. We anticipate participating in the second year of the state's GARE initiative in 2019, focused on implementation.

And we are in full preparation mode for our State-Local Partner and Statewide & Regional Networks grantee meeting in Sacramento December 10th & 11th. We expect more than 150 grantees to be in attendance. I'd like to personally thank the staff of pulling this important convening together. I look forward to having Council members attend and participate. This will be a rich opportunity for

collaboration, learning and more. Also, thanks to Crayola for sponsoring the convening with art materials for all of our creative thinking and visualizing!

In the Council committee reports, you will hear updates about our Strategic Framework RFP process, currently underway with a consultant contract projected to be awarded on December 14th, and our request to the Governor to bring legislation to establish a California Youth Poet Laureate.

As this year concludes and we move into the new year we will continue to listen carefully, reflect and respond with the commitment and urgency of knowing that art works, art matters, art creates community and thus creates resilience, a sense of belonging, and strength in our state.

TAB 4

California Arts Council | Public Meeting | 12/06/2018



Memorandum

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

Date: December 6, 2018

To: Council Members

From: Phoebe Beasley & Steve Oliver, Innovations and Aspirations Committee

Re: Recommendation for Council Innovation & Demonstration Grant Pilot

The Innovation and Aspirations Committee respectfully recommends the Council discuss and vote to create a new pilot Innovation & Demonstration Grant category with a program investment of \$1,650,000 from the CAC's FY 18-19 one time state general fund allocation.

Introduction from Committee

Thank you to our fellow Council members for your full participation in two detailed surveys this year and for your discussion at our September 12, 2018 Council meeting regarding future initiatives for Council. You entrusted in us the responsibility of recommending a framework for the Council's consideration responding to the two priorities identified by Council at our September 12, 2018 meeting: health/well being and technology.

We are pleased to present for your consideration an innovative approach to these new ideas in the form of an Innovation & Demonstration Grant pilot. We would like to thank our former Chair Donn Harris for initiating our discussion around innovations last year and to our current Chair Nasha Lindo for creating the Innovations and Aspirations Committee and for appointing us to serve as the committees' inaugural members.

Background

In developing this recommend framework, we considered the following criteria, based in the Council's September 12, 2018 discussion:

- Equity - will the project address equity for historically marginalized communities?
- Impact - will results be measurable and have an effect on communities?
- Partnership - will it involve partners to further benefit the projects and CAC?
- Priority - does it address a priority of the state and the Council?
- Public Will - will it help build future support for the arts?
- Sustainability - is there potential for it to succeed outside of one-time funding?

Recommended Framework: Innovation & Demonstration Grants

To capitalize on one-time funding from the governor and legislature, the CAC can pilot an innovation and demonstration grant category that would award grants for large-scale, innovative projects that provide an arts and culture-based approach to solving the problems and issues in our communities, society and our world.

The **Innovation & Demonstration Grants** would be awarded to projects that are of, by and for communities; that engage artists and cultural workers as problem-solvers, community connectors and leaders; and that demonstrate approaches designed to contribute to resiliency and equity.

This would look different than our current grant programs. Communities would define and propose their own projects through a two-step application process. The Council would not impose strict parameters for these projects. Creativity would be in the hands of the proposing communities.

Piloting this open funding category allows the Council to empower communities of all sizes to propose projects that meet their unique needs – an innovation in and of itself. It is our recommendation that these be large, impactful demonstration grants. The maximum grant request can be discussed by Council to be incorporated in the guidelines development phase. Model projects could be used to inform future funding priorities of the Council and the state.

Innovation and Demonstration Grants would allow communities to propose projects that use arts and culture strategies and cultural workers to address one or both of the following:

- **Health/Well Being:**
 - Focus areas could be but are not limited to: homelessness, public health, food security, community health clinics, early childhood development, aging, climate change and the environment

- **Technology:**
 - Focus areas could be but are not limited to: workforce and career development for youth, racial equity in the tech sector, technology as art, virtual reality and the arts for the public good, e-learning

Proposed Process

If the Council votes to create this pilot grant category, the following process can be followed.

December 6, 2018	Council reviews and discusses innovation and demonstration grant category framework and votes on creation of new pilot grant category
December 2018 & January 2019	Council programs policy committee and staff develop grant category guidelines for Council consideration

January 30, 2019	Council reviews and votes on grant guidelines
February 2019	Program availability released to the public. Application phase 1: Letter of Intent (LOI) application process allows for communities to express interest in an accessible and time efficient manner
April 2019	Application phase 1 deadline
April 2019	Peer review panel meets (round one of two panel meetings)
May 2019	Council reviews panel results and votes on recommendations for projects to be considered for application phase 2
May 2019	Application phase 2 invitations issued
July 2019	Application phase 2 deadline
August 2019	Peer review panel meets (round two)
September 2019	Council reviews panel phase 2 results and votes on recommendations for grant awards
September 2019	Grants awarded

TAB 5

California Arts Council | Public Meeting | 12/06/2018



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: Council Members

From: Programs Policy Committee: Jaime Galli, Larry Baza

Re: Voting Item 10: Program Guidelines

Voting Item 14: Grantee Merger

Voting Item 10: The Programs Policy Committee recommends that Council vote to give staff the authority to fine-tune and publish the FY18-19 State Local Partnership and Statewide and Regional Networks guidelines in consultation with the Programs Policy Committee.

The guidelines for the State Local Partnership Program and the Statewide and Regional Networks Programs have been revised for FY18-19 to reflect the standard guidelines changes and the maximum grant award amounts voted on by the Council at the September 2018 meeting. Other iterative changes have been made to clarify eligibility, program requirements and grantee responsibilities.

The Council will recall that staff initiated an effort to align the processes for these two programs and considered consolidating them into one general operating program that could accommodate both types of grantee organizations. While the staff has aligned the timeline and general process for these two programs, SLP and SRN proved to be too different in the goals, requirements and criteria to consolidate into one program at this time. The kinds of organizations that are in each grantee cohort differ in programmatic structures, and warrant different requirements and application questions.

Voting Item 14: The Programs Committee recommends that Council vote to approve a special peer review panel recommendation for Jamestown Community Center for the following grants: AE-AIS-18-3076 for \$15,300 and AE-EXT-17-1856 for \$17,100

The California Arts Council convened a peer review panel that assessed how a merger between Jamestown Community Center and Loco Bloco impacts to the grant received by Loco Bloco for FY17-18. The panel assessed Jamestown Community Center's eligibility for grant funding in the 2 grant programs awarded, and whether Jamestown Community Center can carry out the grant activities as proposed in the original grant applications as awarded by the California Arts Council.

Note: At time of this memo the panel had not met. The panel recommendation will be provided at the meeting.

This document will be provided at a later date prior to the Council Meeting

TAB 6

California Arts Council | Public Meeting | 12/06/2018



STATEWIDE AND REGIONAL
NETWORKS
2018-2019 Grant Guidelines &
Application Instructions
Deadline: MARCH 14, 2019 11:59 PM



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

Learn more at www.arts.ca.gov

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California Arts Council



Governor of California
Edmund G. Brown Jr.

Arts Council Members
Nashormeh Lindo, Chair
Larry Baza, Vice Chair

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

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Office Hours
8:00 AM - 5:00 PM
Monday through Friday

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

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

Mission: Advancing California through the arts and creativity.

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

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

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public.

Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

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

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

STATEWIDE AND REGIONAL NETWORKS

2018-19 GRANT GUIDELINES

DEADLINE: March 14, 2019 11:59 PM

Apply at calartscouncil.smartsimple.com

Up to \$35,000



Background and Purpose

The Statewide and Regional Networks (SRN) program is rooted in the California Arts Council's (CAC) commitment to providing practical services to working artists and constituent organizations by supporting arts service organizations and networks reflective of California's diverse populations.

The purpose of the Statewide and Regional Networks program is to provide general operating grants for arts service organizations with regional or statewide reach. An arts service organization is defined as a nonprofit organization that furthers the interests of artists, creators, tradition bearers, arts and cultural organizations, and/or elements of the arts community. These organizations preserve, present and promote specific cultural practices, artistic disciplines, or creative initiatives. These organizations provide specialized, practical services for artists, arts organizations, and cultural communities, strengthening the arts and cultural ecosystem in California.

Eligibility

- The applicant organization must be an arts service organization, network, or association with regional or statewide reach as stated in program definitions below.
- The applicant must be a California-based nonprofit arts organization or arts-based unit of government.
- All activities to be funded by the California Arts Council must take place in California.
- All applicant organizations must be consistently engaged in arts programs and/or services for two years prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- The applicant must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native or Indigenous tribal governments.
 - Fiscal Sponsors: An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the Fiscal Sponsor becomes the legal contractor. The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).

- Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- State-Local Partner (SLP) grantees may not apply for SRN support, with the exception of an SLP serving as a fiscal sponsor for a distinct network that is not supported by the CAC through the SLP program.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
 - For all programs that require a CAC DataArts Funder Report, two years of data must be included in DataArts profile and report.

Program Goals

The goals of the Statewide and Regional Networks program are:

- To strengthen the arts and culture ecosystem in California through general operating support for arts service organizations and networks that represent the diversity and vibrancy of California
- To strengthen the organizational capacity of arts service organizations in delivering services such as communications, professional development opportunities, re-granting, mentorships, career services, networking and arts advocacy.

Program Requirements

- The applicant must complete a proposal addressing the program's purpose by May 31, 2020. All activities to be funded by the CAC must occur within the Grant Activity Period (see Timeline).
- Organizational activities and services must demonstrate how they strengthen and advance the network. Services may include but are not limited to: communications, professional development opportunities, re-granting, mentorships, career services, networking events and arts advocacy.
- Network constituent representation must have evidence of active, effective, and relevant statewide or regional reach.
- Organizational activities and services must provide evidence of service and activity access to all counties and/or municipalities identified in the network.
- Accessibility: The CAC is committed to making the arts accessible and inclusive for all Californians. All CAC-funded programs, services, information, and buildings and facilities where funded activities take place must be accessible. Please see Page 2: Requirements for more information.

SRN Grantee Responsibilities

Funding for general operating support is awarded as a contract between the SRN grantee and the California Arts Council. SRN grantees will be expected to:

- Attend CAC convening(s) (if applicable).
- Host meetings for the CAC as needed, when sufficient notice has been given.

- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the grantee.
- Promote CAC grant opportunities, workshops, and other resources and information to county constituents.
- Participate in program evaluation (if applicable).

Program Definitions

- **Access** is the right or opportunity to experience services and programs regardless of geographic, economic, disability, sexual orientation, gender identity, and racial barriers.
- **Advocacy** is the act or process of supporting a cause or proposal in order to initiate change in a society. This can include activities to support public policy and resource allocation decisions within political, economic, and social systems and institutions that directly affect people’s lives. Advocacy often includes lobbying activities that are intended to influence specific legislation. Lobbying activities cannot be funded by the CAC.
- **An Arts Service Organization** is a nonprofit organization that furthers the interests of artists, creators, tradition bearers, arts and cultural organizations, and elements of the arts community. These organizations preserve, present and promote specific cultural practices, artistic disciplines, or creative initiatives.
- **Culture** is the beliefs and practices of a particular group of people that are united by ethnicity, artistry or social context.
- **Culturally-Specific** refers to organizational networks that are rooted in and reflective of cultural, artistic and ethnic communities.
- **Equity** is fair practices to accessing resources and the inclusion of all communities in the representation, participation, and creation of services and programs.
- **Networks** are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional development opportunities through communications, technical assistance, networking and arts advocacy.
- **Regional reach** must include services, activities and events with significant constituent representation in at least 3 counties, OR a county with a total population of over 3 million in multiple municipalities including San Diego, Los Angeles and San Jose.
- **Statewide reach** must include services, activities, and events with significant constituent representation from Northern, Central, and Southern regions.

Eligible Request Amounts

- Applicant organizations can request up to \$35,000.
- The total request for the SRN program cannot exceed 50% of an organization’s total operating revenue from the last completed fiscal year, as it appears in the DataArts Funder Report.

Funding Restrictions

- The total of all application requests for one year of funding in FY18-19 cannot exceed 50% of an organization's total operating revenue from the last completed fiscal year. If applying for one or more CAC grants in a grant cycle, the total amount requested cannot exceed 50% of what is reflected in the organization's Total Operating Revenue line in the DataArts Funder Report.
- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.
- Neither the award nor the match may be used to supplant state-funded expenses.

Matching Funds

All grant recipients must provide a dollar-for-dollar (1:1) match for this grant. A cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. If applying for multiple CAC grants in a single fiscal year, distinct funds must be identified to meet the matching requirement for each grant application. The applicant must indicate whether matching funds are projected, pending or committed. Matching funds can be contributed by the applicant organization and/or primary partner organization.

In-Kind Match:

Use of in-kind contributions as a portion of the match is intended to support organizations that may not have the financial capability to provide a 1:1 cash match, but demonstrate the capacity to carry out the activities in the grant application with other sources of support. In-kind contributions are non-cash donations provided by third parties for which monetary value can be determined. In-kind contributions may be used for up to 50% of the required (1:1) match.

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

In-kind contributions must be reflected as an expense in the grant application budget. Applicant organizations must accurately document and report in-kind contributions in their DataArts Funder Report. See additional information on [CAC In-kind Contributions](#).

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

What the CAC Does Not Fund

- Individuals (as applicants)
- Hospitality or food costs
- State agencies (as applicants)
- Federal agencies (as applicants)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)

- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Out-of-state travel
- Expenses incurred before the start date or after the ending date of the grant activity period
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation

Application Process

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. More information can be found on the [Application Resources page](#) of the CAC website.

Review Criteria

A peer panel will evaluate applications on the following criteria:

- **Statewide or Regional Programming, Services, and Networking:** Degree to which the organization serves as a service organization for artists, creators, tradition bearers, arts and cultural organizations, and/or elements of the arts community through activities such as: communications, professional development opportunities, networking and arts advocacy. Evidence of statewide or regional activities, services and constituent base.
- **Community Impact:** Demonstration of reach and depth of programs, activities and services that respond to the needs, values, and priorities of constituency.
- **Access and Equity:** Degree to which the organization maintains equitable practices for providing access to programs, services and resources, despite geographic, economic, disability, and racial barriers to participation. Degree to which organizational operations include equitable practices and policies. Degree to which the organization's governing body is diverse and includes statewide or regional representation. Advances the cultural and ethnic diversity of arts and artists throughout the region or state.
- **Management and Leadership:** Ability of applicant organization to fulfill programs and services identified in proposal in a sustainable manner. Evidence of strategies to strengthen organization capacity; diversity of revenue sources; appropriate leadership and compensation for staff; effective governance policies

and structure that is representative of the region/state and diverse in backgrounds. Overall fiscal and managerial health of applicant is evident.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks (1-6) to an application. Panelists' ranks are averaged to obtain the final score. Final ranking and funding allocations may be made according to the first decimal place within each rank as necessary.

For each of the rankings listed below, the description refers to the complete content of the application as submitted by the applicant.

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

California Arts Council Decision-making

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

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

Depending on the amount of funds available and the number of applicants, the Council will decide which ranks receive funding, and for what percentage of the applicant's request amount.

Should a grant award be made for an amount less than the request amount, the applicant will be required to agree to complete what is described in the application with a lesser grant award than the original request in the grant contract. CAC staff is responsible for grant contract administration after Council approval.

Timeline

March 14, 2019 11:59 PM	Application deadline (online)
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June 2019	Funding decisions
June 2019	Funding notifications
June 30, 2019 – June 29, 2020*	Grant Activity Period
July 30, 2020	Interim Report deadline
July 30, 2021	Final Report deadline

*There may be an extension and/or renewal process for this grant for one or more years.

Grantee Requirements

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

- Grantees are required to carry out activities consistent with the application approved for funding. Requests to make changes to funded activities require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include—with your approved grant agreement—photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Reports summarizing grant-funded activities and accomplishments will be required.

Appeal Process

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

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

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

Staff Assistance

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

Interim: Shelly Gilbride, Programs Officer
shelly.gilbride@arts.ca.gov
916-324-0075

TAB 7

California Arts Council | Public Meeting | 12/06/2018



Memorandum

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

Date: December 6, 2018

To: Council Members

From: Ayanna Kiburi, Deputy Director

Re: Pool of Prospective Peer Review Panelists

Staff respectfully recommends the Council vote to approve the attached pool of prospective peer review panelists who may be called upon to serve in 2019 or 2020.

This fall, **500 individuals have applied to serve on peer review panels.** The online panelist application will remain open until January 15, 2019. This is a significant increase in applicants. Last year, we received 434 panelist applications over the entire application period (Oct to Jan).

Prospective panelists from this year's application process will join the more than 400 panelists already on the approved panel pool from FY 17-18, approved for service in 2018 or 2019.

Having a large pool of prospective panelists allows staff to compose five person panels that are representative of California's diverse geography; wealth of organizations; racial, ethnic, and gender identities; perspectives and knowledge.

We estimate that 27 panel meetings of comprised of five panelists each will be convened in 2019. This means that **approximately 135 panelists will be called to serve.** Selected panelists from the approved panel pool will be confirmed by staff to serve on panels in 2019 or 2020.

For the first time this year, recently adopted legislation will allow panelists to receive an honorarium for their service—\$100 for each meeting day in Sacramento. The ability to honor and compensate our panelists allows for increased equity and diversity in the panel process. We can already see some preliminary results of this change.

In addition to an increased number of applicants, we have seen an increase in the racial diversity among the panel applicants. A comparison of data from last year's applicants (entire application period, October to January) to this year's applicants to date (October – November) indicates an **11% increase in people of color applying to serve.**

**FY18-19 PEER REVIEW PANELS
Panel Applicants (November deadline)**



This list contains potential panelists to be added to the pool for peer review panels. Approved panelists may be called upon to serve on grant panels in FY2018-2019 or FY2019-2020.

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

A	2
B	9
C	18
D	31
E	40
F	45
G	50
H	60
I	73
J	75
K	82
L	92
M	105
N	127
O	132
P	134
Q-R	146
S	156
T	171
V	177
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Y	193
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Panelist Response Data	198

Joseph Abbati, San Francisco

I am a San Francisco based artist and curator. I have shown my work in solo and group exhibits throughout the city. My work is multi-disciplinary including painting, photography, sculpture and video. I have been curating art exhibits for the office of Senator Scott Wiener of San Francisco in the California State Building for the past year and a half. I have curated five group exhibits with a diverse group of artists from the San Francisco Bay Area. The areas of curatorial work developed have included topics of housing, LGBTQ Pride, nightlife, advanced (55 years +) artwork, and an exhibit during the Global Climate Action Summit. I am an avid art follower and document my experiences through photography on the local and international art scene.

Che'Rae Adams, Tarzana

CHE'RAE ADAMS has been the Producing Artistic Director of the LA Writers Center since 2006. She is also the Director of Programming for the Moss Theater in Santa Monica and has been a Development Executive for Playhouse Pictures Studios, Co-Artistic Director of the Road Theatre Company, and Managing Producer for the LA Women's Theatre Festival.

She began her career as the Assistant to the Staff Producer at The Mark Taper Forum where she worked on the writing workshop of the Pulitzer Prize winning *Angels in America, Part II: Perestroika*. Also for the Taper, she coordinated the Taper Lab Series and Mentor Playwright's Series working with writers such as Luis Alfaro, Anthony Clarvoe, Marlane Meyer, David Lee Lindsey, Oliver Mayer, Ellen McLaughlin, Alice Tuan, and Mac Wellman.

She has a Masters Degree in directing from the University of Cincinnati, College Conservatory of Music (CCM) where her thesis production of *Amadeus* was nominated for Best Production of the year by the Cincinnati Enquirer. She also has a Bachelor of Arts Degree from California State University, Northridge.

Che'Rae has directed/dramaturged the West Coast premiere productions of several new plays including pieces by Lee Blessing, Ken Hanes, Patricia Cardoso, John DiFusco, Jon Bastian, and Abi Morgan. She has also directed/dramaturged for Cincinnati Opera Outreach, Disney/ASCAP Musical Theatre Workshop, Highways Performance Space, and Troupe Vertigo at the John Anson Ford Amphitheatre. She has worked with prominent performers such as Tonya Pinkins, Lynn Redgrave, Patti Cohenour, Kim Fields, and Carlos Alazraqui. She has worked with award winning directors and choreographers such as Vincent Paterson, Tom Hulce, Bonnie Story, Kitty McNamee, and Tina Kronis.

Che'Rae has taught acting and writing workshops at various institutions around the country such as The Kennedy School of Government at Harvard University, Catholic University, Miami Dade University, California State University, Fullerton, UCLA Extension, and Azusa Pacific University. She has also served on panels for Hollins University, The New Playwright's Festival at the College of the Desert, and the Kennedy Center American College Theatre Festival. Che'Rae has had 22 articles published at NOHOARTSDISTRICT.COM, and written a workbook for writers called Writing is Hard. She has also had articles published with Theatre Communications Group, The Perry Library Journal, and The Texas Theatre Review.

Her writing students are Academy Award winners, New Century Writer Award Finalists, SCR California New Plays Prize Winners, PEN West Literary Award Drama Nominees, New York Drama Desk Award winners, Los Angeles Drama Critics' Circle Award Winners, Heideman Award Recipients, Mercer Great American Songwriting Program (at Northwestern University) Residents, and Playwrights' Center Jerome Fellows. They have been produced at The Public Theater, South Coast Repertory Theater, The Pasadena Playhouse, The Alleyway Theatre in New York, San Jose Repertory Company, The Road Theatre Company, the Roy and Edna Disney/CalArts Theater (REDCAT), Downtown Urban Theater Festival, LATC, Sacred Fools, The NYC International Fringe Festival, Currican Theatre, Celebration Theatre, and The National Black Theatre Festival, among others.

She is the recipient of a SDC Foundation Observership award, has been on the Steering Committee of the Directors Lab, West for fifteen years and is an award nominated and critically acclaimed theater director.

Janet Inez Adams, Art Instructor CSUF and Orange Coast College, Costa Mesa

Taught visual arts for 28 years at university, college, and elementary schools/ arts centers to variety of cultures and ages. Provided unique workshops for DIA DE LOS NINOS to many ages and diverse populations. Exhibiting artist nationally.

Polly Adema, Univ of the Pacific (& Independent), San Francisco

Polly Adema, PhD, is a culinary anthropologist and folklorist. Currently she is an associate professor & director of the MA in Food Studies program at University of the Pacific, San Francisco. Prior to assuming this role, Polly was director of the Folk Arts Program at Arts Mid-Hudson, a regional nonprofit arts organization in New York's Mid-Hudson region. Polly has decades of experience conducting ethnographic research, facilitating cross-cultural dialogue, administering cultural educational programs and events, and working with local, regional and national arts and culture nonprofit organizations. As a culinary anthropologist, Polly does research, writing, and presentations for food industry trade and professional organizations on food and culture

topics. Recent panel service includes reviewing grants for ACTA (CA), NYSCA (NY), and ArtPlace (US).

Samantha Alberts, San Diego History Center, San Diego

I have a background in History, Women & Gender Studies, and Museum Studies, and spend much of my time researching primary sources to creating interpretive programs and products that are as engaging and accessible as possible, particularly for youth and family audiences.

In my current position, I research, create, and implement onsite and offsite programs and interpretation for students, youth groups, families, and adult audiences of all kinds from throughout San Diego. Most recently, I have overseen exhibition interactives and LGBTQ+ youth engagement outreach efforts, and co-led our docent training program to prepare volunteers to lead tours in our LGBTQ+ San Diego exhibition.

My goal is for people of all ages to make a connection and see their own experiences in the events of the past—to understand that everyone’s history is important, that it is being made daily, and that it includes them.

Kenshaka Ali, Empowered Vision, Inc., Los Angeles

Kenshaka Ali is an interdisciplinary performer, director, and educator with more than 20 years of service as a theatre professor and director in colleges, universities and conservatories across the country. Born and raised in New York City, where he spent his childhood engaged in theater during the Black Arts Movement, he has served as producing artistic director for youth theater companies in New York, Pennsylvania and California, bringing traditional as well as devised theater to underserved audiences and alternative venues while heralding the arts as a spiritual and healing process integral to a free and humane society. In addition to professional memberships in SAG/AFTRA and Actors Equity Association, Mr. Ali holds an MFA in Interdisciplinary Arts from Goddard College, a MA in Theatre from Stony Brook University, and a BA in Transformative Theatre from CUNY’s Special Baccalaureate Program for Unique and Interdisciplinary Studies.

Allyson Allen, Southern California Council of Quilt Guilds, Sun City

I am a multiple California Arts Council grant award recipient, twice nominated for NEA National Heritage consideration, and have been recognized for over two decades as an award-winning Master African American Quilt and Doll Artist. I’m an instructor and lecturer with the Southern California Council of Quilt Guilds, and instructor, lecturer, and Special Exhibitor with Mancuso National Quilt Shows. My work has been featured in

numerous articles, catalogues, videos, and publications, and is currently, and regularly exhibited in galleries, museums, and embassies around the world.

Andy Allen, Coastal Music Studios/Coastal Music & Arts Foundation, Oceanside

I was a full-time touring independent musician for 20 years. Many of those years I also spent coaching/training/mentoring younger musicians. I also co-created and ran a nationwide conference for indie musicians. Six years ago my wife and I started a music education studio where we currently employ 13 teachers and teach over 250 students per week in our studio. We have also founded a non-profit, the Coastal Music & Arts Foundation and I serve on the board of directors.

Noor Al-Samarrai, Fulbright, Torranc

Noor Al-Samarrai is an Iraqi-American poet and performer. She studied at UC Berkeley and was a Fulbright Creative Arts Grantee in Amman where she studied oud with Omar Abbad, taught creative writing at the University of Jordan, and collected oral histories about life and love in mid-20th-century Baghdad for a book on the city's psychogeography. Her poetry collection *El Cerrito* was published by Inside the Castle Press in 2018.

Ernesto Altamirano, Art Essential, Salinas

After working for 10 years in Spanish media as a Research Marketing Analyst, I ventured into the arts to use my background to help underrepresented communities gain more visibility and also inform them of available art programs by creating a website dedicated to the arts and culture called "PasionArte." This project was sponsored by the Arts Council for Monterey County. I presented this project to the Americans for the Arts organization last year and was awarded a full scholarship with paid expenses to their annual conference in San Francisco. If you also attended the conference, I was the first one (and ended up being the only one) who got up during the Q&A portion of Saturday morning's keynote to ask the panel on advice on how I could further apply my background in favor of the arts. The panelists were extremely generous of their time and advice. After the panel was over there was a break, and I was graciously approached by a large number of people to give me their cards to also help me in my art endeavors. I'm a go-getter and would very much like to be a California Arts Council panelist this coming year.

Caroline Altman, San Francisco Opera Guild, San Francisco

Caroline Altman has been active in arts education in the Bay Area for over 25 years. Joining the staff of San Francisco Opera Guild in 2006, she has served as Education Director, Summer Conservatory Director, composer, and Creative Director. During this

time she developed and implemented the award winning programs Book to Bravo!, Voices for Social Justice, Summer Conservatory, and the popular Opera Scouts, as well as producing her anti-bullying touring show, How Andy Found His Voice. Prior to joining the Guild, Caroline served as Education Director at 42nd Street Moon Musical Theater for 5 years, and worked as a teaching artist and director/choreographer at A.C.T., New Conservatory Theater, El Paso Opera Company, TADA! musical theater in New York City, Stagedoor Manor in upstate New York, and Pineapple Studios in London. A proud member of Actors' Equity and the Dramatist Guild, Caroline is an award winning actress and singer, and has written six musicals and one opera for young audiences.

Emilie Amrein, University of San Diego, San Marcos

Emilie Amrein, DMA is Assistant Professor of Choral Studies at the University of San Diego where she serves as the conductor of the USD Choral Scholars and teaches courses on the intersection of music and social justice movements. Amrein has recently appeared as invited guest conductor with the University of Cologne Collegium Musicum, the Ball State University Women's Chorus, California Music Educators Association South Border Section SATB Honor Choir, the Bakersfield Real Women Sing Middle School Honor Choir, and SACRA/PROFANA Summer Choral Intensive. Amrein is the founding artistic director of Peregrine Music, an arts and education nonprofit organization committed to engaging communities in meaningful dialogue about the most pressing social issues facing the world with creative, youth-driven performance projects. As the co-leader of the Justice Choir San Diego, Amrein facilitates justice themed, community singing opportunities throughout San Diego County. As a singer, Dr. Amrein has performed with many of the finest choral ensembles around the country. A passionate advocate for diversity and inclusion within the arts and academia, Emilie is currently researching the application of conflict transformation, restorative justice, and other healing practices within the ensemble setting.

Daina Anderson, Huntington Beach Union High School District, Huntington Beach

As an educator for the past 21 years, I have held a variety of roles and have gained valuable experience and insight regarding art instruction and leadership within my organization. I am an accessible, visible, and collaborative instructor and leader who works well with all stakeholders. I believe in utilizing transparency to develop meaningful relationships and creating opportunities for continuous improvement in all facets of my positions.

For over the past 14 years, I have been a teacher, department coordinator, and Arts facilitator within in the Huntington Beach Union High School District. I have developed strong relationships, supported school culture, and strengthen curriculum throughout the district. I have supported seven high schools in curriculum development and have

served as the districts art show coordinator for more than six years. I also provide support to new teachers through BTSA and as a master teacher for CSULB for more than 20 years. I have truly enjoyed working closely with my colleagues to help facilitate implementation of the new Visual and Performing Arts Standards and the incorporation of technology as it relates to the Arts. I am an instructional leader who has utilized and has provided professional development on standards-based curriculum and have been proven to increase Arts collaboration across the district.

Gloria Arjona, California Institute of Technology, Long Beach

I was born in El Paso and grew up in Mexico City, living as well in the Mexican southern states of Chiapas, Campeche, and Yucatán, and in the US, El Paso, Austin, New York, and Los Angeles. Living in different parts of Mexico and the United States since an early age, made me aware of the various cultures in both countries, of their differences, as well as their similarities. Thus, my research interests are centered in race and gender. I hold a PhD in Spanish literature and teach Spanish language and literature at Caltech. I am also a singer with two projects: as a soloist, accompanying myself with a guitar, I deliver in public libraries and schools, interdisciplinary thematic lectures related to Latinos in the US, particularly Mexican descendants. In my lectures, I include live music, media, traditional attire, and "Tableaux Vivants" (living pictures). With this project, I have traveled throughout California, to the east coast, Mexico, and more recently, to China, where I also delivered a 5-week program to empower young women through the arts. The other music project I have is a Brazilian jazz band, in which I sing. Additionally, for the last 13 years, my husband and I have been doing house concert in which we invite various prominent local jazz musicians. I also co-host an Spanish radio show targeted for the Spanish speaking communities of LA area (KPFK), and recently I was invited to be part of the Arts Council of Long Beach board.

Fran Atkins, SpectorDance, Marina

Fran Spector Atkins, am the Artistic Director of SpectorDance, School, Company, Community Outreach, Creative Projects and Choreographers Showcase. Her credits include a BS in Occupational Therapy from Boston University, an MFA from Mills College in Dance and Choreography and Certification in Laban Movement Analysis from the Laban/Bartenieff Institute of Movement Studies (NYC). She has directed schools in NYC, Cleveland, and Monterey and has choreographed throughout the United States and abroad. She is certified in ABT National Teaching Curriculum. Some of her outstanding experiences include being a guest artist at Oberlin College and Brown University and in Denmark, Egypt, England, Israel, Italy, Guam, and Taiwan. Spector Atkins has received numerous awards including the prestigious Dewar's Young Artist Recognition Award for the State of California. She was featured in Carmel Magazine as one of 10 individuals making "altruistic contributions to the community" and

in the film “Luminaries of Monterey County.” SpectorDance was selected by The Arts Council for Monterey County as the “Outstanding Arts Organization in Monterey County,” and as a national finalist for the Ovation TV award for “Excellence in the Performing Arts.” Fran has twice been a presenter at TEDx Monterey.

Donna Avanzino, San Carlos Children's Theatre, San Carlos

I have been in charge of San Carlos Children’s Theater’s day to day operations since January 2001. My job is to ensure the theater runs smoothly year round as I manage budgets, productions, personnel, grants, educational programs, school enrichment and electives, volunteers, and much more. I am a credentialed teacher and teach parent education classes as well. My love of the arts had me involved as a volunteer in Chickens’ Ball, Belmont Community Players and Kiwanis shows for many years. I was a professional muralist for about 15 years. In 2013 I was honored by the City of San Carlos with the San Carlos Arts and Culture Achievement Award!

Glenna Avila, California Institute of the Arts, Santa Clarita

Glenna Avila is an artist, educator, and arts administrator, dedicated to the arts, young people, and communities. Born and raised in Los Angeles, she received her BA in Art from UCLA and her MA in Art from the University of New Mexico. She is currently the Wallis Annenberg Artistic Director of the California Institute of the Arts Community Arts Partnership (CAP) program and has been with CAP since 1991. Before CalArts, she directed community art centers for the City of Los Angeles Department of Cultural Affairs for 14 years. She has painted over 75 community murals throughout Los Angeles, the majority of which are collaborations with youth and their communities. As a teaching artist, she has taught in public schools, in museums, in after-school mental health programs, and with incarcerated youth in juvenile detention centers and probation camps since 1985. She was commissioned by the Olympic Organizing Committee to paint a mural on the freeway in downtown Los Angeles for the 1984 Olympic Arts Festival. Avila has exhibited her work at the Los Angeles County Museum of Art, the Laguna Art Museum, Self Help Graphics and Art, Anchorage Museum of Art and History, among other venues.

Cheri Awalt, Sacramento Fine Arts Center, Sacramento

I am a current BA student at UC Davis, and will be graduating in March 2019. I have pursued a holistic education that has spanned the usual foundational art and art history courses along with several emphasizing traditionally underrepresented groups, including Women in Art; the Arts of Japan; Hindu and Buddhist Art Histories; Art, Architecture, and Human Rights; and the Cultural History of Museums. I have also participated in two exhibitions in the last year- I was Co-curator of the student-led show “(Un)Safe Havens: Searching for Sanctuary” at the Manetti-Shrem Museum in Davis,

and was Show Chair of the "In the Style of the Old Masters" exhibition at the Sacramento Fine Arts Center. I am in the process of applying to grad schools, and intend to pursue an MA in Museum Studies in preparation for a career in exhibitions and public engagement. It would be my great pleasure to expand my experience by serving as a panelist for the Arts Council this spring.

Lorenzo Baca, Zia Works, Sonora

I am a visual, literary and performing artist of Native American descent with an M A in American Indian Studies with a concentration in Expressive Arts from UCLA. AA in commercial art, BA in Art from CSULB, where I taught a crafts class in the American Indian Studies Program. Performed in many N A events as musician, dancer, comic actor (SAG) and emcee. Former president of Native American Fine Arts Society, LA. Exhibited and performed at N A museums and judged visual art and dance competitions. Taught drawing and creative writing in CDCR, WJA.

Recipient of several grants and fellowships including CAC and NEA.

Jayanthi Balachandran, Rasatmika Arts, Pleasanton

Dance Educator, Teaching and Choreographing in the Bharathanatyam (South Indian Classical Dance) style.

EDUCATION: Studied Bharathanatyam in-depth in India for roughly ten years under Padmashri Mrs. Chitra Visweswaran (one of India's leading exponents of Bharathanatyam) at Chidambaram Academy of Performing Arts (CAPA), Chennai, India.

OCCUPATIONAL EXPERIENCE:

- Dance Educator, Pleasanton, CA — 2013- Present Teaching and training students of various ages and backgrounds in the Bay Area, CA - Choreography and presentations by dance ensemble for local organizations in the Bay Area
- Compering/Public Speaking, Pleasanton, CA — 2013 — Present “¢ Master of Ceremonies (MC) for various arts-related programs
- Documentarian, North Carolina Arts Council, Raleigh, NC — 2010-2012 “¢ Folklife Documentary Award, North Carolina Arts Council — Conceptualized, directed, narrated and produced an hour-long educational and cultural video documentary: Bharathanatyam (South Indian Classical Dance) in the North Carolina Diaspora “¢ Taught Bharathanatyam in schools and universities throughout the state of North Carolina to crosscultural audiences of various ages and promoted my message - “Dance Transcends Barriers”

- Choreographed, taught and staged solo, group and full-length dance ballets and programs, including training ten to fifteen young dancers and a live orchestra of five to seven musicians (see website below for review)
<http://www.narthaki.com/info/reviews/review69.html>
- Served as Panelist for Community Programming for the United Arts Council of Raleigh and Wake County (North Carolina)
- Past member of the North Carolina Dance Alliance (NCDA) — a non-profit service organization established to support the development of dance in North Carolina (please see website <http://ncdancealliance.org>) “¢ Narrator / Compere / Presenter / Host for many arts related programs
- Writer of articles and reviews on Indian dance; Was part of the team for CVNC (Classical Voice of North Carolina) — an online arts journal in North Carolina; worked with John Lambert (please see my website bio below) (<http://cvnc.org/author.cfm?authorId=4>)
- Directed, taught and choreographed a dance ensemble — Rasa Dance Creations (see website below) <https://sites.google.com/site/rasadancecreations/>
- Taught Bharathanatyam as a semester long course for World Dance at the Dance Department at Meredith College, Raleigh, North Carolina “¢ Directed and created an hour long educational video documentary on “Bharathanatyam in the North Carolina Diaspora” — a grant awarded to me by the North Carolina Arts Council

HONORS AND AWARDS:

- Recipient of the Regional Artist Grant from United Arts Council of Raleigh and Wake County
- Recipient of the Folk Life Documentary Grant from North Carolina Arts Council; Worked with Sally Peterson

Jenny E. Balisle, Richmond Arts and Culture Commission, Public Art Advisory Committee, Richmond

Jenny E. Balisle earned a B.A. in Art and Communication from the University of Wisconsin-Stevens Point and a M.F.A. from the Academy of Art College in San Francisco. Exhibits include the de Young Museum Artist-in-Residence, Orange County Center for Contemporary Art, Chicago Cultural Center, Korean Cultural Center, Harvard University, Farmington Museum, Museu Brasileiro Sao Paulo, and Shanghai Oil Painting & Sculpture Institute Art Museum.

Her work has been featured in such publications as The Huffington Post, WOMENCINEMAKERS, A5 Magazine, ZYZZYVA, The Drum Literary Magazine, and

Sculptural Pursuits Magazine. Public art includes The Cube Art Project, Hearts in San Francisco, and South San Francisco Utility Box Mural Project.

Balisle currently works as an artist, curator, advocate, writer, lecturer, and instructor at the Academy of Art University and UC Berkeley Extension. Locally, she serves as a Richmond Arts & Culture Commissioner and Public Art Advisory Committee member.

www.jennyebalisle.com

Teri Ball, Center Stage Theater, Santa Barbara

I have been working in the arts for more than 30 years. I have an undergraduate degree in theater from Cal State Northridge, which I spent most of my time stage managing. I started my professional career as an equity stage manager and after getting a Masters of Arts Management at Carnegie Mellon moved into management. In my management role after time as a development director and marketing director for two theater companies I moved on to being an Executive Director. I have run a literacy program for incarcerated youth, and run a dance service organization, a spoken word performance group and am now the Executive Director for a black box rental venue in Santa Barbara where I mentor many young artists and producers in dance, theater, film, and even the occasional visual arts group. I have worked a great deal in the new plays genre, which is a particular passion of mine. My wife is a lighting designer and theater professor so I spend my work time and most of my non-work time in various artistic endeavors. I have worked in Los Angeles, the Bay Area and now Santa Barbara in both large and small arts organizations.

Jeni Barrett, World Stage Press, Long Beach

I am a published author and spoken word artist. I have also been writing for over 19 years. I believe my participation in various events, and my direct experience fits within the requirement guidelines.

Rachele Barton, Encore Jr/Sr High School for the Arts, Riverside

I am currently a certificated teacher at a public charter school which serves the underserved communities of the greater inland empire. We are a full inclusion school. I teach Musical Theatre 1-3, Drama I, and Art Appreciation. Additionally, I am the Team Advisor for our Jr High Theatre Competition Team and will serve as Director of four school productions this year. In addition to being an arts educator, I am an artist. I have been a musical theatre performer, a session vocalist and an independent singer-songwriter for over 20 years. I have contributed to over dozens of albums and live performances.

Rebecca Basford, Artful Living, San Diego

In 1997 Artful Living was founded. I work towards a delicate balance where my philanthropic life and my business intersect. The focus of my advisory has been collaboration with public and private institutions in creating site-specific public projects along with overall art concept installations. My recent work includes public art commissions, corporate installations, and pieces created for education, military, corporate clients, hospitality and health care facilities. I conceptualize with architects, interior designers and art commissioners, then collaborate with fabricators, city planners and the community at large to develop art and a space that addresses the needs of the site. My work has been well-received locally and nationally, while I continue to seek new evolving methods and concepts, the pallet is never ending with our global human experience.

Through my philanthropy I have had the pleasure to sit on several boards in San Diego County. I find the more I relate to the challenges of those around us whether it be food insecurity, homelessness, supporting veterans, mental disabilities, children fighting life threatening illness or pet shelters the more I am able to conceptual the needs of a project in a variety of environments.

Phyllis Battle, Ja-Phyl Productions, Inglewood

My passion for the arts allowed me to travel the world for more than 30 years, singing, recording and touring with Frank Sinatra, George Duke, Rita Coolidge, Donna Summers, the Gap Band and as a member of the 5th Dimension for 16 years, which led to a Super Bowl Half-Time performance and my first theatrical cast opportunity in a production of "Ain't Misbehavin." Legendary jazz drummer Billy Higgins produced my first CD, "Night Flight" which features a song that I co-wrote with Nadine McKenna, composer of "This Christmas."

I established and managed a nonprofit arts agency for 10 years in Leimert Park, opening "Ja-Phyl's Place," a performance studio located next door to the World Stage. I offered an 8-week Youth Summer Performing Arts Series for low-income families, produced and co-produced jazz events, theatrical and spoken word projects with a wide range of artists and community groups. After closing Ja-Phyl's, I was hired by the City of LA to manage the 1,200-seat Vision Theatre. I've served as artistic director for numerous jazz theatre projects, composed and produced the music track to accompany a children's book, and played the lead role in an independent short premiered at the Pan African Film Festival.

Kelly Baumann, State of California, Riverside

I am a teacher and grant writer who recently completed an AmeriCorps term of service with Inland Empire United Way. During this time, I had the opportunity to review grants as part of a team and gain experience with that process.

In addition, I have organized several events when I lived in Iceland including Open Mic Poetry and a performance art piece for the Women's Day celebration. I continue to work on my own writing and am part of the arts community where I live.

Keysha Baynes, Art Active, Inc, Los Angeles

I entered the non-profit world in the late 90s in Atlanta, GA. My California career started when I returned from a decade overseas to work as a non-profit management consultant. Four years ago I started building Art Active from a small \$5000 grant and 1 programming site to a \$90k programming budget and multiple sites throughout Los Angeles. I've implemented theater, dance, music, ceramics, painting, spoken word and creative writing classes into all of our sites and we serve more than 800 children annually. I hire local, professional artists that encourage each student to consider the arts as therapy, a social justice resource and a profession.

Nancy Bednar, Yosemite Western Artists, Oakhurst

I was raised in the Central Valley appreciating the rich cultures all around me. As a little girl, I was fascinated by the languages and family experiences of the children I was growing up with. After college I lived in Europe for several years, and the cultural adventure of my childhood continued. I made some rather feeble attempts to speak languages other than English and was able to spend some time traveling. The culture, art, and architecture I had studied was all around me and I was again fascinated. Museums, galleries and churches were like an extended classroom for me. Outdoor markets, festivals, and even shopping helped me to make some wonderful friends and develop an appreciation of the people who used art to leave a mark behind on their world. It was then that I discovered photography, which has been my primary means of self-expression for the last 40 years.

Kerri Beeker, Nimbus Arts, St. Helena

Through her nonprofit consulting firm, MissionFirst Associates, Kerri spearheads fundraising and external communications for several local and regional art and education organizations. Her experience with nonprofit organization is deep and diverse and spans over 18 years. Prior her move to California, Kerri worked in Washington DC where she led the development arm of United Cerebral Palsy, one of the largest international health charities. Earlier, she served as a division head of Orr Group, a Washington DC-based international nonprofit consultancy. In California, she's worked with arts, education, and cultural organizations- strengthening their support programs

and systemizing their communication and administrative function. Kerri is a graduate of the School of Journalism at the University of Massachusetts-Amherst and continued post-graduate work at the Université catholique de l'Ouest in Angers, France. Kerri served as a board director on the St. Helena Public Schools Foundation and Endowment Trust for the past six years and is highly involved in helping advance and improve public education throughout the Napa Valley. She also currently serves on The Trustees of Reservations, Massachusetts as Corporate Trustee and earlier as board director of Women in Film & Video and the American Newswomen's Club in Washington DC.

Sheila Bergman, UCR ARTS (formerly UCR ARTSblock), Riverside

Sheila Bergman has 25+ years of experience in the arts and is currently the Executive Director of UCR ARTS (California Museum of Photography/Culver Center of the Arts). Prior to UCR ARTS, she was Assistant Dean for external affairs for UCLA School of the Arts and Architecture. Prior to UCLA she was the Director of the Emeryville Center for the Arts, a nascent arts center in the East Bay. Bergman was Executive Director at P.S. Arts in Santa Monica, dedicated to restoring the arts to public education. Prior to P.S. Arts, she spent nearly a decade directing the start-up of Zeum in Yerba Buena Gardens in San Francisco. Before Zeum, she founded The Education Project in NYC, an youth arts program exploring photography and media arts. She began her career as the associate director at the Strand Theater in Boston, and co-director of Anthology Film Archives in NYC. Bergman received a Ph.D. and M.A. in Human and Organizational Studies from Fielding Graduate Univ., researching curatorial practices in contemporary art museums. She earned a certificate in arts leadership from the Stanford Graduate School of Business, and an M.A. in Interdisciplinary Arts, SFSU., and B.A. in Fine Arts/Theater Arts, Immaculate Heart College, Los Angeles.

Sheryl Bize-Boutte, Author, Berkeley

Sheryl J. Bize-Boutte is a homegrown Bay Area local who knows how to write as well as tell a story. Her works artfully succeed in getting across deeper meanings about life and love and the politics of race and economics without breaking out of the narrative. Not surprisingly, her first book, *A Dollar Five-Stories From A Baby Boomer's Ongoing Journey* often has Oakland and San Francisco as backdrops for her touching and often hilarious true tales. This work has been described as “rich in vivid imagery,” and “incredible.” Published in 2016, her second book, *All That and More's Wedding*, a collection of fictional mystery/crime short stories, is being praised as “imaginative with colorful and likeable characters that leave you wanting more.” Her latest book, *Running for the 2:10*, delves deeper into her coming of age in the Bay Area and the imbedded issues of race and color with one reviewer calling it “a great contribution to literature.”²

An expressive and exciting reader, Sheryl often “brings down the house” with presentations of her stories and poetry. She has participated in readings for Bay Area Generations, the California Writer’s Club, Authors Large and Small, Hayward’s B Street Writer’s Collective and is the ongoing MC for the annual Montclair Library (Oakland) celebration of National Poetry Month. She was recently named to the Board of Directors of the Women’s National Book Association-San Francisco Chapter.

Todd Blakesley, San Diego

A native San Diegan, Todd has worked in every strata of theater from administrative to creative: Managing Director of Bowery/Blackfriars Theatre and Women’s Repertory Theatre (which he co-founded). Dramaturge for Playwrights Project and ATHE. Artistic Director for the Actors Alliance Festival. Co-Creator with Write Out Loud of Twainfest, a free literary festival now in its 10th year. Her served as Festival Coordinator for the San Diego International Fringe Festival from its founding (2013-17). His work as an actor, producer, director or playwright has been seen in California, Washington, Florida, Minnesota, New York and throughout the Canadian Fringe. Co-founder of Theatre Research & Development, Inc. and Artistic Director of its Crystal Palace Theatre (1971-76) dedicated to developing new works. Todd is a recipient of a 2015 Creative Catalyst Grant to develop his ninth immersive play.

He has been nominated by the San Diego Theatre Critics Circle for Best New Play (Cigars & Stripes” T:R&D - 1984); Outstanding Featured Performance (“Eurydice” Moxie Theatre - 2010); Outstanding Solo Performance as Truman Capote (“Tru” Diversionary Theatre - 2014).

Debbie Bless, Art Masterpiece Program, Carlsbad

I am a self taught artist and love bringing art opportunities to people of all ages. I feel being self taught that I have a connection with beginners and novice artist. I enjoy finding avenues to bring art to children and teens who don't have opportunities in their schools, and to seniors citizens that haven't dabbled in art for years. I am interested in being a panelist to help promote opportunities to all people, young and old, from educated artist to simple beginners with a passion. My experience in art ranges from creating 3D cakes, to painting murals, portraits and landscape, to visual merchandising, stage design and large scale art installations. I have been lucky enough to be a recipient of an art grant for the Art Masterpiece program I coordinated. It was an amazing experience to receive such a gift. I would love to have the opportunity to be a part of the selection process for gifting grants to other worthy groups because I understand the life changing impact it can have.

Anne Bluethenthal, ABD Productions, San Francisco

Founder and Artistic Director of ABD Productions, ANNE BLUETHENTHAL believes that relationships are the first site of social change. Bridging the worlds of dance and community-engaged art for over 3 decades, she eloquently explores issues of justice and equity through bold, nuanced works, tackling complex and challenging subjects. Through her choreography and community collaborations, Bluethenthal has presented work on subjects such as Israel & Palestine, globalization, the environment, genocide, the gift economy, and gender. Her ongoing program, Skywatchers, brings artists in to durational, collaborative relationships with residents of San Francisco's Tenderloin neighborhood, interrogating the poverty industrial complex and positioning community voices into the civic discourse through the arts. She has received awards and recognition from Curve Magazine, the SF Chronicle's Best of the Year, SF Weekly's Black Box, the SF Bay Guardian's Goldie Award for Achievement in Dance, and the Rhinette Award for Best Choreography. Bluethenthal co-founded and co-directs the Center for Art and Social Justice and founded and produced the San Francisco Lesbian and Gay Dance Festival as well as the Dancing the Mystery series, a festival of dance, music and poetry celebrating women's spiritual traditions.

Charles Brack, Living Jazz Organization, Oakland

Charles' well-roundedness, knowledge, and experience has steered the careers of a number working artists [musicians, photographers, filmmakers] since the 1990's. Charles has nearly 2 decades of experience working with musicians through time as a member of the marketing staff at The SFJAZZ Organization, A&R at Isotope Records, and current Board Member of the Living Jazz Organization. He currently specializes in interactive media, Strategic Planning, and Business Development, and works with some of the world's most powerful brands as Head of Partnerships at Uncrate.com - a leading Men's Lifestyle publication (online and print magazine).

Carl Bradford, Fairfield/Suisun Visual Arts Association, Vacaville

Carl H. Bradford 3, a onetime jazz musician and longtime graphic artist, embraces both sides in his latest works. He paints musical experiences. With the elements of design-color, form and composition, Carl captures the essence of jazz artists and their smokin' sounds, from bebop to fusion. His aim: to record the history of jazz for a new generation of traditionalists. During his thirty years in the graphic arts industry, Carl has built a solid reputation as both a designer and illustrator. His expertise varies widely, from brand identity development, editorial illustration advertising, promotional, and even broadcast design. His clients are also diverse-among them he counts such publications as The Washington Post, and American Politics Magazine; such corporations as IBM, AT&T, and AFC; a restaurant-Louisiana Cafe; a government agency, the United States Commission on Minority Business Development; A concert called SOUL MOUNTAIN MUSIC Festival and many private collections nationwide..Carl studied design and fine

arts at Baltimore's Maryland Institute College of Fine Arts, concentrating on design, illustration, and New Media and Web Development at Art Institute of Atlanta.

Qathryn Brehm, Downtown Los Angeles Art Walk, Los Angeles

As a professional artist I worked for many years with interior designers and architects creating and executing murals, graphics and faux finishes throughout Southern California. In the 1990's I retrained in computer graphics and entered the field of marketing and community relations, working with several non-profits.

In 2011 I was hired as Director of Development as part of the first paid staff of the Downtown Los Angeles Art Walk a 501c3. In 2013 the board asked me to step into the executive director position and I have been in that role ever since. The Downtown Art Walk has a monthly attendance of 10,000 visitors every 2nd Thursday of the every month. Rain or shine. It is said to be the largest monthly art walk in the United States.

Through these years I have also worked as a professional artist working mainly in the digital media, but also as a photographer and mixed media painter.

I have served on discussion and jury panels with the City of Los Angeles, Congressional District 34, Art Share LA, Loyola University and others.

My work has always been a passion and would love to be a panelist. Thank you!

Patrick Brien, Riverside Arts Council, Riverside

Patrick Brien has been the Executive Director of the Riverside Arts Council for the past 13 years. In addition to teaching workshops and providing private consultations throughout Riverside County, he has developed programs that include art as therapy for dementia patients and arts in corrections within the state penitentiary system. Sporting a long list of acting, directing and producing credits that span from Hawaii to Germany, Patrick ran theatre companies in various parts of the world before entering the local arts agency field. He is a board member of Californians for the Arts and California Arts Advocates, and serves as a voice on behalf of public funding for the arts on both the state and national levels.

Bernard Brown, Bernard Brown/bbmoves, CSU Sacramento, Elk Grove

Bernard Brown is a choreographer, performer, educator, scholar and activist. His work focuses on the intersections of race, gender, and sexuality. Brown's choreography has been presented at Royce Hall, REDCAT, the Fowler Museum, ODC Theater, Highways Performance Space, University of Chicago, Southern Methodist University, American College Dance Association, and Nate Holden Performing Arts Center. He has choreographed Scott Joplin's opera, "Treemonisha" for Skylark Opera. Bernard has

worked with Lula Washington Dance Theatre, David Rousseve/REALITY, Kamasi Washington, Jazz Antiqua, TU Dance, Shapiro & Smith Dance, Doug Elkins Dance Company, Donald McKayle, Rennie Harris, Vincent Patterson, Rudy Perez, among others. His work "Champion" was presented at the launch of the Institute on Inequality and Democracy at UCLA Luskin. Brown was published in the inaugural edition of Dancer-Citizen, peer-reviewed dance journal. His activism has been documented by the New York and Los Angeles Times. He is also recipient of the Westfield Emerging Artist Award, and the Lester Horton Award. Brown is the recently appointed Assistant Professor of Dance at California State University, Sacramento. He is Artistic Director of Sacramento/Black Art of Dance and Executive Artistic Director of bbmoves. The LA Times has called him "...the incomparable Bernard Brown..."

Marika Brussel, San Francisco

Marika Brussel is a contemporary ballet choreographer based in San Francisco. Her work strives to show equity in people and community, generations, races, and cultures. She has been the recipient of Fleishhacker Grant, and many residencies.

Patrick Burns, Broadway Sacramento, Sacramento

I'm an actor, playwright, composer and activist.

I've performed off-Broadway, regionally and in national tours. My plays have been produced off-Broadway and regionally and my writing has been featured online in The Atlantic, The Chronicle for Social Change, and Stage Agent.

I'm passionate about prison reform, diversity & representation, foster care and socially-conscious, entertaining storytelling. I was recently awarded a Lincoln City Fellowship from the Speranza foundation to develop my new musical Life Sentence.

Michael Burton-Tillson, Menlo-Atherton High School, Redwood City

I have an BA in Studio Arts (1996) and have been teaching a variety of Arts in a diverse public high school since 1999. Over the past two years I have taken more time for my own work and am continuously growing as an artist and educator.

Amy Caillouette, Boys & Girls Clubs of Oceanside, Oceanside

As an independent artist, contributor to youth arts education programming, arts patron, human resources administrator in a youth development non-profit (Boys & Girls Clubs of Oceanside), and an Arts Commissioner in the City of Oceanside; I have a unique perspective on arts and culture in my own community and am influenced daily by personal and professional interactions in the multi-faceted universe that is San Diego County. I have a passion to inspire creative thinking and artistic expression in the

coming generations of potential artists that have little to no exposure to fine arts or are no longer being taught the ideas of creative risk taking in their school day. And, as our Arts Commission has worked since 2017 on a Master Plan for the Arts in Oceanside, I have been both a voice for our youth and an innovative contributor to the vibrant artistic direction for our City.

Paddy Calistro, Angel City Press, Inc., Santa Monica

I have been president of Angel City Press for the entirety of its 26 year history. I was instrumental in the pro bono publication of "My California: Journeys by Great Writers", a 2004 book that raised many thousands of dollars for CAC when its funds were cut significantly by former Governor Schwarzenegger--this was a citizen-generated project, with no request from CAC. I served on the fine arts committee of Cathedral of Our Lady of the Angels in Los Angeles, and have served as a literary grant reviewer for the Los Angeles Department of Cultural Affairs. Books I oversee are highly visual, celebrating the social and cultural history of California, and are sold throughout the world. I am active in the L. A. cultural community, and the company I own and oversee is an important part of this area's cultural record. I live in Santa Monica, am a 2nd generation native Californian, and have raised my children in the public schools. I hold a master's in education from USC; under-grad in history, UCSB.

Kerry Campbell, Artist, Member of LAAA.org, Encinitas

I'm a practicing artist who works in both the visual arts and literary arts. I'm a published poet and a working visual artist. My works focus on abstract modernist and minimalist expressions. I am also an adjunct college professor teaching Writing, English, and Business Communications to ethnically and economically diverse group of students. I have facilitated outdoor plein air workshops for under-privileged children focusing on connecting with nature and art as a way to foster and strengthen emotional well-being. I am a Senior Manager for Learning & Development initiatives working for high tech companies, such as Microsoft and others. In my corporate career I have run global learning programs working with people from all over the world, managing project scope, timeline, and deliverables on high intensity initiatives. I am a certified project management professional and organizational development consultant and frequently design, execute, and deliver mission critical projects and programs. I have traveled the world and worked with many people from different cultures as a corporate trainer. Currently, I am the art curator for FICO's emerging corporate art collection. As a practicing artist, I'm a member of the Los Angeles Artist Association and my works are exhibited throughout the United States.

Doug Carey, California State University, Fresno, Fresno

As a research administrator at Fresno State University, I assist faculty in preparing grant applications for private, state and federal agencies. I have a particular interest in the arts due to my educational background, which includes BA and MA degrees in Mass Communication and Journalism. I volunteered as an art docent for several years and frequently visit the Fresno Art Museum. There is a growing art scene in Fresno, but the city could definitely be doing more. It's a pleasure to work with faculty to bring more activities/events to the area, and I would welcome the opportunity to serve as a reviewer to gain more insights about the grant making process. While I don't have an active, direct role in the local arts community, I believe my educational background and professional expertise as a research administrator would allow me to serve as capable reviewer.

Matt Carney, San Diego Ballet, San Diego

Mr. Carney was drawn into the arts as another way to convey his interests in equality, social activism, and living a healthy lifestyle. Including 20 years of performing and teaching with professional dance companies and 15 years experience serving at the Manager and Director level of non-profits, Matt has a broad systemic perspective of the arts as an artist and administrator. He is passionate about providing opportunities for working artists and breaking down barriers that inhibit access to the training in and the experiencing of the arts.

He has a BFA in Dance from UMKC's Conservatory of Music and Dance and his Master in Public Administration from SDSU's School of Public Affairs. Currently, Matt serves as Producing Director of the San Diego Ballet, Governance Chair for San Diego Regional Arts and Culture Coalition, and is on the Port of San Diego's Art, Culture, and Design Committee.

Stevens Carter, Stevens Productions, Oakland

Stevens Jay Carter has been a working artist for over 20 years. Born in Plainfield, New Jersey, he earned a B.A. in Studio Arts from the University of Pittsburgh.

Throughout his interesting career, Carter has always tried to be artistically diverse, commanding several skills while maintaining a multitude of visions. "I look forward to the day when contemporary artists develop their skills to match their visions."²

Carter's artistic credits include commissioned murals in such places as New York City, (the Pathfinder Publishing Co. and the Carlton Arms Hotel), the City of Altoona, Altoona, PA, the Williamsport Arts Council, Williamsport, PA, the Blue Mountain School District, Pottsville, PA, the PA State Correctional System, Harrisburg, PA, the Smithsonian Folk

Life Festival, Washington, DC. He also created a backdrop New World Dance Co. in Washington, DC which has been used by the likes of Mayor Sharon Pratt Kelly and entertainer Stevie Wonder; the Millennium Image for The Capital Jazz Fest in Annapolis, MD, a public commission for Montgomery County in Silver Spring, MD and a mural for Independent Living Skills Project in collaboration with Blair Underwood in Oakland, CA.

In addition, Carter has exhibited nationally including the Blair Museum, Hollidaysburg, PA, the Southern Alleghenies Museum, Johnstown, PA, the Afro-American Historical and Cultural Museum, Philadelphia, PA, Artspace Gallery, Sacramento, CA, Ariel Gallery, New York, NY, the Palm Beach Gallery, Houston, TX, the Ira Pinto Gallery, Washington, DC, Gallery 10, Washington, DC, the Corcoran Gallery of Art, Washington, DC, the Anacostia Museum, Washington, DC, The Smithsonian, Washington, DC, The Sumner Museum, Washington, DC, Harmony Hall, Ft. Washington, MD, Galerie Intemporel, Paris, France, American Painting, New York & Washington, DC, the Ratner Museum, Bethesda, MD and the Pfizer Gallery in New York City.

Carter has won several awards such as the DC Commission on the Arts Technical Assistance Award, a visiting Smithsonian Institution of Fellowship, several Artist-in-Residence grants from the Pennsylvania Council on the Arts, he won the ArTrends Gallery Choice Awards 2000 for Best Contemporary Artist and received a Pollock-Krasner Foundation Award in 2006. Additionally, he has held faculty positions at Carnegie Mellon University, Pennsylvania College of Technology, and Slippery Rock University.

Included in his career are lectures at the Smithsonian Institute, Pennsylvania State University, and the University of Pittsburgh. Carter has led the non-profit alternative arts organization Project Brasas since 1991 and is co-founder of the International Peace and Art Center in Oakland, CA. His bibliography list includes Evening Magazine Channel 2, the 2-Day Show, Black Chronicle, Pittsburgh Magazine, the Shooting Star Review, The Washington City Paper, DC Arts, Art Trends Magazine, The Washington Times, The Pitt Magazine and The Washington Post.

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

Jennifer Carter, CA Journal of Women Writers, San Diego

Editor in Chief and Contributing Writer of The CA Journal of Women Writers, an online literary journal devoted to fostering and enhancing the visibility of North American female authors, and narrowing the wide gender gap found in discussions in the literary world. I'm also a college professor in rhetoric, writing, and rhetorical analysis of gender

and race relations, as well as an aspiring novelist and poet. I've been published in several journals and presented literary research at conferences. I currently serve as a Board Member at a local charter school, where I facilitate the Teacher/Staff Grant Program and oversee all grant processes, applications, and award distributions. I also serve on the Cultural Committee of that same Board, assisting in the implementation and organization of cultural events and exchanges throughout the year.

Isabel Castro Melendez, Artist, Los Angeles

Isabel M. Castro is a visual artist, educator and curator and has received most of her educational training at USC. For the past 25 years she has curated numerous fine art Chicano and Latino Art music/sound exhibitions and award winning educational websites. Ms. Castro developed and co-curated two historical exhibitions on the corridos, one for UCLA Fowler Museum, and the second for Smithsonian. She worked at the Chicano Studies Research Center and served as curator of special collections and development. She served as founder, executive board member and executive director of Plaza de la Raza Center for Arts, Education and Culture. Ms. Castro teaches and lectures on numerous Art related topics at colleges and universities. Ms. Castro is a graduate of the USC Roski School of Fine Arts, holds teaching credentials from the USC Rossier School of Education and is a M.A. candidate at the USC Annenberg School of Journalism, Specialized Arts Program, 2015.

Brenda Cauchon, Rancho Cordova

I have been teaching children ages 5-14 for the past 12 years. I developed my own curriculum covering the main themes of: Art History, Art Around the Globe and Mediums and Techniques in Art. I presented a workshop on my curriculum at a teacher conference, giving teachers ideas on how they could easily integrate arts into their other academic subjects. I have worked in non-profits, served on non-profit boards and written and managed grants. I have an understanding and appreciation for the grant process from the RFP to closing of grant cycles. In addition, I am an artist and have been represented by galleries and juried shows throughout the Sacramento and Bay Areas.

Valerie Caveglia, Hayward Arts Council, Hayward

Executive Director, Sun Gallery, Hayward Area Forum of the Arts, a community art gallery and teaching facility, 2008-2013.

- Alameda County Arts Commission (2009-2011)
- Sun Gallery, Hayward Area Forum for the Arts, Board of Directors (1998-2008, 2013)

- Professional Expert: CA After School Resource Center: assisted in the writing and revision of an OLT module for ELD; reviewed and evaluated academic materials, 2010-12
- Curriculum Reviewer, Language Arts, California After School Resource Center, Alameda County, Office of Education, 2007-2015
- Peer Assistance and Review Consulting Teacher, F.U.S.D., 2001-2005
I worked primarily with teachers, upper elementary through high school who volunteered for the program. My job was to assist Participating Teachers by demonstrating, observing, coaching, referring, conferring and /or other activities.
- Curriculum writer for Upper Elementary Reading Series Fremont U.S.D. Adoptions, Gifted and Talented Supplements, 1995-2004
- Program Quality Review Consultant for Hayward U.S.D., 1994-2000
- Thirty-two years classroom teaching experience, Fremont Unified School District, Fremont, California, grades 4-6, retired June, 2005

Jessica Ceballos y Campbell, Avenue 50 Studio, Los Angeles

Jessica Ceballos y Campbell is a Los Angeles born writer, multidisciplinary artist, publisher, designer, teaching artist, community activist, daughter of immigrants, and granddaughter of an Indigenous Californian, with over 20 years experiencing working in the arts. She regularly curates multidisciplinary and literary programming (and publications) at Avenue 50 Studio in her hometown of Highland Park, where she connects emerging poets with their literary community, and inspires the literary community to engage with Los Angeles. Previously she was publishing partner at Writ Large Press, was co-chair of the Arts & Culture Committee of the local Neighborhood Council, and for 10 years she led the Children's Outreach program at Edgemar Center for the Arts in Santa Monica. In 2015 Jessica was awarded a WESTAF Emerging Leader of Color fellowship, and in 2016 was selected as an Arts for LA ACTIVATE Cultural Policy Fellow.

Her written work has been published in various journals and anthologies, and she's published three chapbooks; *Gent/Re De Place Ing* (Writ Large Press, 2016), *End of the Road* (2017), and *Facilitating Spaces 101* (2018). She is currently working on *Happiest Place on Earth*, a collection of poetry centered around a 1984 visit to Disneyland while living under foster care.

Sylvia Chavez, Look What She Did, Lawndale

Sylvia Hathaway Chavez joined Look What SHE Did! as their first Managing Director in 2018. She has ten years of experience working in theatres in the San Francisco Bay Area as an education program director, actor, and teaching artist with companies including Berkeley Repertory Theatre, Children's Fairyland, New Conservatory Theatre,

TheatreWorks, and others. Most recently, she managed arts education programs and provided arts integration training in elementary schools from Compton to Santa Monica through her work with P.S. ARTS and Inside Out Community Arts. Sylvia has also been teaching social-emotional skills through dramatic play to girls and parents with Girls Leadership since 2011. She holds a M.A. in Nonprofit Management from Antioch University Los Angeles and a B.A. in Theatre Arts from Indiana University of Pennsylvania.

Barbara Clark, Lake County Arts Council, Lakeport

I have a Master's degree in business administration, as well as other minor degrees in business administration and management. I have over 15 years experience in non-profits including writing for grant's, monitoring, and preparing reports. I have done independent contracting work as a grant writer with successful outcomes. I am currently the Executive Director of the Lake County Arts Council, overseeing both an art gallery and a performing arts theater venue.

I have been a part of the arts since I was a child. I have played instruments in bands and orchestras. I have sang in choirs and am currently part of an a capella women's group. I perform on stage through our local theatre company, of which I am also a director of the board of directors. I believe art is an essential part of life and needs to be shared and enjoyed with everyone.

Joyce Clarke, Grant writer, Riverside

Since 2002, I have been a freelance grant writer for education and the arts serving at-risk and foster youth. Agencies' missions include tutorial, reading, skills training, college prep and academic enrichment. Arts agencies include music, dance, film, and individual artists. Was grants administrator for Bethune Theatre Dance for disabled people. Taught grant writing at UCLA; artists' grantsmanship workshops in film at Emerson College and twice in multidisciplinary arts for Lawyers for the Arts. For 4 years taught poetry to 3rd graders under Artists in Schools grant. Two semesters taught poetry to Continuation High youth for Cal Arts.

Reviewer: CAC FY16-17; CA Dept of Education, Sacramento; Institute for Youth Development Compassion Capital Fund. Also judge for several year for Hollywood NAACP's ACT-SO talent and Academic Olympics for the Literary categories.

Education: BA in Communications, Emerson College, Boston; Fundraising Certificate UCLA; Certificate in Teacher Development CA State Board of Education VAPA Content Standards 2004 and 2017 refresher.

Calvin Clayton, San Diego Young Artists Music Academy, Lemon Grove

I have acquired over 25 years of professional experiences in grant writing, management, organizational development, employee and client training. I possess highly professional skills and the ability to adapt to special needs populations I possess the diverse talents and skills needed to serve these special populations. I have acquired a Master's Degree in Business Management and a Bachelor's Degree in Human Services. I have managed, supervised and consulted with many different types of nonprofit organizations and worked with many diverse arts and culture programs. My background consists of professional, educational and knowledge from experience. I possess strong communication, public speaking, Grant writing, computer and people skills along with excellent problem solving and crisis management techniques.

Catherine Coan, Manhattan Beach

I am a professor, working artist (assemblage/hybrid taxidermy), and writer. My work has shown in fine-art galleries across L.A. and nationally. I was a judge on the AMC TV program "Immortalized." I've taught art and writing at the college level for twenty years. I'm also an experienced curator (owned a gallery in dtLA and just finished curating for The Wrap's 2018 Power Women Summit). Currently writer in residence at the Annenberg Community Beach House.

Martha Cognac, Adventures In Art, Torrance

For 10 years I worked as a docent for the Adventures in Art program for the Torrance Unified School District. Adventures in Art is ran by parent volunteers. Volunteers attend 5 workshops a year given by a local artist to learn art projects to then teach to elementary school students. For the last 2 years I was the Project Selection Chair where I supervised the selection committee. Members of the selection committee interview local artists and submit their work to the other selection committee panel members. At total of 5 projects are chosen for the school year that meet the criteria of diversity, mixed media and budget constraints. The selected artists are then invited to the workshops to instruct the docents, so they can teach. The position required year round work, since they selection committee members had to be chose, artists contacted, and projects submitted. It was an incredibly rewarding experience to bring art to young minds!

Fred Cohen, San Jose State University, San Jose

Fred Cohen's compositions have been hailed for their originality, intensity, and sonic beauty. He began his musical career as a chorister with the San Francisco Boys Chorus, performing with such organizations as the San Francisco Opera and San Francisco Symphony. Following undergraduate studies at the University California,

Santa Cruz, Cohen worked as a conductor with the Fundacion del Estado para la Orquesta National Juvenil (Venezuela), after which he earned his doctoral degree in composition at Cornell University, where his teachers included Karel Husa and Steven Stucky. He has been a member of the full-time music faculty at the University of Richmond (Virginia), Montclair State University (New Jersey), and the Schwob School of Music at Columbus State University.

Fred Cohen is the Director of the School of Music and Dance at San José State University in the heart of Silicon Valley (CA), an HSI (Hispanic Serving Institution) and AANAPISI (Asian American and Native American Pacific Islander Serving Institution) designated university. A composer and conductor, following undergraduate studies at the University of California, Santa Cruz, Cohen worked as a conductor with the Fundacion del Estado para la Orquesta National Juvenil [el Sistema] (Venezuela), after which he earned his doctoral degree in composition at Cornell University, where his teachers included Karel Husa and Steven Stucky. He has been a member of the music faculty at the University of Richmond (Virginia), Montclair State University (New Jersey), and the Schwob School of Music at Columbus State University. Cohen founded and served as music director of the Cornell Contemporary Ensemble, CURRENTS (a professional new-music ensemble performing over 80 premieres), and has directed and appeared with numerous university and professional orchestras.

Ciarlene Coleman, MaArte Theatre Collective, Chula Vista

I am a young theatre artist in San Diego who has been working professionally for three years (primarily following my graduation from UC San Diego with a B.A. in Music Humanities). I have used my time as a professional not only to establish a personal career as an performer, but also to contribute to the evolution and growth of the San Diego independent theatre community. I am a Founding Co-Artistic Director of MaArte Theatre Collective, an organization dedicated to creating space for the Pilipinx-American theatre community in San Diego. In our brief 8 months, we have produced several FilAm-centric shows (including several new plays by FilAm playwrights), attended CAATA's CONfest (a national conference of Asian American theatre artists), and established our position as a voice for the theatre community of color in our city. With MaArte, I have given presentations about the importance of equity, diversity, and inclusion to colleagues and continue to represent these values as a community leader.

Jacquil Constant, Haiti International Film Festival, Hollywood

Jacquil Constant is a Haitian American independent filmmaker with a Bachelor of Arts degree in Film Production and a Masters of Arts in Interdisciplinary Studies with an emphasis in Pan African Studies and Cinema Television and Arts from California State University Northridge (CSUN). In 2006, Jacquil established his own production

company, Constant Production, which has various music videos, short films, and commercial productions to its credit. He is also the founder of the first ever Haiti International Film Festival in Southern California.

Jacquil's career spans over twelve years in the independent filmmaking industry and includes networks such as MTV, BET, and VHI where he worked in various capacities including production, post-production and casting of reality television shows. He has directed and produced three independent short documentaries. CSUN 6 is a short documentary about student protests against tuition hikes for the California university system. Dream Realized tells the history of the CSUN Africana Studies Department. Haiti Is A Nation Of Artists is a short documentary film depicting Haitian artists creating transformational art to uplift the nation of Haiti after the devastating earthquake in January 2010.

Karen Constine, Karen Constine Consulting, Los Angeles

Karen Constine provides strategic counsel, public affairs and management consulting to arts & culture, entertainment and economic development nonprofits, government agencies and corporate clients. Dedicated to the advancement of the arts and civic engagement, Karen's leadership credentials include serving as Interim General Manager of the Los Angeles Department of Cultural Affairs; Senior Policy Analyst of Arts and Culture to Los Angeles Mayor Antonio Villaraigosa; a statewide gubernatorial appointment by California Governor Gray Davis as the Director of the California Film Commission; Chief of Staff to Los Angeles City Councilmember Laura Chick; as well as a Public Affairs Manager-Corporate Contributions position for a major California utility holding company.

Karen frequently works with organizations where arts and culture are intrinsically linked and tied to economic and community development programs and strategies. Karen has consulted for such clients as the Academy of Television Arts and Sciences Foundation, City of Pasadena/Cultural Affairs Division, City of Los Angeles/Department of Cultural Affairs, City of West Hollywood/Art & Cultural Affairs Commission, The Colburn School, The J. Paul Getty Trust, Los Angeles Festival, Los Angeles County Arts Commission, Los Angeles Tourism and Convention Board, Meta Housing, Self-Help Graphics, Vincent Price Art Museum Foundation, Warner Bros., and Zimmer Children's Museum.

A native of Los Angeles, Karen earned a BA in Communication Studies from UC Santa Barbara.

Katherine Cooksey, City of Santa Clarita, Santa Clarita

Born and raised in the Antelope Valley, Katherine J Cooksey completed her Bachelors of Fine Arts from California State University, Bakersfield and received her Masters of Fine Art from Pratt Institute in Brooklyn, NY.

Currently, Katherine works as the Arts Coordinator for the City of Santa Clarita specializing in public and civic art projects. Her previous position was the Gallery Director for Studio Channel Islands Art Center, a non-profit in Camarillo. While in New York Katherine completed a paid internship for Gagosian and worked as the Fine Arts Program Coordinator at Pratt Institute for the Career Center. Katherine has jury several art exhibits and has been asked to speak for organizations throughout California. Recently, Katherine served as a Council Member for the Emerging Art Leaders of Los Angeles. She was awarded the Arts Stars' Young Artist Award by the Ventura County Arts Council.

Youth arts education has been a priority for Katherine. While working for the art center she developed a mentoring program for high school students to be matched with professional artists. She also mentored students in art gallery administration and management. For the program, Katherine received the Business Champion Award from the Oxnard Union High School District.

Joseph Copley, ODC, San Francisco

Joseph Copley comes from a performing arts background, having danced professionally with Oakland Ballet, Margaret Jenkins Dance Company, Amy Seiwert's Imagery, Dance Through Time, Robert Moses' KIN, San Francisco Opera Ballet, and on and on. After a career ending injury, Joseph received a Next Generation Arts Leadership Grant to attend business school at City College of San Francisco. Hired as Company Manager at ODC/Dance in 2013, he is now the Associate Director of Artistic Planning, and oversees programming ODC's 52 weeks of activities per year. Outside of ODC, Joseph is the President of the Board of Directors for the Isadora Duncan Dance Awards, sits on the Entertainment Committee of the BatterySF, is in the current cohort of Leadership SF, volunteers for political causes, and produces events at San Francisco street fairs, night clubs, and festivals.

Cassandra Coppola, NewFilmmakers Los Angeles (NFMLA), Los Angeles

Cassandra Coppola is the Grant Writer (Administrative Assistant) and Educational Coordinator at NewFilmmakers Los Angeles (NFMLA). She received her Bachelor's Degree in Broadcast Journalism from Purchase College where she also minored in Theatre and Jazz Vocals. Cassandra continued her education at Syracuse University

where she received a Master's Degree in Film, Television and Radio. Likewise, Cassandra has also taught multiple film courses at Syracuse.

Cassandra's background is deeply seeded in the arts with having studied communications, theatre (plays and musicals), music (vocals and instrumentals), dance (various forms) and film before and during college. Cassandra was a competitive dancer (ballet, pointe, jazz, tap, acrobatics, baton, etc.) for 16 years on the national circuit. Although she did not continue to pursue dance in college she was asked to take a few dance conservatory courses at Purchase where she also participated in multiple musical productions. Additionally, Cassandra performed as a vocalist (mezzo-soprano/alto) for 18 years, a violinist for 6 years, and also as a percussionist for 11 years (with a specialty in snare, bells/xylophone/marimba/chimes and timpani).

Therefore, Cassandra is able to properly analyze proposals from organizations with film backgrounds as well from many other arts related disciplines.

Sara Cortes, Fort Mason Center for Arts & Culture, SF

With formal training in museum studies, education, and visual arts, I've spent my ten year career in higher education and cultural heritage. I've worked on a broad range of topics, from high-level donor relations and successfully closing six-figure grant projects, to interdisciplinary workshops on the arts in medical education. Inclusivity, diversity and more democratic access to the arts are personal priorities for my work in this field.

Seumas Coutts PHD, Sacramento

Seumas Raibéart Coutts Ph.D. is a curator, artist, educator, theorist, and writer whose work moves between the poetic and the thought.

Largely operating in the form of an act or a proposition.

Coutts received his Fine Arts degree from the San Francisco Art Institute, his other academic pursuits include degrees in preservation and archive studies at the Getty, Los Angeles, Art History and Knowledge Transmission from the European Graduate School (EGS) and completed his PhDs at the European Graduate School / Humboldt University Berlin. Coutts has operated as a critic, curator, dramaturge, performer, producer and professor of art and media studies, photography and art history.

Holly M. Crawford, ESMoA, Los Angeles

Holly M. Crawford holds an MA in Community Arts from the Maryland Institute College of Art and has over 10+ years of designing and delivering arts-based programs in museums and community centers. Holly designs and facilitates a variety of programs for School, Family, Teen, and Adult audiences at ESMoA including the Mychal's/ESMoA

Internship Program, a seven-month-long paid internship for adults with developmental disabilities. Holly also coordinates with international artists participating in ESMoA's Artist-in-Residence program on a variety of projects, including workshops, installations, lectures, and open studios. From 2016 - 2017, Holly was a Cultural Policy Fellow as part of Arts for LA's ACTIVATE Arts Advocacy Leadership Program.

Melanie Cruz, SAG-AFTRA | AEA, Los Angeles

Melanie is a SAG-AFTRA/Equity actor with over 40 plays, three features and numerous short films, commercials and voiceovers under her belt. In the spring of 2017 she starred in the two-person play Dr. Du Bois and Miss Ovington with veteran actor Ben Guillory at the esteemed Robey Theatre Company. Melanie has been on American Horror Story, Agents of S.H.I.E.L.D., House M.D. and Big Love and started off 2018 with an inspiring national Ford commercial called We the People and as Colonel Molly Fleisher in the last season of Scandal.

Melanie is of Scots-Irish, Spanish-Mexican, Czechoslovakian and German descent and is originally from Aurora, Colorado where she went to Gateway High School. She spent her junior year of high school as a foreign exchange student in Dinan, France, where she became an avid Francophile and learned fluent French. Melanie went on to earn her BA in English and Theatre from Barnard College — Columbia University in NYC, and has trained in London with BADA, in improv with an iO alum, in voiceover with Paul Pape and in acting with Krater and BGB Studios.

Sarah Cunningham, Santa Barbara City College, Santa Barbara

Sarah Cunningham is director of the Atkinson Gallery in the Art Department at Santa Barbara City College where she also teaches Visual Literacy and Exhibition Practices courses.

During her career, she has curated over 50 contemporary art exhibitions including Rafa Esparza: for you and the sky, Devon Tsuno: Los Angeles River Urban Reclamation, Inherited Traits: Nina Katchadourian & Heidi Kumao, and a solo exhibition by Willie Cole. She previously served as the director of the College of New Jersey Art Gallery, the curator of exhibitions and public programs at the Alice Austen House Museum (NY), the executive director of the Albany Center Galleries (NY).

To complement and extend her curatorial practice, Cunningham is an experienced gallery educator trained in the Visual Thinking Strategies. Additionally, she teaches artmaking workshops including puppet construction, bookmaking, mosaics, and photography for organizations including the International Charter School (RI), the Minneapolis Institute of Arts (MN), the East Side Arts Council (MN). Committed to social change through the arts, Cunningham also served as the neighborhood artist-in-

residence at the Woonsocket Neighborhood Development Corporation (RI) for three years.

Cunningham received her BA in American Studies from Tufts University and her MFA in Art Photography from Syracuse University.

Christina Curiel, MiraCosta College, Fallbrook Library, Backfence Society, Fallbrook

Graduating Valedictorian of my class in 2006, I was awarded a scholarship to UC Berkeley. As soon as I finished my first degree program, I came down with a genetic illness that crippled me and made me homeless. With no family or friends to help with the debilitating condition, I was forced to travel to Mexico for treatment and live closer to the border and extended family. Homeless and destitute, living with a physically disabling condition was a horrific experience. Victim of violent crimes and other misfortunes, I met a family of brothers that introduced me to art as a healing process. Since then, I have slowly become a career artist; working with the libraries installing art shows, assisting in teaching at the community college (oil painting), painting murals for the local cities, and running events involved in community arts projects, as well as many other art career. I live in a predominantly Latinx community, so many of our events and shows and much of my artworks are centered around our community culture. Art has kept me away from the drug and criminal culture and allowed me to rebuild a new life despite my condition.

Alison D'Amato, Kaufman School of Dance, University of Southern California, Los Angeles

Alison D'Amato is a researcher, choreographer, and performer based in Los Angeles. She is Assistant Professor of Practice at USC's Kaufman School of Dance, and has also taught dance history, theory and practice at UCLA and CalArts. She holds a PhD in Culture and Performance from UCLA, an MA in Dance Theater Practice from Trinity Laban, and a BA in Philosophy from Haverford College. As a practitioner, her work is deeply entwined with her academic research. In 2015, she completed a dissertation on contemporary choreographic scores (Mobilizing the Score: Generative Choreographic Structures, 1960-Present). Recent publications include a review of Andréa Lepecki's Singularities: Dance in the Age of Performance (Dance Research Journal 49.3, December 2017), and "Historical Realness and the Choreographic Fragment: Trajal Harrell's Judson Church Is Ringing in Harlem (Made- to-Measure) / Twenty Looks or Paris Is Burning at the Judson Church" (X-TRA Contemporary Art Quarterly 20.1, Fall 2017) Her dances and scores have been presented in Los Angeles (PAM Residencies, Pieter, The Hammer Museum, HomeLA, and Anatomy Riot), New York, San Francisco,

Philadelphia, the UK, and Poland. She has performed with choreographers such as Rebecca Bruno, Jmy James Kidd, Maria Hassabi, and Simone Forti.

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

A graduate of theatre and dance from the University of Southern California, Emili worked as a professional dancer and choreographer for film, television, and stage from 2002-2010. In 2010 she founded CITYstage, a non-profit arts organization in Los Angeles that provides low-income youth with performing arts education programming in and out of school. Emili served as the Executive Director of CITYstage for 7 years until relocating to Sacramento to live closer to her family.

Applying her experience and expertise in building her own non-profit, Emili designed the strategic plan for arts education at the newly established E. Claire Raley Studios for the Performing Arts (CLARA). CLARA represents an innovative partnership between seven performing arts and cultural organizations, the City of Sacramento, and the Sacramento City Unified School District. In her role as the Education Outreach Director, Emili leads the arts education programs for CLARA's seven arts organizations (including Sacramento Ballet and Capital Stage) from creation and design to implementation, management, evaluation and ongoing fund development to further grow the programs.

Additionally, through CLARA, Emili provides consulting services for schools, artists and arts non-profits looking to deepen their programmatic impact. Consulting services include strategic planning, curriculum building, program design, non-profit management, fund development (including grant writing and pipeline management), and professional development for artists and teachers.

Kim Davalos, Rock the School Bells/Skyline College, San Francisco

I consider my artistic career as a spoken word poet and my professional career as a counselor to have created a multi-faceted resume of art and community/civic engagement for myself.

My poetry/performance endeavors include: Cast of SFSU Vagina Monologues (2011), First SFSU Grand Slam Champion to qualify for College Unions Poetry Slams Invitational (CUPSI) (2011), San Francisco Lit Slam - Second place (2013), SFSU Production on Masculinity: Cocktales Assistant Director (2015) and Director (2016), Katipunan Grand Slam Champion (2015), Published poetry book "delilah's daughter" featured in college curriculum (Asian American and Media Studies, Filipino-American Literature)

My professional and community work/qualifications include: Masters in Counseling, Distinguished Graduate (2012), Rock the School Bells - Advisory Board and

Coordinator (2013-Present) and Lead Regional Coordinator/RTSB Associate Director (2017-Present), Skyline College CIPHER Hip Hop Educational Learning Community - Counseling Faculty, created Civic Engagement and Leadership course and New York Cultural Exposure trip (granted awarded from Skyline College President Innovation Fund), Pinay Aspirations - Filipina-American Scholarship (2012-2107), Multiple keynotes including Asian and Pacific Americans in Higher Education (APAHE) and SFSU Counseling Student Association (CSA), San Fransico State University Masters in Counseling Graduate Program Lecturer - Critical Thinking/College Success, Group Counseling, Organization & Administration of Student Services in Higher Education

Tiffany Davis, Gallo Center for the Arts, Oakdale

Tiffany is currently the Arts Education Manager at the Gallo Center for the Arts. She oversees the Gallo Center Youth Academy after school program, as well as directing the YES Company. Tiffany is a YES Company alumnus and is thrilled to be a part of the continuing legacy of such a wonderful program. She is excited to be a part of a team that focuses on serving local youth through creativity and learning in the arts. Tiffany holds an MFA in Dance and Creative Practice from Saint Mary's College, along with a certification in production management. She's an award-winning choreographer, with professional performances credits that include nominations for Bay Area's leading Actress and New Actor to Watch. Tiffany has previously worked sharing the performing arts as a teaching artist and choreographer for students from Stanislaus, Merced, and Contra Costa counties.

Dianne Debicella, Community Partners, Los Angeles

As a Program Director at Community Partners, Dianne Debicella oversees a portfolio of fiscally sponsored projects; manages re-granting programs for government clients; and assists on providing intermediary services to funder collaboratives, foundations, and government clients. Prior to joining Community Partners, Dianne spent 10 years as the Senior Program Director of Fiscal Sponsorship at Fractured Atlas. In that role, she helped over 10,000 sponsored artists and emerging organizations, representing all artistic disciplines, find funding and other resources to support their work. She led the program to become one of the largest, most renowned art fiscal sponsorship programs in the country and oversaw the fundraising and distribution of over \$110 million. Dianne is a co-founder of Brooklyn Community Supported Art + Design (CSA+D) and has served on the steering committee of the National Network of Fiscal Sponsors. She received her B.F.A. from Massachusetts College of Art and her M.P.A. from Pratt Institute's Arts and Cultural Management program. Dianne previously worked as a Project Coordinator for a restoration painting studio and as a Manager of Site Development for Planet Aid.

Shirah Dedman, Liberated I, Oakland

I'm Shirah Dedman—an attorney, journalist and progressive. After dropping out of high school at 15, I became a licensed attorney by the age of 23 yet found myself un- and under-employed. But through perseverance, I managed to build a film career that included positions at William Morris Agency, DirecTV, and Paramount Pictures.

So, after my last layoff, I decided to relentlessly pursue my true passion: creating content reflecting the intersection between economics, race and the environment. *YOU A NOMAD*, my short film on gentrification and the displacement of Black Oakland, screened at Netroots Nation 2018 and was licensed by Free Speech TV. I'm a 2018-2019 Associate of the Investigative Reporting Program at UC Berkeley, and an Associate of the Equal Justice Initiative.

Denise Dee, San Francisco

I am a self taught working class writer. I published zines and have a book *Sowkins*. I now teach people how to put more emotion into their writing. I have led writing workshops for homeless people.

Lauren Deutsch, Pacific Rim Arts, Los Angeles

A long-time nonprofit senior staff and consultant (development / public relations) in the arts, environment, public media, youth and culture, Lauren has also served on board of a community foundation and grant review committees for LA City Dept. Cultural Affairs and LA County Arts Commission. She also has produced festivals and public media programming. Currently, she is an Active

Docent (school tours) @ LACMA and VP of KCET's Community Advisory Board. I am a contributing editor and board member of *Kyoto Journal*.

Moya Devine, Vista Unified School District, Vista

I have been involved in the art world for several decades. I received a BA from the University of Hawaii in Drama with an emphasis in Dance. I ran a small pick up dance company in San Francisco for several years before injuring my hip and then switched to visual art. I studied drawing, painting, sculpture and printmaking and began to exhibit. My work has been exhibited throughout the United States at colleges, libraries, universities, galleries and museums. Over the years I have also worked as an arts administrator for Franklin Furnace in NY as their business manager, the Art Regrup in San Francisco as their Development Director, The Women's Caucus for Art San Diego as their nonprofit legal liaison and currently on the membership committee of Fig. I am also teaching Studio Art at Major Gen Murray continuation high school in Vista, Ca. This school serves students needing to recover credit due to diverse circumstances.

Maria Di Grande, MDG Art Advisory LLC, Orinda

Maria Di Grande is the founder and principal of MDG Art Advisory in San Francisco. Her firm specializes in helping clients find timeless artworks for their interior projects. Clients include architects, interior designers, real estate developers and private residential collectors and clients. Prior to founding MDG Art Advisory LLC, Ms. Di Grande worked for 20 years in New York's fashion industry, having worked with renowned designers such as Calvin Klein, Donna Karan, and Giorgio Armani. While at Giorgio Armani, Ms. Di Grande created the branding and marketing plans for Armani Exchange, Giorgio Armani's foray into the American denim and jean market.

Ms. Di Grande received her BA in Marketing from St. Johns University and has studied fine art during her time at St. John's, both as a sculptor and painter. She later took art history and design classes thru Sotheby's International, Mills College and UC Berkeley, respectively. She is a former student at the Art Student's League NYC, having studied sculpture while at the League.

Most recently, Maria Di Grande completed curating the art collection at The Pacific in San Francisco and Ten50 South Grand in Los Angeles. Other local projects include 340 Fremont, NEMA, Jasper SF and WestBrook Terrace in Los Angeles as well as private residential projects in Pacific Heights and in Glenn Ellen Ca.

Ms. Di Grande lives in Orinda and her office is located at 735 Market Street in San Francisco.

Julia Diamond, The Music Center, Pasadena

As Interim Director of Grand Park at The Music Center, Julia Diamond sets the strategic direction and oversees all aspects of programming, operations and engagement for L.A.'s central gathering space. Grand Park is a 12-acre urban green space and public commons that presents free year-round public arts and culture programming that unites Los Angeles County and showcases the very best of Los Angeles' creative and cultural communities. She manages a 6 million dollar budget, spearheading revenue strategies both earned and contributed and working to build stakeholder support at all levels of government and community in order to support the park's continued growth and service. Julia has more than 15 years of experience in the performing arts across multiple disciplines including positions with Los Angeles Opera, LA Dance Project and the Komische Opera Berlin. She holds a masters in Arts Administration from Columbia University and a BA from Georgetown University. Julia is currently on the Board of Directors of California Presenters, the LA County Arts Commission Advisory Committee for the Cultural Equity and Inclusion Initiative and the Ford Theatres Connectors Council. She is a past board member of the previously the Board of the Dance Resource Center of Greater Los Angeles.

Jacqueline Diaz, Noxtin Nomecayotzin Education, Sacramento

Jacqueline Diaz, M.A., has thrived in the Sacramento area for the past 17 years. Originally from the bay area peninsula, she has since made South Sacramento her home with her three daughters and husband. She facilitates indigenous-centered educational arts and cultural programming through her organization Noxtin Nomecayotzin Education. She is also an editor and poet who has participated with California Poets in the Schools and the aided in the launch of the California Arts Council's Poetry Out Loud competition. She has led workshops at UC Davis and American River College, among other local schools and community groups.

Steven Dilley, Veterans Art Project, Encinitas

Steve Dilley M.F.A. has been working as an artist and Art Instructor since graduating from CSU Fullerton in 2000. Since 2009 I have been the Director of The Veterans Art Project. I founded and funded this program to help our Nations Veterans through a process heavy discipline (bronze Casting). We have performed and completed numerous outreach events Nationwide since this time. We have also completed many classes for our Veterans through our collaborations with the La Jolla VA and the Aspire center here in San Diego. VETART now operates 2 facilities in San Diego with a combined total 10,000 sq ft of both Bronze foundry in Fallbrook and Ceramics in Vista Ca. This program has offered art making space and teaches Veterans job skills to better help them as they transition to a productive civilian lives.

John Dingler, The 28ers, Riverside

Exhibiting artist, teacher, non-violent political activist. I have had solo and group art exhibits mostly in the US; I make mixed media paintings and videos for YouTube; Taught fine art, art history, and technology courses at universities. Among the courses were virtual reality, survey of art monuments, digital imaging, drawing & painting; My participation in Occupy Riverside included public art activities and promotional videos then the creation of The 28ers dedicated to removing big private money from legislative campaigns and from lobbying, replacing it with taxpayer funds by means of the passage of the 28th Amendment to the US Constitution.

Sammay Dizon, URBAN x INDIGENOUS, San Francisco

SAMMAY is a choreographer/producer and interdisciplinary performance artist of Kapampangan, Ilokano, and Bikol descent who envisions a future where our indigenous traditions co-exist with(in) our urban landscapes. Born and raised in LA County/Tongva Territory and now a settler in San Francisco/Yelamu, she is the Founding Artistic Director of URBAN x INDIGENOUS and Core Member of The Embodiment Project. She has been featured through Dance Mission Theater, Red Poppy Art House, Bindlestiff

Studio and has worked with The Medea Project, Kularts, Dancing Earth, and Epiphany Dance Theater among others. She is a three-time recipient of the "Presented by APICC" Artist Award; Featured Artist for APature 2016: Here; Performing Diaspora 2016 Artist-in-Residence at CounterPulse; YBCA Public Imagination Fellow 2017-2018; and was the first ever Featured Artist for APICC's United States of Asian America Festival in 2018 where she produced URBAN x INDIGENOUS IV: Unite the Tribes and premiered her latest multimedia dance theatre work taking an intimate look into violence against People of Color in San Francisco and how we cultivate "sanctuary" - H.O.L.Y. CITY (Hate Often Loves You). SAMMAY holds a B.A. in Media Studies and Sociology with minors in Dance & Performance Studies and Global Poverty & Practice from UC Berkeley.

Rachelle Doorley, TinkerLab, Palo Alto

Rachelle Doorley is an arts educator, founder of the popular creative expression website, TinkerLab, and lecturer at Stanford's d.School. She has an Ed.M. in Arts in Education from Harvard University and a B.A. in theater design from the University of California, Los Angeles. This unique combination of design and education is the basis of her passion for creating learning experiences that are rooted in art and design. Rachelle is the author of the bestselling book, *TinkerLab: A Hands-on Guide for Little Inventors* (Roost Books, 2014), and her writing on creativity has appeared in *School Arts*, *Real Simple*, and *FamilyFun* magazines. Prior to founding TinkerLab, Rachelle was a museum educators, art teacher in the Los Angeles Unified School District, and worked as a costume designer on movies for Warner Brothers and Universal Studios. Rachelle believes in finding fun and meaningful ways to make every day creative, and can often be found playing in her art studio, taking her kids on adventures, and doodling in her sketchbook.

Charles Douglass, The Performing Arts For Life And Education Foundation, Los Angeles

Mr. Douglass Has had an extremely active career, spanning over a forty year period. Hailing from Philadelphia (the city of "Brotherly Love"), he is a Producer, Director, Actor and award winning writer. Mr. Douglass has appeared in over eight Broadway shows including the title role in "The Wiz," "Eubie," and other credits too numerous to list here. Among them he lists: Co-starring in the London production of an award winning musical opposite the late, Ms. Lena Horne; the International tour of her one woman show, "Lena Horne...The Lady and Her Music". He also toured with the late Lauren Bacall in "Sweet Bird of Youth."

Mr. Douglass is the proud recipient of two coveted NAACP Theatre Awards for excellence in Musical Theatre writing and producing, in Los Angeles. As a writer Mr.

Douglass has been commissioned to create a trilogy of Shakespearean comedies as contemporary American Musical Theatre.

Kellori Dower, Crafton Hills College, Mira Loma

I am the dean of arts at a California community college, after having served as faculty and administer at both the K12 and post secondary levels. I offer more than 20 years of arts education experience and have traveled with my ensembles throughout the country. My expertise as a music educator lead my area to name me Music Educator of the Year in 2016 (CMEA). I also served the state as a writer for the current CSET test in music.

Janet Driggs, Cypress College, Los Angeles

Hello, I am an LA-based, writer, and curator. I teach as Professor of Art History (tenure track) at Cypress Community College in Orange County, where I also direct the College art gallery. Since arriving in LA from London 22-years ago, I have written extensively for museums, foundations, and journals; participated in over 75 national and international exhibitions; produced over 200 cultural events, including as Executive Director of AIM, USC's international festival of time-based media, Co-director of Raid Projects, and Writer and Curator at the Annenberg Foundation's Metabolic Studio; and I have been privileged to serve on grant program panels for the LA County Arts Commission, LA Metro, the City of Los Angeles, and the City of Inglewood.

Barbara Drucker, UCLA, Santa Monica

MFA, UCLA 1976; Professor, Dept of Art 1983-2006; Associate Dean, School of Arts & Architecture, Academic Affairs 2008-14; Community Engagement & Arts Education 20014-2018. Independent Studio Arts practice from 1976 to current, ranging from painting, photography, installation, mixed media and video. current studio in Joshua Tree, CA, member of JTAG, Artists Collective. Founding Director of The Living Room, Special Projects in Contemporary Art, Santa Monica, CA 1994-1999 (Exhibition space presenting a range of artists including experienced, emerging and disabled, & media including painting, sculpture, installation, photography, artists' books. Co-founder of FIG, First Independent Gallery, Santa Monica, CA. Founding Director of UCLA's first interdepartmental and multidisciplinary Arts Education program for undergraduates, including a Minor, in-school Arts programs; after school and summer programs, all for underrepresented K-12 students and their families. My website www.barbaradrucker.net includes my full biography and exhibition record.

Lee Duffus, Santa Cruz Symphony, Santa Cruz

- Retired university administrator (31 years) and small business owner/manager (10 years). Management portfolio at UC Santa Cruz included Arts and Lecture program unit.
- Former commissioner and chair of the Santa Cruz City Arts Commission (6 years)
- Board member, Santa Cruz Symphony (11+ years); chair of the education committee; docent for the music in the schools program
- Member of the education committee, Santa Cruz Shakespeare
- Member of the Santa Cruz County Alliance for Arts Education (sponsored by the Arts Council of Santa Cruz County)
- As chair of the SC Symphony's education committee, oversaw a plan to reset the organization's education programs to take advantage of technology and contemporary management practices; initiated open rehearsal program that now attracts several hundred people; developed a collaborative relationship with the County Office of Education to enable a partnership with Carnegie Hall's Link Up Program, which transformed a long-standing passive "field trip" into a participative learning experience for 4000+ students; introduced a daily music listening program that is now reaching nearly 2000 elementary students.

Dorsay Dujon, Make Music Los Angeles, West Hollywood

Dorsay Dujon is the Founder and Chief Executive Officer of Make Music LA a nonprofit (501) c 3 organization dedicated to creating educational, cultural, and family inclusive events for all of Los Angeles County annually on June 21st and throughout the year.

Ms. Dujon is an Arts advocate dedicated to engaging, and transforming communities through shared cultural experiences of the visual and performing arts. To ensure all children and their families have an opportunity to participate in ongoing music and arts programs to stimulate lifelong learning and creative invention.

Throughout her career as a trade show producer and exposition manager, Ms. Dujon was active on several Advisory Boards: St. Basils in Chicago, Hands Across Watts and the International Association for Exposition Management, Silver Lake Improvement Association, Arts and Culture Committee for the Empowerment Congress and the Program Advisory Committee for Arts for LA.

Patricia Dunn Cookson-Eisner, Photographer/artist/writer, Burbank

I was a professional ballet dancer but studied fine arts and art history as well as marketing and photography. All these studies (along with a career on stage) helped inform my commercial and fine art photography - a career in which I have been

extensively exhibited, written about in trades as well as appearances on TV magazine shows and I have won many awards. I specialize in portraiture but will photograph anything and everything that moves me and happily embrace any and all 'tools' - from Box Brownie cameras, to cell phone cameras, Polaroids and all traditional film as well as digital cameras. I paint and draw as well as spend time creating sculptures from papier mache. I have also worked for a brief period of time within a corporate structure and enjoyed my time there since creativity exists everywhere if one is willing to find it.

Taryn Edwards, Mechanics' Institute, San Francisco

I have worked as a Librarian and Strategic Partnerships Manager for the Mechanics' Institute of San Francisco for eleven years. In addition to providing reference and research service to the Institute's clientele, I manage the writers' activities for the Institute which involves coordinating thirteen writing critique groups, and hosting approximately twenty fee based writing classes per year. I also plan over thirty speaker events per year related to writing and local history. Many of these activities are in collaboration with cultural and writing related non-profits such as the California Historical Society, the San Francisco Writers Conference, Victorian Alliance, the Treasure Island Museum, Shaping San Francisco, Chinese Whispers, the California Writers Club, and scores of neighborhood groups and societies with the aim of achieving mutual goals and creating events that tell, celebrate, and interpret local stories and our shared cultural heritage. I have served on the steering committee that coordinates San Francisco History Days (formerly SF History Expo) on the 1st weekend in March for five years. I am the former Secretary of the Institute for Historical Study and Treasurer and Secretary of the Gold Rush Trail Foundation (now defunct).

Hardy Keith Edwards, American Aesthetics Academy, Los Angeles

As an educator, a person of significant ancestry (descendant of Sojourner Truth), a college graduate with a Masters Degree in Educational Psychology and Counseling with a Concentration in Career Counseling, a Baccalaureate Degree in African American Humanities, and a Minor in English with Three Credentials (English / Social Studies / PPS ~ School Counseling), many years of Performance Arts experience in theater, film, and other media, and a published author and poet ~ I have many qualifications relevant to the mission of the CAC. Because I am eager to serve and best utilize my skills set with your organization, I believe I soundly fulfill and exceedingly represent these shared goals. I am looking forward to the work.

Patricia Egan, Gugulethu Ballet Project, Inc., Chico

A native Californian, I've spent 30+ years in nonprofit service. I hold a BA, Dramatic Art-Dance, UC Berkeley, and an MBA, Mills College, with fellowships in arts management, National Endowment for the Arts, and as a Capital Fellow, Center for California Studies,

CSU Sacramento, including travel throughout our state. I have worked for large cultural organizations such as The Museum of Modern Art and Whitney Museum of American Art and smaller organizations such as the Montclair Art Museum and Zohar Dance Company. From 1994-1998, I was a site reviewer for the New Jersey State Council on the Arts. Early in my career, I served on adjudication panels for the Dance Films Festival, San Francisco Bay Area Dance Coalition Independent Choreographers Series, and San Francisco Ethnic Dance Festival. My board service has included the Dance Films Association, Dance Perspectives Foundation, San Francisco Early Music Society, Shakespeare for Kids, and Arts-in-Religion, Riverside Church. I'm now a volunteer at The Museum of Northern California Art, Chico.

Roland Avery Ellisman, Julian Family Fiddle Camp, Encinitas

My work history includes reviewing applications for funding from, and directing overseas allocations on behalf of, the General Motors Foundation, directing the activity of the fundraising arm of a college abroad, and founding/directing an acoustic music camp for people of all ages and abilities. I've extensive fundraising experience, as well as experience reviewing applications for funding both in the arts and sciences.

Cornelia Emerson, Arts/Cultural Heritage/Education, Los Angeles

I have spent my career in arts, cultural heritage and higher education institutions in Southern California, with seventeen years as Development Officer at the UCLA Film & Television Archive. There I developed scores of successful grant proposals to federal agencies such as NEA, NEH, IMLS, the National Park Service (Save America's Treasures) and the U.S. Department of Education, as well as the California Arts Council and the City of Los Angeles Department of Cultural Affairs. I researched and wrote numerous proposals to private donors and foundations including the Academy (of Motion Picture Arts & Sciences) Foundation, the Ford Foundation, the National Film Preservation Foundation and the Rockefeller Foundation, among others.

I was the part-time, contracted development director for the Musical Theatre Guild from 2010-15, and concurrently the Founding Chair of the Liberal Arts and Sciences Department at the New York Film Academy (Universal City) from 2011-12. Other clients have included the innovative middle-school theatre curriculum (Out)laws and Justice, the Ocular Research Symposium Foundation, the Los Angeles Center of Photography and the City of West Hollywood's Department of Cultural Affairs, providing technical assistance to its grantee Saturday Night Bath Concerts.

Earlier in my career, I was the Associate Dean at Otis College of Art and Design and Director of Publications at Art Center College of Design. I hold B.A., M.A. and Ph.D. degrees in English literature from Yale University. I also studied organizational development at UCLA's Anderson School of Management.

Alejandra Enciso-Dardashti, The Old Globe, San Diego

I started my journey in the performing arts in 2012 with my consulting firm that entailed public relations geared toward the Tijuana-San Diego border region. Taking artists from Tijuana to San Diego and San Diego to Tijuana to know more about what was happening on stage in the region. I helped develop the 'Binational Audience School' which is a yearlong scholarship in which people (18 and older) can see theatre for free on both sides of the border. Experience the creative process with artists and know more in depth what the craft entails. The program had been happening in Tijuana for a couple of years. I saw the potential and helped boost its binational status. I worked with Broadway San Diego, translating press releases from English to Spanish in order for people to come and experience Broadway shows. In 2014 I organized the Tijuana leg of the TCG national conference hosted in San Diego. The conference was set for two days and we added a third day in Tijuana with over 200 people, taking them around the city so people from all over the United States could see what a culturally diverse (and not ugly as portrayed) the city of Tijuana is. I extended the invitation to 5 local theatre companies to the conference. The platform helped to see these artists work and take them to other places like Costa Mesa, San Diego and Seattle to do performances.

Kristen Erickson, CSArts-SGV, Community Arts Group, Sierra Madre, Betsey Lueke Creative Arts Center - Burbank, Pomona

Kristen Erickson is a ceramic artist and educator based out of Pomona, California. Working in both high fire & midrange clays, Erickson produces functional vessels, wall pieces, sculptural works, and wearable art. She also creates interactive gallery and museum projects that focus on public engagement, education, and collaboration. With 18 years of experience in clay, a BFA in Environmental Art from Otis College Of Art + Design, an extensive background in architecture, and 9 years of volunteer work with the Bicycle Kitchen, (a 501c3 non-profit DIY bicycle education organization,) Erickson's skill set is a diverse one that continues to drive her work in new directions. Currently, Erickson creates her work out of her Pomona based studio and teaches ceramics at various community art spaces throughout the Los Angeles area.

Amy Eriksen, Angels Gate Cultural Center, San Pedro

Amy Eriksen holds a BA in Music Education from the University of Redlands. In addition, she holds a Master of Arts in Organizational Management. Amy has had a 25 year career in arts education and has found a passion for bringing the arts to all ages and groups. Her arts career has taken her to the Kennedy Center in Washington DC, National Symphony Orchestra League and for many years at Idyllwild Arts. Currently she is the Executive Director at Angels Gate Cultural Center where she has more than

tripled the arts education program on campus and in the LAUSD south. In addition, she is the proprietor of a Long Beach based artisanal sauce company.

Carol Es, esart, Monterey Park

I work in oil painting, drawing, watercolor, installation, bookmaking, textiles, video, and in the literary arts. In sharing personal narrative within these forms, I've been able to create a dialogue with my viewers across cultural, economic, and socio-psychological divisions, accessing commonalities among human interests.

I've addressed issues such as trauma and abuse, disability, identity, family dysfunction, and mental illness. Taking the risk in being vulnerable in my work, I feel, brings something universal to the table. I try to examine the collaborative experience between artist and viewer, and use these interpretations in applicable ways. This helps me to reach more people, and hopefully, bring about purpose for making art a part of my community.

I served on the program committee at LA Art Association for several years, and have worked closely with the National Arts and Disability Center. I participate in artist's groups that advocate for diverse causes in the community and lend my expertise (computer-savvy, knowledge, bookmaking) and experience in the healing arts. I have donated my time to create websites, ephemera, design, promotion, or anything that is needed for local artists, and have curated exhibitions in liaison with mental health programs for artists with disabilities.

Carolann Espino, Self employed, Teacher Assistant San Jose City College, Ceramics Department, San Jose

Carolann Espino is a native Californian who grew up in Santa Clara County. She is one of 6 children, the first to graduate from a university with an advanced degree. Carolann has one son, Adam also an artist, who she raised on her own. She has been active in San Jose art scene and has promoted artists in the community. Carolann is passionate about protecting the environment. Her work highlights ecology.

EDUCATION: San Jose State University, BFA - Spatial Art, 2017

EXPERIENCE : Artist, collaborative and solo art exhibits. Tutored and volunteered at San Jose City College and San Jose State University. Have taught individual art classes. Experience in painting, ceramic sculpture, glazing, metal work, mixed media, plaster and wax casting, Photography.

NOTABLE ART EXHIBITS:

- San Jose State University, -"Disturbed," Individual Shows from 2014-2018.

- "La Lucha " - Davis, CA 2015-2017 Annual Ceramic Convention
- International Art Exhibition Collaborating with Chinese Artists of Beijing, Trianon Theatre, San Jose, 2015, 2016.
- "Colors in the Hue of Mexico", San Jose City Hall, 2014, Sponsor- SJ Mayor's Office.
- Cultural Events, San Jose Mayor's Office and the Mexican Consulate, 2015.

COMMUNITY VOLUNTEER AND AWARDS:

- Works of San Jose - A non-profit Gallery - Board Member, 2014-2015.
- American University Women's Association - Donor
- Officer -San Jose State Ceramic Guild and SJSU Sculpture Guild.
- Awarded by Mexican Consulate in 2015 for outstanding artistic collaboration and contribution to Mexican culture of San Jose.
- Artist/fund raiser for organization "Friends Assisting Mesa-America" (FAMA)2013-2014.

Amber Espinosa-Jones, Sundance Institute, Los Angeles

Amber Espinosa-Jones is the outreach & inclusion coordinator at Sundance Institute where she facilitates the department's support of artists from underrepresented backgrounds through dynamic programs, grants, and community outreach. She is also an independent producer and has worked with a number of arts organizations looking to change the narrative of mainstream entertainment including the National Association of Latino Independent Producers (NALIP) and Blackout for Human Rights. She is very pleased Kendrick Lamar is now a Pulitzer-Prize winner.

Mirah & Rodrigo Esteva, Dane Monks, Berkeley

Mirah Moriarty and Rodrigo Esteva (<http://www.dancemonks.com>) are the co-founding directors of DANCE MONKS, an internationally traveled company based in the East Bay of California and the Yucatan, Mexico. They have taught and performed throughout the United States, Mexico, Peru, Canada and Europe in major festivals, theaters, universities and programs including: The Joyce Theater (NY), UC Berkeley, Kennedy Center (DC), FAEL (Peru), EDDC (Amsterdam), Universidad IberoAmericana (Mexico), among many others. DANCE MONKS' original interdisciplinary performance work has been made possible thanks to the support of the Doris Duke Charitable Foundation (2016), Kenneth Rainin Foundation (2016), Zellerbach Family Foundation (2007 & 2016), East Bay Foundation for the Arts (2008-09), NOH Space (2008) and The Open Circle Foundation (2007, 2009, 2010, 2013).

Dan Faltz, Academy of Motion Picture Arts and Sciences, West Hollywood

Dan Faltz is a queer filmmaker and Bay Area native, living in Los Angeles for past 12 years. In his early life, Dan worked at the San Francisco Symphony and was involved with HIV advocacy pioneers ACT UP, lobbying for safe sex materials for youth in San Francisco public schools. He studied film at UC Berkeley, where he was selected for the Haas Scholars Program, and at USC Cinematic Arts, where he received the Don Thompson Scholarship. Dan's short films won several awards and enjoyed cult status at film festivals. At the Academy Film Archive, Dan coordinates weekly screenings, educational tours and programs for members and the public. This year, Dan was selected as a fellow for Arts for LA's ACTIVATE program in arts education. Last year, Dan was a mentor for SPARK LA, and he has participated as a grants review panelist for Weho Arts for the past three years. He finds art inspiring, impactful and transformational and essential to the health and vibrancy of any community.

Diana Farrell, Lyric Opera of Orange County, Rancho Santa Margarita

Diana Farrell, is the Founder & Artistic Director of Lyric Opera of Orange County. Known for her "golden voice," and "soaring soprano," she recently appeared as Tosca in Pacific Lyric Association's Escondido, CA production. She has performed with Nightingale Opera Theatre as Magda Sorel in The Consul, Miriam in The Scarf, and Anna Maurant in Street Scene. Other recent roles include Berta in Il barbiere di Siviglia at Opera Western Reserve, Contessa Almaviva with Crested Butte Music Festival's Le nozze di Figaro, and Rosalinda in Simsbury Light Opera Company's production of Die Fledermaus.

Diana has won numerous performance awards and performed in concert orchestras across the country. A former student of the celebrated soprano, Ms. Jane Eaglen, Diana holds an Artist Diploma from the Cleveland Institute of Music, earned her M.M. in Vocal Performance from Youngstown State University, and served as the Graduate Assistant for the Musicology and Opera Departments. Ms. Farrell began her studies at Westfield State University, where she graduated with a B.A. in Music concentrating in Vocal Performance and received the Department Performance Award. Currently, Diana enjoys singing with the choir at St. John's Episcopal Church, and the Orange County Festival Singers in Rancho Santa Margarita, California.

Tyra Fennell, Imprint City, San Francisco

Tyra Fennell is CEO of Imprint City, an organization seeking to activate underutilized spaces with arts and culture events as well as community development projects, encouraging increased foot traffic and economic vitality.

Since 2015, Imprint City has attracted over 5,000 eventgoers, 30 participating neighborhood retail and food merchants, 30 youth employees 10 community based organization partnerships and 50 performing and visual artists to the Bayview neighborhood through a myriad of our festivals and special projects. Imprint City is also building the arts aesthetic on Egbert Avenue, an industrial, blighted space, through the “Sprayview” mural art project, growing it into an outdoor museum and another San Francisco “go to” for mural arts lovers. Though Imprint City projects can be seen around San Francisco, the organization under Tyra's leadership is hyper-focused in the Bayview neighborhood, working with community and City administration to develop this historically African American community into a designated cultural district.

Tyra currently serves on the board of the San Francisco Bay Area Planning and Urban Research Association (SPUR) and Open Door Legal. She is also the Vice President of Membership and co-founder of the San Francisco Eastern Neighborhoods Democratic Club (SFENDC). Tyra is a Bayview Hunters Point resident and Howard University graduate.

Monica Fernandez, Able ARTS Work, Long Beach

Monica Fernandez is an artist and arts administrator. With a background in the visual arts, she has worked with authors, artists, musicians and makers in package design and illustration. Her commitment to realizing the creative vision of her work and that of arts organizations making significant contributions to society, led her to pursue arts administration as a viable if not critical aspect of the arts profession. With over 15 years experience in the non-profit arts sector, Monica has extensive experience leading organizations in program development, cross sector collaboration and partnerships, marketing and communications, grant writing, teaching, curating exhibitions and has a strong passion for supporting emerging arts professionals as a mentor. Monica’s experience working at the intersection of arts and disability has enabled her to develop and implement programs and services to meet the unique needs of diverse communities within disability culture.

Monica earned a BA in Studio Arts from California State University, Long Beach and an MA in Arts Management from Claremont Graduate University. Monica has served as former adjunct professor of Art at Long Beach City College, worked with The Centers for Research and Creativity and most recently led the effort in establishing a board approved Cultural Equity Statement for Able ARTS Work.

Gaidi Finnie, 1955, Imperial Beach

20 years nonprofit management experience.

Deborah Fischbach, Institute for Traditional Studies Inc., Ukiah

I've been involved with the Institute for Traditional Studies since its inception in 1989. I've been on CAC panel many years ago. In 2007-09 My band went on CAC grant tour as resident artists with "American Masterpieces - California" and I created a booklet and CD for 4th grade early California Music and Dance studies. I am an Arts educator, who has dedicated her life to bringing music, art and dance to schools and communities wherever I am. My husband and I also present world music; we play and display instruments from different cultures while students listen and draw. They can try instruments at the end of the presentation and discuss cultures, dances, costumes, etc.

Consuelo Flores, Fierce Backbone Theater Company, Los Angeles

A multidisciplinary artist from East Los Angeles, Consuelo received the 2017, Self Help Graphics Legacy Artist Award as well as an Honorable Mention from the Irvine Fine Arts Center for the altar she created for the 2018 All Media Exhibition. She has an MFA in Creative Nonfiction from Antioch University and is a member of Fierce Backbone Theater Company in Hollywood. She has written and directed four one-act plays, which were produced and presented at the Frida Kahlo Theater 10-Minute Play Festival from 2014 - 2017. Her play, "Angela" was in the Short & Sweet Festival in Dubai, United Arab Emirates. She's performed her "prosetry" throughout the US and Mexico in venues such as the JPaul Getty Museum, The Autry Museum, UCLA, USC, Otis College of Art & Design, Rhode Island School of Design, Brown University, Cornell University, La Universidad Autonoma de Mexico and El Zocalo in Oaxaca, Mexico. She's known for her Day of the Dead work, which includes literary altars, cultural tours, lectures on the traditional and contemporary history as well as mixed media installations, and Day of the Dead fashions. Both her literary and visual work focus on themes found within the rich tapestry of her community.

Eduardo Flores, Entertainment Arts Foundation of Modesto, Modesto

A 15 year veteran in Special Education, past musical performer and lead singer, 10 years experience in back drop designer and painter for Johansson High special ed talent show, founder and chair of the Entertainment Arts Foundation of Modesto a nonprofit focused on performing stage arts and culinary nutrition. Besides starting up the nonprofit I have produced, booked and promoted a few concerts ranging from reggae to indie rock to blue grass country to punk and metal. I travel to venture into other cities and states arts and cultural centers and can say I have an extraordinary thirst for performance art as well as visual design. This year I've attended three live performances a week on average. Arts enthusiast and supporter, community involved and activist.

Joan Ford, Free Arts, Los Angeles

Having worked at Free Arts as CEO for three years, I have seen firsthand how art can change a child's perspective and life. Free Arts uses art to restore hope and self esteem in abused, homeless and impoverished children. Prior to working at Free Arts I worked at numerous agencies that worked to empower children from underrepresented communities, including bringing new take on music therapy to UCLA and Miller Children's Hospitals. I am also a musician who plays music regularly throughout LA, and fervently believe music is what helped me survive my own traumatic, abusive and impoverished background.

Theresa "T" Ford, Black Storytellers of San Diego, Inc., Chula Vista

Newly retired--thirty years as an educator for community colleges in the San Diego area. Served as a board member for several San Diego arts organizations: Common Ground Theatre, Blackfriars and transcenDANCE Youth Arts Project. Former Artistic Director for the two-time Emmy award winning Teen Connection (San Diego). Grant writer for Black Storytellers of San Diego, Inc. Successful grants included: San Diego Commission for Arts and Culture (2006); National Endowment for the Arts--Big Read (2007, 2009, 2011 and 2016); Alliance for California Traditional Arts (2009). NEA--Access to Artistic Excellence (2011). NEH--Created Equal Civil Rights Film Grant (2013) National Endowment for the Humanities--Fellow/Summer Scholars Program (African American History and the Gullah-Geechee Culture) 2012 and current Member of the American Literature Association/The Toni Morrison Society.

Ron Fredman, Sacramento Ballet, Sacramento

Ron has enjoyed many years of fundraising success, including record-breaking seasons as chief fundraiser for the Kansas City Symphony, Houston Symphony, Kansas City Ballet and Phoenix Symphony. He joined Sacramento Ballet as Director of Development in 2018.

He spent more than a decade as a national fundraising consultant with Hartsook Companies, where he rose to Executive VP. He has guided cultural organizations, social services, youth groups, schools, religious institutions, healthcare, associations, foundations and more. He also has worked in advertising/PR, management consulting and, for eight years, as a reporter with The Kansas City Star.

Ron chaired Dance/USA's Development Directors & Staff Affinity Group for more than two years and remains a member. He served as Board President of GlobalTies KC and the Kansas City Chapter of the Public Relations Society of America. He was a member of the Kansas City Chamber of Commerce Missouri State Affairs Committee and the

ArtsKC Advisory Council. He also is a former Board member of the Michigan State Board of Counseling, East Lansing Public Library and other organizations.

Ron is a frequent speaker at business conferences. He has designed and taught business courses at the corporate and community-college level, and has written for many publications.

Jennifer Frias, UCR ARTS, Riverside

I have worked as a museum professional in various disciplines for over 18 years. I am currently Director of Education and Academic Programs at UCR ARTS. Prior, I have served as Associate Curator at UC Riverside's Sweeney Art Gallery and Culver Center of the Arts. Early experiences include collections management and registration at the Huntington Library, Botanical Gardens and Art Collections and the California Museum of Photography. I am a contributing writer for KCET Artbound, and co-founder of the artists/curators collaborative (Sixpack Projects) where my team and I organize exhibitions and community engagements throughout southern California. I have served in non-profit committees such as the Society for the Activation of Social Space Through Art and Sound (SASSAS), and volunteer at other art museums and organizations like the Ontario Museum of Art, and others. I received my MFA at California State University, Fullerton in Art and Design (Museum Studies emphasis), and dual BA degrees at University of California, Riverside in Art History and Creative Writing. I have also served as an adjunct instructor in the art department at CSU Fullerton teaching exhibition design. In addition, I also volunteer at multiple southern California universities and college leading studio critiques and developing programs.

Claire Frost, ArtSpan, San Francisco

Claire joined Artspan in fall 2017 when she returned to San Francisco after a two-year hiatus in Chicago where she received her Master's in Modern and Contemporary Art History, Theory and Criticism from the School of the Art Institute of Chicago. Her studies focused on the intersection of identity and historiography and the way in which artists' communities are documented. This research allowed her to blend her interest in archival materials with theories of information distribution and artistic practice/process. She also applied this work to COLLABO, the apartment gallery she co-founded in Chicago, and which continues in both physical and web-based form in San Francisco and New York. At Artspan, she oversees the Art in Neighborhoods program, which allows her to work closely with the large, talented, and diverse body of Artspan's artist members. When she's not thinking about or seeing art Claire is probably at a farmer's market, cooking, or riding her bike somewhere around the Bay Area.

Andrew Miguel Fuller, Mercury 20 Gallery, Strawman Arts Collective (founding member), Haybale Gallery, Pacific Rim Sculptors (member), New American Public Art (member), Emeryville

Born in Quito, Ecuador, Andrew Miguel Fuller currently lives and works in Oakland, CA, where he has called home since 2005. Raised over both North and South America, his work reflects the dreamlike experience of the outsider in his own country. Holding a degree in the study of Society and Environment, his artwork often poses questions of the psychological distance between the human animal and the larger planet on which we live. He is a member gallerist and artist at Mercury 20 Gallery and Haybale Gallery. He is a founding member of the Oakland-based Strawman Collective, an organization dedicated to producing free public art events in underserved communities, such as an Awesome Foundation grant-winning Performance Art Ice Capade in January 2019. He has fabricated and installed over a dozen monumental-scale public art sculptures internationally on behalf of the studios of other artists. During his 6-year tenure as Sculptural Lead for Spin Art LLC, he was responsible for running an open-to-the-public sculpture studio where he taught and directed teams reaching 200+ people over varying skill levels to complete monumental, interactive, kinetic, public artworks which were installed internationally.

Simone Gad, JAI, SAG/AFTRA, AEA, Los Angeles

I am a Getty Museum Sponsored PST artist, included in Lyn Kienholz's Encyclopedia L.A. Rising/So CAL Artists Before 1980, MoMA/PS1 Archives-Simone Gad 1980 Monique Knowlton Gallery New Talent Show NYC and Club 57 Catalog 2017, One National LGBTQ Artists Archives Library-USC, Smithsonian Archives Library-LAICA Journals 1970s and Stanford University, National Portrait Gallery Library Archives-Washington DC, National Women Museum Of Art Library Archives-Washington, DC, Fluxus Museum-Santa Fe, New Mexico, etc.

Maria Galloway, Viridian Art Academy, Tarzana

My background is in child development and studio art and have been teaching and creating art curriculum's for 14 years. From private art schools, to camps and elementary/middle schools. I am a business owner and currently have our art programs in 6 local schools.

Berenice Galvez, Eighteen Eighty Eight (1888 Center), Anaheim

I currently serve as the Grant Manager for the 1888 Center in Orange, CA. As Grant Manager, I reach out and build relationships with communities around us in an effort to bring together different communities, near and far. As a center, organization, and member of this community, my goal is to always provide every community with an

opportunity to share their story. Before joining the 1888 Center and their team, I was the editor for several literary journals including DASH and LiveWire. These journals are designed to support art and culture in Southern California. To further my education in the field of culture and rhetoric, I am completing a Master's Degree in English with an emphasis on rhetoric from California State University, Fullerton. As a student, I am also the secretary for two campus clubs, Sigma Tau Delta- The International English Honor Society and The Acacia Group-The English Graduate Club which focuses on professional development for English graduate students.

Sarah Rafael Garcia, LibroMobile, Santa Ana

Sarah Rafael Garcia is a writer, community educator and traveler. Since publishing *Las Niñas* (Floricanto Press 2008), she founded Barrio Writers, LibroMobile and Crear Studio. She has over 12 years of experience in the Literary Arts, 10 years of work as an Arts Leader and received over 30K in grants for her literary arts projects. She is also an editor for the Barrio Writers and *pariahs* writing from outside the margins anthology. In 2016, Sarah Rafael was awarded for *SanTana's Fairy Tales* (Raspa Magazine 2017), which was supported in part by The Andy Warhol Foundation for the Visual Arts, through a grant supporting the Artist-in-Residence initiative at CSUF Grand Central Art Center. In 2018, she participated in a collaborative artist residency at The Guesthouse, Cork, Ireland and was honored as an Emerging Artist at the 19th Annual Orange County Arts Awards. Currently, she spends her days stacking books at LibroMobile, providing interdisciplinary literary arts workshops and juggling time to write in Santa Ana, California.

Marie Kellier Garcia, SOCAHCC, Los Angeles

My involvement with Southern California Hispanic Chamber of Commerce has made me aware of all the different cultures and how rich each tradition is. There are 22 Spanish speaking countries, and each is unique. It's also amazing how each person expresses his or her roots and individuality through sound, written word or visual art. My own daughter Marissa (13) is now developing her own technique because she wants to become a designer. Growing up, I found solace and joy in the traditional music of my parents. Valses, Yaravães, Huaynos, Marineras - all Peruvian music makes me happy, but I was born in California. I'm a Cali Girl because I'm Latina with a taste for Classic Rock & Rock en Español. As a little girl, I learned Mexican Folklore. El Zapateo was close to my heart because it was fun to dance. Mariachis are awesome. My favorite song is La Malagueña because my mother dedicated it to me on my 9th birthday at La Fonda. I enjoy Rancheras, Bachata, Merengue, and Salsa. I love poetry and a good novel too. Today, my appreciation for the arts is immense. Not one facet is enough to satisfy the soul, I love it all.

Emmanuel Garcia, Arts Council Santa Cruz County, Santa Cruz

Emmanuel Garcia is a Two-Spirited Native Xicanx artist, lyricist, teacher, and organizer. They are passionate about community transformation through the arts and embody the intersectionality of artist and activist. They studied Developmental Psychology at UCSC, have over 8 years of experience working in student-centered educational settings, and are certified in both creative facilitation as well as curriculum development for a wide range of learning styles. When they are not managing the Mariposa Arts after-school programs and events, or teaching themselves, you will likely find them engaged in collaborative community arts projects focusing on youth empowerment and social justice issues.

Raul Garcia, Modesto

I have great passion for the arts. I have been involved in arts related programs for 35 years. I have participated in approximately 30 plays as a performer. I introduced an event that celebrated diversity through a variety of arts programs. I managed the event for 10 years. It was called the International Heritage Festival, under the auspices of the city of Modesto and Stanislaus County. It included music, dance, food and Arts & crafts. It also offered a Global Village Area with cultural arts programs for children with 50 cultural groups participating. I worked with the Stanislaus Arts Council managing arts programs for two years. I recently retired from the Gallo Center for the Performing Arts. I worked there for 10 years. I managed a theatre prevention program that toured to schools in the Central Valley to prevent bullying. I managed a Ballet Folklorico and Mexican singing competition. I also managed Christmas Choral concerts that featured Choral groups from churches and schools. I have served on various boards and committees that represented the arts.

Ray Gargano, Sacramento Metropolitan Arts Commission, Sacramento

Ray Gargano currently manages grants and cultural programs at the Sacramento Metropolitan Arts Council (SMAC) in Sacramento, CA. With the approval of Sacramento's new Cultural Plan in September 2018, Gargano is working with the SMAC team to implement the citywide goals of improving arts education, building cultural diversity and a creative economy through innovative arts and cultural programs. He began his career as a high school and college instructor in English and theatre, technology integration and arts management and has served as a director of programming and education at performing arts centers in Madison, WI, Santa Rosa, CA and Cleveland, OH and as director of the Orange County Arts Education Center with Orange County Cultural Arts & Cultural Affairs in Orlando, Florida. He currently serves on the Board of Directors for the International Performing Arts for Youth (IPAY), just

completing his term as President. Throughout his work, his goal has been to elevate education and the arts to create better communities in which everyone can thrive.

Gerald Garth, Pride Media, Inglewood

Gerald Garth currently serves as Manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as Manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called “Your Story, Your Words.” Garth is also Board Treasurer with Christopher Street West/ LA Pride. Garth was also a Fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color.

Nicole Garzino, The Battery Foundation, Petaluma

With over 15 years in cultural nonprofit management, Nicole Garzino has held positions as Executive Director or Director of Development at organizations such as The Center for Photographic Art, Monterey Museum of Art, Barrington Stage Company, and the Dorchester County Arts Council and Center for the Arts. She served as Chair, Board of Governors for Millennium Charter High School, a high school for the arts and digital technology in Salinas, as a Board Member for several arts organizations and as a past appointed member of The City of Pittsfield (MA) Cultural Development Board. Building on experience in grant making at the County Arts Council, she now serves as a Director in philanthropy at the Battery Foundation in San Francisco, a collaborative giving circle which awards over \$4 million in grants annually. Nicole also manages Audiate Creative, an audience engagement and nonprofit management consultancy for nonprofit arts and philanthropic clients. Recent clients include Music in the Schools Today (arts education), ArTogether (arts program for refugee communities) and Open Hearts Foundation, for which she helped to redesign grant making. She holds a MA in Arts Administration from Goucher College and is currently a Political Power Fellow at Yerba Buena Center for the Arts.

Adrienne Geffen, Long Beach City College, Fullerton

Adrienne Geffen performs on woodwind instruments throughout Southern California. She is a substitute member of the world-famous Disneyland Band, and played woodwinds in the international debut of Erin Kamler’s Land of Smiles at the Edinburgh Fringe Festival in Scotland. She is currently the adjunct faculty for clarinet at Long Beach City College. Previously, Adrienne was the woodwind teaching artist for Youth

Orchestra Los Angeles (YOLA) at the Los Angeles County High School for the Arts. She also spent five years as coordinator of the Frederick Fennell Wind Studies Program at the Orange County School of the Arts, where she founded and conducted the award-winning student Pit Orchestra. Before working in Los Angeles, Adrienne performed on cruise ships for Royal Caribbean International, and was a member of the national tour of Meredith Willson's *The Music Man*. Education/Training: BM, Clarinet Performance—Northwestern University; MM, Woodwinds Performance—Cal State Fullerton.

Paula Gibson, The Los Angeles Beat, Los Angeles

I have been a photographer since a child. Have worked in many capacities as a photographer and am also a lawyer doing government antitrust law enforcement. I also am a collector of photographs and have many family photos in my collection going back to the late 1800s. Was the photo editor of NOMMO the black student newspaper when in college. Currently I am the photo editor of thelosangelesbeat.com.

Megan Gilby, City of Carlsbad, Carlsbad

I have worked as a performing artist, on performing arts production teams and as an arts manager in both nonprofit and municipal capacities. I have always been connected to the arts: drawing as a child, studying music in undergrad, learning arts management in graduate school, and working in the field after graduation. My current experience continues to provide learning opportunities managing and evaluating programs, as well as overseeing a grant program for arts in our city, and being part of a new Arts & Culture Master Plan.

I believe that as both an artist and administrator, as well as my experience managing an arts grant program in my current role, gives me well-rounded experience to draw on to serve as an arts panelist. I strongly believe in the incredible impact the arts can have on communities, but also understand that other factors are imperative for success, including clear program goals and realistic evaluation, strong financial oversight and understanding, and relationships to the community that will benefit from the programming.

Samantha Giles, Small Press Traffic Literary Arts Center, Oakland

Samantha Giles grew up in an industrial section of Santa Monica, California and currently lives in the flatlands of Oakland, California. She holds a BSW from San Francisco State University and an MFA from Mills College.

Giles is the author of *hurdis addo* (Displaced Press, 2011) and *deadfalls and snares* (Futurepoem, 2014), both of which won CA Conrad's Sexiest Poem in the years they were published. She was also a Headlands Center for the Arts Resident in 2017.

An arts administrator, editor and curator, Giles has been the Director of Small Press Traffic since 2009.

Ola Gilkey, ArtConfetti, North Hollywood

I am a watercolor Artist with an eclectic background of dance, gymnastics, photography and sculpting. A student of classes, inspiration, movement and dialogue, I create art from a sense of influence. I am a past instructor for the City of Burbank (Parks and Recreation) as a gymnastics coach and camp counselor for their Arts Camp. I am an artist for ArtConfetti, which serves to add art to life and aid the community.

I participate in diverse artistic events, i.e., a praise dancer instructor for underserved youth in San Fernando, for an after-school program. A float artist/designer Summer Solstice Parade, Santa Barbara. Float construction/decorator volunteer for Burbank (Pasadena Tournament of Roses Parade). Headdress designer for Los Floristas, Rancho Los Amigos. Set builder and dancer, Church on the Way, Van Nuys, Music of Christmas production. Past Judge for Special Olympics, Rhythmic Gymnastics, Valencia.

It is a privilege to indulge in both art with purpose and art for presentation; giving perspective and voice to art every day. I see beauty in all its form and art pronounced in all languages. I recognize, appreciate and highlight all art genres and artists beyond definition.

Mara Gladstone, Palm Springs Art Museum, Palm Springs

Mara Gladstone is Associate Curator at Palm Springs Art Museum, and has organized exhibitions and installations in a range of media and subjects, with particular emphasis on those that cross disciplines, cultures, and time periods. Upcoming exhibitions include Todd Gray: Pluralities of Being (2018) and Cosmologies (2019). She curated the first survey of the work of feminist sculptor Pat Lasch, titled Pat Lasch: Journeys of the Heart (2017). She was the organizing curator for major exhibitions featuring the work of Andy Warhol, Michael Childers, and Hung Liu, among others. Mara received her Ph.D. and M.A. from the Program in Visual and Cultural Studies at the University of Rochester, and B.A. from Brown. Her publications and curatorial projects have examined photography; new media; installation and performance art; and museum histories. Mara is a member of the Palm Springs Public Arts Commission, Association of Art Museum Curators, and College Art Association. Though a New Yorker at heart, Mara has called Southern California her home for the last decade. She is also trained as an oil painter.

Terri Glass, California Poets in the Schools, Novato

Marin Area Coordinator for California Poets in the Schools, 1996- present. Overseeing the development of poetry residencies in Marin County schools. Training new poets, organizing readings for students and teachers, gathering statistics, grant writing, writing annual reports to central office and overseeing the compilation of an annual countywide anthology for students .

California Poets in the Schools- 1989- present. Poetry Teacher. Currently teaching creative writing for students K-12 in Marin County schools. Developing innovative lesson plans, fostering public performances for students at bookstores and festivals.

Former Program Director for California Poets in the Schools, 2008-2011. Oversaw the development of artist in residence poetry programs throughout the state of California. This involved developing workshops for teacher trainings and for the annual Poets in the Schools symposium, reviewing new poet teacher applicants, grant writing, overseeing the timeline for the statewide anthology, collecting statewide statistics, writing monthly e-newsletter and dispensing information to local area coordinators.

Former Administrative Director for Ursa Minor Arts & Media, 2005-2008. Published Poet. MFA in Creative Writing from USM. See www.terriglass.com

Greacian Goeke, Freelance/Independent, Oakland

As an interdisciplinary teaching artist I have been nurturing the creativity of intergenerational groups since 1990, working extensively with Bay Area public elementary schools, Center for Elders Independence, Institute on Aging, Stagebridge, and multiple arts providers. I have been an artist in residence at Recology and Headlands Center for the Arts, among others.

I am a certified Orff Schulwerk music and movement educator and T'ai Chi practitioner. I received a Level III Orff Certificate through Mills College in 1999 and have trained in modern dance, percussion, improvisation and choral singing; B.A., Cornell University; M.F.A., Performance/Film/Video, California College of the Arts. I received additional training in Dalcroze Eurythmics at Carnegie Mellon University. I am a core company member of the University of San Francisco Dance Generators, an outreach program of the Department of Performing Arts and Social Justice.

I received the Community-Engaged Practice Award from California College of the Arts in Oakland in 2016. I also participated in the Dance Education Leadership Institute at Luna Dance, Berkeley.

At Stagebridge Senior Theatre Company, Oakland, I directed two federally funded storytelling programs (USDOE and NEA) in Title 1 schools that integrated language,

movement and music for developing literacy and life skills (2009 — 12).
<https://www.stagebridge.org/storybridge/>

Laili Gohartaj, Oakland Symphony, Oakland

Laili is passionate about equity in, and access to, the arts in Oakland which has inspired her work with nonprofits and local government throughout her career. She is most proud of supporting free arts opportunities for youth and families, including founding a world music and dance festival in 2016. Laili was selected as a Western States Arts Federation Emerging Leader of color in 2018 and she was also a San Francisco Emerging Arts Professionals Fellow in 2017. Laili holds degrees in clarinet performance and creative writing and has also studied pottery, encaustic painting, and glass fusing. When she isn't creating or supporting the arts she is often found on Lake Merritt where she is a competitive rower.

Kate Goldstein, SFJAZZ, San Francisco

Kate Goldstein is a San Francisco-based grant writer, arts administrator, and musician. Currently the Grants Manager for SFJAZZ, Kate has also held positions with American Conservatory Theater (A.C.T.), Brava! for Women in the Arts, and Creede Repertory Theatre in Colorado. She has served as a grant writer and consultant for a variety of arts organizations of all sizes, as well as individual artists working in theater, music, dance, and performance art.

Kate received the Literary Managers and Dramaturgs of America's Residency Grant, participated in the Emerging Arts Professionals/San Francisco Bay Area Fellowship, and served as a panelist for the San Francisco Arts Commission's Creative Space grants. She is also an active musician and plays violin, percussion, and sings with Bay Area folk and world music groups. Kate holds a BFA in Dramaturgy from Carnegie Mellon University.

Beto Gonzalez, Skirball Cultural Center, Los Angeles

Beto González has been involved in the performing arts in Los Angeles for almost 20 years. A first-generation American, Beto is a multi-instrumentalist, producer, and ethnomusicologist specializing in the traditional music of Brazil and the African Diaspora in Latin America. He holds Masters degrees in both Latin American Studies and Ethnomusicology from UCLA and is a Fulbright scholar. He is fluent in both Portuguese and Spanish. Beto is also the founder and artistic director of Samba Society, a collective of musicians from the Brazilian community of Southern California.

Victoria Goring, SAG, Burbank

An award winning playwright, with 20 produced plays, and twice shortlisted for Juilliard. Victoria's provocative scripts challenge the audience with multiple perspectives and complex issues of gender, history, and social conventions.

Before reality TV, Victoria was placing audiences in site specific venues creating hypothetical worlds: From a possible future where the Y chromosome is decaying, to an environment of allergens humans could no longer live in.

Victoria has received productions, from many prestigious theaters in Canada and the USA, including Nightwood, Alberta Theater Projects, City Theater, Lorainne Kisma Theater for Young People, Edgemar, and Factory Theater. Victoria created Urban Spine, a CAEA theater in 1999, and was contacted by CAEA who provided her Equity membership on the merit of her original work.

Marta Gorski, Public Glass, Oakland

Marta Gorski has used the human figure as a staple of her work from the early stages. Inspired by landscapes in both nature and the body, Marta uses various processes to create concept driven installations. Her work has always been motivated by the tumultuous balance of social sexuality and aims to explore the consequence of intimacy through the figure, landscape and alternative perspectives. Gorski is a Canadian-born installation artist, currently living in Oakland, California. She has completed a Bachelor of Fine Art with a Focus in Glass, and a Master of Business Administration. Marta continues to create concept driven installations that explore themes of empathy. She works frequently with glass as a medium but is not tied to one method of processing the material, currently she is exploring hot glass sculpting, large format casting and neon.

Gregory Grano, artworxLA, LA County High School for the Arts, Venice Arts, Los Angeles

Greg Grano is a film director, editor, and educator based in Los Angeles. Greg's work explores experiences with unfamiliar people and places, interrogating our relationship with "the other." Greg's feature documentary American Bear: An Adventure in the Kindness of Strangers interrogates trust across the US and was released on a national educational screening tour and digital platforms. In 2016, Greg spent ten months traveling in Asia, Africa, and Europe, developing a multimedia project on global connections and colonial legacies. Greg is currently working on the first film in an experimental series about our relationships with nature, developed during his stay at the Catskills Creative Residency in Summer 2018.

As an educator, Greg teaches media arts with several institutions in Los Angeles, sharing storytelling tools with students who may not experience creative validation in their schools or in their community. These workshops range from documentary to stop-motion animation to narrative filmmaking, with artworxLA, Venice Arts, LA County High School for the Arts, LACMA, and Young Storytellers Foundation. Greg has a BFA in Film and Television from New York University and an MS in Cultural Foundations of Education from Syracuse University, focused on the importance of the arts in social justice education.

Susan Greer, Susan Greer Fine Art, Sebastopol

Fine artist who worked collectively to transform a depressed industrial urban area into a vibrant arts community over the course of 11 years. Served on Sonoma Co Museum Board, arts councils, school site councils. Wrote grants for Mills College. Senior Editor, Addison Wesley Publishing Co. Software Designer, Broderbund. Elementary Teacher. Curriculum Developer, Ca State Department of Education/UCB Lawrence Hall of Science. BA Biology. MA Education. CA Teaching Credential.

Linda Grimes, San Pedro Waterfront Arts District, San Pedro

Linda's first exposure to planned urban environments was in Philadelphia, where she was a design and merchandising major at Drexel University. After a 20-year career as an AT&T marketing and communications professional, Ms. Grimes now shares the wealth of arts and audience development experiences she gained as the former Executive Director of the Golden State Pops Orchestra, to inform her leadership of the San Pedro Waterfront Arts & Cultural District. As a founding member of the CRA initiated ACE Committee, she has been instrumental in the direction and sustainability of the Arts & Cultural District for the past 15 years.

She is fascinated by the core principals of creative place-making and weaves them throughout the Arts & Cultural District's strategies and initiatives. In addition, Linda completed a nine-month Arts for LA Cultural Policy Fellowship Program, culminating in the successful 2017 California Cultural District designation.

Laura Guerrero Nieto, Los Angeles County Arts Commission, Los Angeles

My work in the arts and culture field began in the community of my family and so it has been inextricably tied to every aspect of my becoming. Beginning in my undergraduate studies in schools of Political Science and Gender/Sexuality studies and continuing in my work in the nonprofit social justice sector. I've supported victims of violent crimes to develop applications for legal permanent residence status and supported the transformation of the Los Angeles Department of Water and Power to implement energy efficiency strategies free-of-charge for renters and homeowners in collaboration with

labor leaders, neighborhood councils, city officials and residents. In all of this work and especially in my current position at the Arts Commission, arts and culture invigorate space in a way that acknowledges our intrinsic value as living beings. In my four years at the Arts Commission I have supported our flagship grant program and for the past two years have overseen the first explicitly cross sector initiative of the Arts Commission, the Community Impact Arts Grant which highlights the exemplary ways arts and culture manifest outside of traditional arts spaces, just as they did in my family and community. In this tradition, I have served as Director of Altar Programs for the largest Day of the Dead event in the country, Dia de los Muertos at Hollywood Forever Cemetery for the past three years and learned so much in the process about how communities thrive because they are not built. They already and will always exist especially within systems and times where existence alone can feel like acts of rebellion and defiance.

Sally Guttridge, Elk Grove Arts Commission, Elk Grove

I am a lifelong supporter of the arts, starting with my first tap dancing lesson at age 3 (I am now 70). I served on the board and was an original patron of the Strauss Festival of Elk Grove now known locally and internationally for its wonderful performances, I am now on the Elk Grove Arts Commission and have been since its inception. I graduated with a minor in art history from the University of Texas and have avidly attended and supported ballet, dance, visual and performance art, here and in Texas and England where I lived for 4 years. I presently design and build houses, and understand completely the cost issued associated with construction and architectural elements. I live in a very diverse community known for not only the Western Festival, but also the Multicultural Festival, the Giant Pumpkin Festival, Greek Food Festival, and Old Town Parade of Light to name a few, all of which have elements of art. It's a great place to live and work because of the art available to the average person.

Cecilia Haigh, Stage 3 Theatre Company/KAAD- LP Community Radio, Sonora

I have been in many fields generally in an administrator capacity. I am currently on the board of a local community theatre and local community radio station; both non-profits. I am well versed in contracts having been an insurance agent for over 10 years. I am devoted to the art programs in our community and interested in becoming more involved with the CA Arts Council.

Kimberly Hall, Mediation and Conflict Resolution, New Castle

I'm a educator to children with special need a mother of 2 and a wife, I. Very active in the gym and I just started a non-profit organization. I love the elderly and helping other.

Miles Hamada, Nikkei for Civil Rights and Redress, Los Angeles

I graduated with a Bachelor of Arts degree from the Southern California Institute of Architecture, in 1975. After several years practicing in architecture I turned my commitment to working in the nonprofit sector, which included over 30 years at the JACCC, JANM and Descanso Gardens in arts administration and visitor experience. At the same time I developed my skills as a silkscreen artist and taught classes to youth and adults. I am also a folk dancer trained in Awa Odori, a traditional folk dance from Japan. My training in Japanese culture also includes nihon buyo, minyo odori, bonsai and taiko. For the past 15 years, I have been the Chair of the Nisei Week Japanese Festival Ondo and Closing Ceremony, the culmination of two weeks of cultural events. I have produced cultural programs and have coordinated international exchanges. I was recognized by the Japanese American Historical Society of Southern California for my commitment of years of community involvement in the promotion, participation and preservation of Japanese American culture. I continue to be involved with the Nikkei for Civil Rights and Redress to fight for equality and justice for all.

Rome Hamner, San Jose Taiko, San Jose

A taiko performer and teaching artist with nearly 20 years experience, I believe in the power of art to change lives. There are no degrees available in North American taiko, but I've studied with some of the most recognized artists in the world, including members of KODO and Seiichi Tanaka, the man recognized as the Father of North American taiko. Current projects include Taiko SOBA and my ensemble KINaesthetic. I spent 14 years as the co-director of a taiko nonprofit I launched in Arizona before relocating to San Jose in 2016.

As a teaching artist I worked with the Tucson Unified School District's arts integration program for 3 years. Before that, I provided "taiko for taiko's sake" residencies for 5 years. I've created 30+ curricula for grades TK-12, including programs that integrate with Common Core. I've guided 5,000+ K-8 students in developing music skills and improving academic success, collaborated with classroom teachers, and led PD sessions on arts integration. I currently provide residencies through Starting Arts and Montalvo.

I hold an MPA and followed a dual career path for years, building skills in project management and fundraising. I've worked as General Manager for San Jose Taiko since Sept 2017.

Jonathon Hampton, East Bay Center for the Performing Arts, San Francisco Youth Chorus, Oakland

Jonathon Hampton is a unique and versatile choral conductor of 15 years, specializing in early classical music, spirituals, and contemporary popular repertoire. He is a chorus director for the East Bay Center for the Performing Arts, San Francisco Youth Chorus, Piedmont East Bay Children's Chorus, and San Francisco Early Music Society. He also teaches individual voice lessons and is a teaching artist for the West Contra Costa Unified School District. Additionally, Hampton sings professionally as an alto, tenor, and baritone throughout Bay Area, as a soloist and chorus member with San Francisco Symphony Chorus, American Bach Soloists, and Cappella SF among others. His work in the arts extends to marketing and publicity consulting as well.

Jacob Hanna, Save Art, Sherman Oaks

Jacob Hanna is a mission-and-values-driven digital marketing professional highly regarded for his development of strategic online marketing plans and the implementation of successful campaigns. He is experienced in leading cross-functional teams to plan, launch, and manage global marketing initiatives and delivering unique online concepts and strategies. While working for beverage organizations such as Coca Cola, Red Bull, and Mixwell he utilized his skills in competitive analysis, market research, and statistical surveys to assess business strategy and provide solutions that fostered growth. With organizations like the Louisiana State Jazz Museum, American Cancer Society, and San Francisco Unified School District he crafted engaging, experiential projects that emphasized community engagement and interactive learning.

Jenna Hans, YoloArts, Sacramento

I have a BA in Art History from Sonoma State University (2010) and an MA in Curatorial Practice from California College of the Arts (2013). My professional goal is to break down stigmas around access to arts & cultural programming through exhibitions and public programs. Currently, I work for YoloArts as the Education Manager where I coordinate and oversee Artist Residency programs for underserved K-12 youth, Veterans, and the homeless community in Yolo County. In my spare time, I am training to be a docent at the Crocker Art Museum.

Andrea Hansen, Kern Dance Alliance, Bakersfield

Andrea Hansen is from Bakersfield, California, where she began training with the Royal Academy of Dance at age seven. Andrea received her B.A. in Dance from Mercyhurst University and M.F.A. at the University of Arizona in Choreography. She has trained at the American Ballet Theatre, San Francisco Conservatory of Dance, Royal Academy of Dance Summer Intensives and has danced professionally with ballet and contemporary

dance companies in Pennsylvania, Texas, and Arizona. Andrea has had the pleasure of presenting nationally and internationally renowned dance companies, including Alvin Ailey American Dance Theater, Diavolo, Ballet Hispanico, Martha Graham Dance Company, Hubbard Street Dance Chicago, and the Miami City Ballet during her time as the Performing Arts Coordinator at the Scottsdale Center for the Performing Arts. She has taught in higher education for over a decade and most recently held the position of Dance Program Director at Glendale Community College. Andrea has served on the board of the Arizona Dance Education Organization and as a Grant Reviewer for the Arizona Commission on the Arts. She has lobbied on behalf of the arts in Washington DC with the Americans for the Arts, and is an active member with the National Dance Education Organization and California Dance Education Association. Andrea currently serves on the boards of the Bakersfield Fox Theater Foundation and the Arts & Humanities Executive Advisory Council at California State University, Bakersfield. She is the co-founder and current President of Kern Dance Alliance, a mother of two, and a proud wife.

Ramya Harishankar, Arpana Dance Company, Irvine

A protégé of legendary gurus, Ramya Harishankar has performed all over the world as a soloist. As a teacher, she has trained several hundred youngsters at her school, Arpana in Irvine for over 3 decades and thru the education program at the Segestrom Center for the Arts since 1990. As a choreographer, she has over 17 full length productions to her credit, many of which have raised over \$100,000 for charities worldwide. Under her guidance, Arpana has toured the US, Europe, Asia and India and also received several grants from the Alliance for Traditional Arts, California Arts Council, Fund for Folk Culture and the National Endowment for the Arts. She has also served on panels for CAC, NEA and World Arts West. As a producer, she co-convened 3 seminars on Indian dance in California and then has presented over 50 Indian dance soloists/companies to S California audiences. Besides receiving several awards, citations and grants from state and national agencies, Harishankar is the recipient of Kala Seva Bharathi (2012) from Bharat Kalachar, Chennai, India, the Helene Modjeska Cultural Legacy award (2007) from Arts OC and a 2 time National Endowment of the Arts Choreography fellow (1994-97).

Jennifer Harris, San Diego

I am an artist with work experience in several different cultural communities. As an instructor in public speaking, I have taught in several universities, including technical schools and for-profit colleges offering unique opportunities for returning military and low-income students. As an elementary school volunteer and childcare provider, I have worked with children of all ages.

Kenneth Hartman, Jail Guitar Doors/The Catalyst Foundation, Santa Monica

Kenneth E. Hartman is a writer and prison reform activist. Convicted of murder at the age of 19, he was sentenced to life without the possibility of parole. After serving more than 37 years, on April 15, 2017, California Governor Edmund G. Brown, Jr., commuted his sentence to life with parole. He was paroled on December 20, 2017, and remains free, working as a grant proposal writer and prison program consultant for two Los Angeles-area nonprofits involved in prison rehabilitation programs. Ken wrote about his experiences in prison and the Honor Program in his essay "A Prisoners' Purpose," which won one of the John Templeton Foundation's 2004 Power of Purpose awards. In a 2009 New York Times editorial, he described the effects of the recession on the prison system. In a December 2014 feature for Harper's magazine, he described three decades of prison Christmases. His 2009 memoir "Mother California: A Story of Redemption Behind Bars" won the 2010 Eric Hoffer Award for memoir. In 2014 he edited and contributed to "Too Cruel, Not Unusual Enough," an anthology of writings by prisoners serving life without the possibility of parole that won Best Anthology for 2015 from the Independent Publisher Book Awards.

Sarah Heady, California Institute of Integral Studies, San Francisco

Sarah Heady is a practicing poet and fundraising professional at the intersection of mental health, social justice, and spirituality. In community arts, she has worked as a Development Intern under SFAC's Director of Public & Private Partnerships; as an administrator and tour guide for the City of Philadelphia Mural Arts Program; and as a volunteer coordinator at BuildaBridge, an arts education nonprofit serving homeless children and families.

Sarah is the librettist of Unfinished: An Opera, a new work about the death and life of a women's college, currently in development with composer Joshua Groffman and producer Vital Opera. She is the author of Niagara Transnational (Fourteen Hills), winner of the 2013 Michael Rubin Book Award, and Tatted Insertion, with artist Leah Virsik. Sarah's manuscript "Comfort" was a finalist for the 2017 National Poetry Series, the 2017 Colorado Prize for Poetry, the 2016 Omnidawn Open, and the 2016 CSU Poetry Center Open Book Competition.

Sarah holds a BA in Art History and Creative Writing from Oberlin College, as well as an MFA in Creative Writing and a Certificate in Technical and Professional Writing from San Francisco State University. She is a co-editor of Drop Leaf Press, a small women-run poetry outfit.

Dee Hemingway, Sacramento

www.ReverbNation.com/deehemingway

Keith Hennessy, Circo Zero, San Francisco

Keith Hennessy dances in and around performance. Born in Sudbury Canada, he lives in San Francisco since 1982 and tours internationally. His performances engage improvisation, ritual, collaboration, and protest as tools for investigating political realities. Practices inspired by anarchism, critical whiteness, post/Modern dance, activist art, the Bay Area, wicca, punk, contact improvisation, indigeneity, and queer-feminist performance motivate and mobilize Hennessy's work. Keith's 2016-17 collaborators include Peaches, Meg Stuart, Scott Wells, Jassem Hindi, J Jha, Annie Danger, Gerald Casel, and the collaboratives Blank Map and Turbulence. 2017 awards include the Guggenheim Fellowship and the Sui Generis award. Keith's writings have been published in Contact Quarterly, Movement Research Journal, Performance Research (UK), Society of Dance History Scholars Journal, and Dance Theatre Journal (UK). Hennessy directs Circo Zero and was a member of Contraband with Sara Shelton Mann. Hennessy is a co-founder of CounterPULSE (formerly 848 Community Space) a thriving performance space in San Francisco. He earned an MFA and PhD from UC Davis.

Mark Hernandez, Stanford Jazz Workshop, San Francisco

Development Director, Stanford Jazz Workshop, since 2016. Since 2005, makes arts funding recommendations for the Ann & Gordon Getty Foundation. From 1999 to 2014, evaluated nearly 200 performances for the Performing Arts Program of the William & Flora Hewlett Foundation. Opera singer for 25 years. Teaching artist for 22 years. Board member (Vice Chair) of Success Centers, which provides employment, education, and arts services to transition-aged youth, including foster and incarcerated youth, in the San Francisco Bay Area. Board member of Pacific Singers and Actors Workshop, which provides after school arts programming for San Francisco middle and high school students. Previously volunteered for San Francisco Court Appointed Special Advocates, assisting young people in the family courts. Complete info at blazingstage.com

Olivia Hernandez, Cross Cultural Center, Sacramento

I am committed to providing critical community engagement through activism, collective homie efforts and holistic support that aims to empower and uplift various narratives within the many underserved communities I continue to work with. I understand and believe that through the power of community we can work to build a future beyond our wildest dreams. I was born and raised in Watsonville, CA and received my B.A. from UC Davis in Art Studio and Chicana/o Studies. I identify as a second generation Mexican American, Fat , Femme, Queer, Xicana, educator and activist. I have been an artist of various mediums all my life and have been an activist for community thru screen printing, murals and digital media for almost 10 years.

Anastasia Herold, San Francisco Symphony, Oakland

Anastasia Herold holds an MA in dance ethnology from the University of California, Los Angeles. She has managed amateur to professional dance companies and symphony orchestra education programs for more than 30 years. Anastasia is a teacher, active in the local dance community of the East Bay, and volunteers in classrooms in San Francisco public schools.

Audrey Herrera, El Pueblo Historical Monument, Moreno Valley

Audrey Herrera is an enthusiastic, energetic, and driven professional currently working at El Pueblo Historical Monument. As a recipient of the 2017 Getty Multicultural Undergraduate Internship program, she values genuine diversity and the accurate sharing of people's stories. Her work has focused on administrative tasks, education, community based programming, art history, and community engagement. In her free time, she volunteers at several art institutions throughout Southern California.

Lisa Herrick, LitHop, Fresno

Lisa Herrick is a second generation Hmong American writer, illustrator, and literary arts organizer based in Fresno, CA, where she served as the executive Vice President of Central California Asian Pacific Women (CCAPW) and currently advises the "What's Cooking Fresno?" food entrepreneurship initiative for the Better Blackstone Association—targeting underserved and underrepresented communities in the Fresno metro area—as well as overseeing all marketing communications for Fresno's annual LitHop literary festival, which she co-founded with her husband. She is a former journalist and television executive, and she helped produce the annual Asian Heritage Street Celebration in San Francisco with the AsianWeek Foundation planning committee. In 2017, she collaborated on the film "The Hmong and The Secret War" (now available streaming on PBS.org); and a new film is in development. She is also a writer and illustrator, and her work can be found online at The Rumpus literary magazine.

John Highkin, Fern Street Community Arts, San Diego

John Highkin has over thirty years in art — as musician, circus impresario, theater director, and administrator. Co-founder of Fern Street Circus (FSC) in 1990 with his wife Cindy Zimmerman, a visual artist and educator, they built San Diego's first theatrical and social circus, 1990-2003, which was embedded in the Golden Hill neighborhood.

Highkin subsequently served as Executive Director of Salina (KS) Arts & Humanities then Young Audiences of San Diego. In 2014, Highkin and Zimmerman revived and reimagined FSC, creating new educational and performance programs, working within

City Heights, San Diego's most diverse, low-income neighborhood. FSC is a member of the national Social Circus Network and Cirque du Soleil's Social Action Partner in San Diego.

Highkin holds an M.A., Cambridge University and a B.A., UCLA, both in English; Highkin taught composition and literature at three universities. Before circus, he was a directing intern at Brecht's Berliner Ensemble. He released his first CD, Heart of a Clown, in 2013.

He managed a re-granting program at Salina Arts & Humanities and has served on grants panels for the states of California and Kansas, and the cities of San Diego, Carlsbad, and Encinitas.

Jane Hill, artSMART, Eureka

In 2007, I began my consulting business artSMART. From 2002 until retirement in 2007, I was executive director of The Sacramento Philharmonic. Prior to that, I was executive director of Opera Omaha. At the Philharmonic, I helped double its budget, adopt a five-year strategic plan, create a new works commissioning program, and establish partnerships with arts and education organizations. In 2011, I returned to lead the merger with the Sacramento Opera.

At Opera Omaha, I eliminated a major deficit, established an infrastructure, developed professional staff and restored relations with many community entities. Prior to Opera Omaha, I was co-founder and executive director of Dell'Arte, Inc., a theatre company and training program.

Past board service includes the Association of California Symphony Orchestras, OPERA America, and the Bemis Center. I was president of ArtsAIM, advocates for Omaha arts organizations, and represented the arts on the Omaha Chamber of Commerce Board.

An On-Site Reporter (Opera) for the NEA, my past awards include Omaha YWCA Woman of Vision Award and the Arts on the Green Award. In 2004, the Sacramento Arts & Business Council named me Arts Executive of the Year. Education includes a B.F.A. from Carnegie-Mellon and an M.A. from Humboldt State

Roxanne Hinds, West Hills College, Fresno

I have worked for nonprofits for more than 30 years. Primarily my work has been with universities and colleges. While serving as Annual Fund Director at Weber State University I also served on the Utah Musical Theater board and on the Egyptian Theater Foundation. Raising funds for each. At Fresno State University I worked on grants, foundation relations and major gift donations.

Roy Hirabayashi, San Jose

Roy Hirabayashi, co-founder of San Jose Taiko (SJT) recently celebrated 45 years of composing and playing taiko. For his years of community-building through SJT, he was awarded the 2011 National Endowment of the Arts National Heritage Fellowship, the nation's highest honor in folk and traditional arts. Roy has also received the SV Creates Legacy Laureate, San Jose Arts Commission Cornerstone of the Arts, Bunka Hall Fame, and has been a mentor in the Alliance for California Traditional Arts Master Program. In 2017 he performed at the Smithsonian FolkLife Festival and the Library of Congress Noontime Series and remains active performing and conducting workshops internationally. His current project includes music composition and performance for Luis Valdez's play, "Valley of the Heart."☐

Roy remains active in the national arts community and has served on the boards for Western Arts Alliance, Japantown Community Congress of San Jose, School of Arts & Culture at Mexican Heritage Plaza, and is a founding member of 1stACT Silicon Valley, the Multicultural Arts Leadership Institute, and the Taiko Community Alliance. He is an American Leadership Forum Silicon Valley John W. Gardner Leadership Awardee and a member of the 2017 US-Japan Council Japanese American Leadership Delegation.

Erika Hirugami, CuratorLove, Sherman Oaks

Founder & CEO of CuratorLove.

Hirugami holds a MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Research Center at Claremont Graduate University. As well as multiple BAs from UCLA in the fields of Art History, Chicano Studies and Mexican Studies.

As a Getty and Kress Foundation Fellow Hirugami has developed curatorial statements at museums such as CMA, MOLAA, MAZ, MUAC, and Bellas Artes, in Mexico City. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities. She has also curated for multiple galleries across the globe and has been published internationally.

More on Erika Hirugami at <http://www.curatorlove.com/hirugami>

Julia Homenko, Moon Brush Art, Novato

I was born and raised in Novato, in the San Francisco Bay Area, and am now an older emerging artist. Raised in a middle class family by a San Francisco Fireman and a working mother, I was a tomboy and my Dads' fishing buddy. Nature was always appreciated and there is not much of California I have not visited. With both parents

having grown up in the City, we grew up with open and accepting minds. I was never hesitant to follow my heart and work professions not commonly held by women; Certified Chimney Sweep, USAF Aircraft Mechanic, Film Booker, Architectural Draftsman, Chauffeur for the Grateful Dead, and now working artist. After many years, the opportunity arrived and I returned to the dream of becoming a professional artist. It is later in life I received my BFA with honors and continue to expand my education at every point and working in the art community. Anyone who knows me considers me to be a fair and open-minded person, as well as organized and charitable. I would find it a great honor to be able to assist with this process.

Barbara Horiuchi, Bay Area Art Grind, Saratoga

San Jose, California born and raised, Barbara Horiuchi is an artist, writer, and founder of the website Bay Area Art Grind. She has been a visual artist for over twenty years and received her MFA in pictorial arts from San Jose State University in 2010. While in graduate school, she founded a website in 2008 dedicated to listing opportunities for artists, by artists. The Bay Area Art Grind celebrated its 10th year in October, 2018. The impetus for creating the website was to offer a free service for artists with screened calls for exhibitions, residencies, and jobs to help them build their artist resume.

As a visual artist, Barbara creates installations, paintings, and video work. Her work can be found in private collections as well as museums including the Achenbach Foundation for Graphic Arts and Crocker Art Museum.

She has been active in the Bay Area art community serving as a representative on the City of San Jose Public Arts Advisory Committee (2016 - 2018), a juror on several local community student exhibitions and for public art. She previously served as a Grant Review Panelist for the California Arts Council (2016 - 2017).

Jeanette Horn, The Actors' Gang, Pasadena

Jeanette has been and continues to be an arts advocate. She is currently a member of The Actors' Gang in Culver City, where she has appeared in their productions of Ghost Sonata, Mate & Helene Cixous' OY! directed by Georges Bigot. Currently she is cast member of the critically acclaimed The New Colossus which begins touring in January of 2019. She appears with The Jewish Women's Theatre in their salon readings most specifically The Art of Forgiveness & Hadassah on Stage. Her one act play Isaak plays to LAUSD History & Social Studies classes students.

She has appeared on stages in New York City, San Diego & Los Angeles. She was a member of The Irondale Ensemble Project and the Judith Shakespeare Company in New York City and a company member and dramaturge with Starfish Theatreworks She has worked on Off-Broadway and Off-Off Broadway stages. In San Diego she appeared

in productions at The Diversionary Theatre, Sixth and Penn, Cygnet Theatre, Northcoast Repertory Theatre where she co-authored and directed An Evening with Eleanor.

Jeanette created and developed a playwriting workshop for Starfish TheatreWorks where she also served as dramaturg. At New Dramatist she was literary assistant.

Jeanette created theater programs, taught and wrote curriculum for NYC high schools. She created a two-year theatre career program for an arts magnet school and was a founding teacher/creator of The New York City Public School Repertory Company, an arts based program for at-risk students. She was a teacher/researcher with The National Arts Education Research Center at NYU and the recipient of a Metropolitan Life Foundation grant in 1991. She has written, received and implemented grants from the New York Foundation for the Arts, New York State Council of the Arts, California Arts Council and various foundations Jeanette was part of the original Teaching Artist Round-Table in NYC.

From 2000-2006 Jeanette was Director of Education and Outreach at La Jolla Playhouse. She created, implemented and executed residencies in the local schools and produced the Playhouse's children's touring company POP (Performance Outreach Program). Prior to that she was coordinator of the Outreach program at Circle Repertory Company in New York and created and executed the Education program at Manhattan Class Company. She produced, directed and performed in MCC Theater's Summer Play Party, a festival of new work by young artists. She created the MCC Youth Theatre Company.

Jeanette was an adjunct professor at CW Post/ LIU for ten years. She created and taught Theatre Techniques in the Classroom. She has taught in the continuing education department at UCSD; was a teaching artist with Manhattan Theatre Club, Young Playwright's Festival, Theater for A New Audience, Theatre Development Fund, all in New York and The Playwright's Project & Center Theatre Group in Los Angeles. Jeanette was Education Director at The Actors Gang from 2014 — 2018. She continues to be a company member and is now a consultant to the education department

Jeanette worked for seven years with The International Theatre and Literacy Project in Tanzania, Bali & India, guiding participants in rural communities to create their own theatre pieces.

She has studied directing with Harold Clurman and Joe Anthony, acting with Uta Hagen, William Hickey, Ed Morehouse, Walt Whitcover and Eloise Watt, Mime with Rasa Allen and playwriting with Milan Stitt, Phil Bosokowski and Wendy Hammond. She studied

Anne Bogart's Viewpoints and the Suzuki Training at Burning Wheel as well as intensives in Augusto Boal's theatre techniques.

She is a member of Actors Equity Association, Screen Actors Guild and the American Federation of Teachers.

Elisa Hough, Smithsonian Institution, Santa Cruz

For fifteen years, I have been working in and around the arts throughout California and in Washington, DC. Growing up in Sacramento, I worked as a stage manager and technician in school and community theaters, where I learned to love supporting the arts from behind the scenes. At UC Davis, I was a dedicated music DJ, publicity manager, festival organizer, and house show host at KDVS, the campus radio station. I also found a sense of community in the university's Indonesian gamelan ensemble, and I have continued to play in gamelans in every city I've lived in since. A passion for international music led me to conducting independent research in Okinawa, Japan, and eventually earning a master's degree in arts journalism from the University of Southern California.

Since 2013, I have worked at the Smithsonian Center for Folklife and Cultural Heritage as editor and web/social media manager. Through work on the Smithsonian Folklife Festival, I have engaged with Mixteco, Kumeyaay, Filipino, Japanese, and other communities from California focused on sustaining traditional and performing arts. I recently moved to Santa Cruz—though still on staff at the Smithsonian—and I am eager to serve my home state with these experiences.

Bernard Hoyes, Desert Hot Springs

<http://www.bernardhoyes.com/hoyesbioandresume.aspx>

Leah Hubbard, Estolano LeSar Advisors, Los Angeles

Leah Hubbard works as an urban planner and policy expert at Estolano LeSar Advisors, a private consulting firm based in Los Angeles. In her work, Leah focuses primarily on housing and community development projects that foster socio-economic and racial equity, environmental sensitivity, and economic prosperity that benefits all. She has previously worked in the non-profit, public, and philanthropic fields, most recently with the Goldhirsh Foundation and the LA2050 Grants Challenge. Leah is a volunteer mentor with Las Fotos Project, a nonprofit that inspires teenage girls through photography, mentorship, and self-expression. She works with young women weekly on their photography skills and personal storytelling. In addition, she is a member of the St. Ambrose Catholic Church choir in West Hollywood. Leah received her B.A. in Vocal Performance and Sociology from Loyola Marymount University, and her Master's of

Public Administration from the Sol Price School of Public Policy at the University of Southern California.

Justin Hudnall, So Say We All, San Diego

Justin Hudnall received his BFA in dramatic writing from New York University's Tisch School of the Arts. He has served as the founder and Executive Director of So Say We All, a San Diego-based literary arts and education non-profit organization, since 2009. He produces and hosts the public radio series Incoming on KPBS / NPR featuring the true stories of America's veterans which he helps craft and edit, and is an editor on the print anthology series of the same name.

Rose Huey, Bandaloop, Oakland

Rose Huey is a free-lance dancer and choreographer based in Oakland, CA. Rose grew up dancing at Destiny Arts Center and later graduated summa cum laude with a BA in History and American Studies from Macalester College in Saint Paul, MN. Rose has danced with Ananya Dance Theatre in Minneapolis, MN, and locally with Mix'd Ingrdnts, BANDALOOP, Alyssandra Katherine Dance Project, Kim Ip, Chris Black, MathisReedDance, Blind Tiger Society, Hope Mohr Dance and others, touring both nationally and internationally. Rose served as the Assistant Director of Sarah Bush Dance Project for two years, producing two successful home seasons. Additionally, Rose is a co-founder of ragbag, a creative collective started in 2016. Rose is currently involved with the development of Bandaloop's youth education program and teaches vertical dance to youth year round.

Brad Huff, Valley Cultural Coalition, Fresno

Music, theater arts, museums, planetariums, zoos, and art centers have been a significant parts of my life for many years, culminating in my current position on the Board of the Valley Cultural Coalition in Fresno.

Maureen Hurley, California Poets in the Schools, Sebastopol

I have worked my entire life in the arts, both as a visual artist and as a poet, teaching people of all ages to access the power of self expression. I have received 7 individual CAC AIS grants including one artist in libraries grant at Napa State Hospital. I have been part of several multi arts CAC and NEA grants, as well as a pilot evaluation grant with Philip Horn. I was on the roster for the Montana Arts Council AIS program as well. I have worked with Herb Kohl, and many other arts educators, and have taught poetry and art residencies in CA and abroad to students of all ages and abilities. I am area coordinator for CalPoets in the East Bay, and I work with diverse populations. I am widely published, and have had numerous art exhibitions, and have been a cultural

worker all my life. I have received two regional NEA fellowships, and have collaborated with artists and musicians. I was nominated Poet Laureate of Sonoma County. I have produced literary events for two decades, and coordinate the youth poetry reading for Watershed Festival.

Bob Hurton, The Garcia Center for the Arts, Highland

Bob Hurton is a educator, activist, and printmaker. Born in 1965 in Upland, California. He has lived and worked in the heart of the Inland Empire every since . He has been in numerous group shows through his membership in the Perma-Dirty Artist Collective . His workshops have taught hundreds of people the art of printmaking and the need for art making in the public space. As the Artist in Residency at the dA Center for the Arts he created a safe place for community members to gather and create art in the public space. As the Current Artist in Residence at the Garcia center for the Arts he is continuing to blur the lines between artist and viewer.

Cristina Ibarra, Yerba Buena Gardens Festival, San Francisco

Cristina Ibarra is Events Manager at the Yerba Buena Gardens Festival. Before joining YBGF, Cristina worked as Programs Manager at ArtSpan, and at the Red Poppy Art House, MAPP (Mission Arts Performance Project), and Oakland-based LATE NITE ART. Cristina is a member of APAP's Emerging Leadership Institute, Women of Color in the Arts (WOCA), and Women's Audio Mission (WAM). Cristina is an advisory board member for Emerging Arts Professionals SF/Bay Area, and has served as a panelist for the California Arts Council. Most recently, she curates and hosts art events in a backyard venue in her home garden, El Jardin Azul. She is a practicing artist, performer, and dance teacher and holds a B.A. in Humanities and Arts from the University of California at Irvine.

Reina Imagawa, ArtCenter College of Design, Los Angeles

Reina Imagawa is a designer and media artist with a background in architecture, film, and anthropology. Growing up in Tokyo and New York, her projects currently span Los Angeles and Mexico City as she pursues her MFA in Media Design Practices at ArtCenter College of Design (Pasadena, California, USA).

She uses her multifaceted design background to design practices that support the ludic or spontaneous creative potential of under-resourced creatives. Studying play as a form of spatial resistance, she designs physical spaces as well as frameworks/ways of thinking that enable creatives to instigate spatial resistance through play and alter the existing social relations that govern the politics and authoritative power of institutional spaces.

Her ongoing projects in Museo Rufino Tamayo (Mexico City, Mexico) are architectural interventions that draw inspiration from how and why people play, working closely to co-produce alternative architectural practices in the museum. She is currently working with museums guards on performance pieces that involve misusing the architecture of the museum.

She also works with youth such as skaters. She designs platforms for youth to enter, occupy and creatively transform urban spaces not designed for play and claim creative agency in authoritative spaces.

Akemi Imai, Taiko Community Alliance (TCA), Oakland

I am a first/second-generation, bilingual, Japanese-American, immigrant-turned-citizen nonprofit professional raised in SoCal with a history of involvement in local nonprofit cultural organizations. My artistic experience is largely in Japanese cultural arts, particularly taiko drumming. I empathize with the perspective of performing artists, ensemble leaders, board members, and young start-up nonprofits. In 2018, I obtained an MA in Nonprofit Management from Antioch University Los Angeles.

I bring experience from my roles as Volunteer Assistant/Shumei Arts Council (2001-Present), Artistic Director & Coordinator/USC Kazan Taiko (2007-2010), Performing Member & Instructor/Makoto Taiko (2001-2018), Operations Committee Head/Makoto Taiko (2009-2014), President/Makoto Taiko (2014-2018), Executive Director/Makoto Taiko (2017-2018), Secretary/Taiko Community Alliance (2017-Present), Board Development Committee Head/ Taiko Community Alliance (2017-Present), and Volunteer/Oakland Asian Cultural Center (2018).

Liz Iracki, Los Angeles

I am a recent transplant to California, as of April of this year. I earned my undergraduate degree in art history from the University of Virginia in 2001, then spent a year producing international art fairs in New York City with Sanford Smith and Associates, and followed with the last sixteen years in Denver, Colorado where I was extremely involved in the arts through work, volunteerism and board service with several arts education organizations. For several years, I worked as an art consultant and had clients including private businesses, hospitals, hotels as well as several municipalities, and I worked with them to curate and commission public-facing art for a wide range of visitors, employees and guests. I am also a painter and completed a piece in the 2017 "Ductworks" mural project in the Interstate 70 viaducts with support from the Department of Transportation and City of Denver, so I know both sides of the process and appreciate the effort and courage that artists display when they go for a bid, plan, and then execute a work of public art.

Gayle Isa, Independent, Los Angeles

Gayle Isa is Founder and former Executive Director of Asian Arts Initiative, a multi-disciplinary community arts center in Philadelphia that engages people of all ages and backgrounds to create and present art that addresses Asian American experience and effects positive change in its immediate neighborhood of Chinatown North and in a broad diversity of communities throughout the city and beyond. She led the organization's programs and growth from a start-up through its 25th anniversary year; and the purchase and development of Asian Arts Initiative's 24,000 square foot building as a multi-tenant facility that serves as a hub for community placekeeping and social practice.

Gayle has served on the boards of the Philadelphia Cultural Fund, the Greater Philadelphia Cultural Alliance, the National Performance Network, and the national Consortium of Asian American Theaters and Artists. She has also been a member of the Philadelphia Mayor's Commission on Asian American Affairs and the Mayor's Cultural Advisory Council, and was the first Asian American appointed to serve on the Pennsylvania Council on the Arts. After nearly three decades, she recently relocated back to her hometown of Los Angeles and is appreciating the opportunity to reconnect with extended family, friends, and local culture.

Kathi Jablonsky, Antique & Personal Property Appraisals, El Cajon

CREDENTIALS:

- Certified Appraiser of Personal Property: International Society of Appraisers (ISA);
- Designated in Antiques, Furnishings + Decorative Art (Antiques & Residential Contents)
- Uniform Standards of Professional Appraisal Practice (USPAP), tested and compliant.
- Meets Qualified Appraiser requirements of the IRS.

PROFESSIONAL EXPERIENCE:

- Owner: Antique & Personal Property Appraisals / Jablonsky Consulting, 1999-present.
- Full time appraiser of antiques, decorative art & residential contents. Specialty in glass.
- Volunteer Appraiser: Grossmont Hospital Auxiliary Thrift Korral, 2002-2012.
- Estate Sales Associate: multiple estate sale companies, San Diego, CA, 1999-2002.
- Sales Representative: Unicorn Antique Mall, San Diego, CA, 1998-1999.

- 15 years of experience in the travel industry with exposure to art, history and museums.

MEMBERSHIPS:

- International Society of Appraisers (ISA): 2003-present, Certified 2006-present.
- ISA Committees: Antiques & Residential Contents, 2004-2006 & 2009-2012; Co-Editor Glass Chapter for ARC Manual; Marketing, 2011-2013; Specialty & Advanced Studies 2014-2016; Nominating 2015; Conference Co-Chair 2018.
- Desert Estate Planning Council, Foundation for Appraisal Education, Art Alliance for Contemporary Glass, Historical Glass Museum, Greater San Diego Depression Glass Club, 1998-2004.
- Appraisers National Association, 1998-2004, Past President and Treasurer.

EDUCATION:

- ISA: Core Course in Appraisal Studies, Antiques & Residential Contents, Fine Art, Assets Conference 2008, 2012, 2018, Asian Art 1 & II, Requalification Course 2011, 2017.
- USPAP for Personal Property Appraisers 1999 - 2019.
- San Diego Museum of Art: History of Landscape Painting, Buddhist Art, Amer. Illustrators.
- Professional seminars: Antique Furniture, Identification of Woods, Art Glass, Silver Jewelry Makers, Quilts, Practicing Before The IRS, The Appraiser as Expert Witness, When Is a Fake An Antique, The History & Craft of Handmade Oriental/Persian Rugs, The Fine Art of Printmaking, Foundation For Appraisal Education seminar 2014, Art Law Day 2015, Study Day on 19th Century French Art, Art Alliance for Contemporary Glass study trip to San Francisco, Conference on the Arts & Crafts Movement 2018.
- College for Appraisers: Graduate Certified Appraiser, certificate program, 1999.
- San Diego State University: BA in Recreation Administration, Travel & Tourism, 1984.

Jeanette Jackson, African Soul International, Rancho Cucamonga

I founded a non-profit arts org in 1998 that preserves and presents the rich culture of Africa through the arts. I recently completed my doctoral studies and am very interested in getting back to include more service to the community. I have served on the panel before and find it satisfying to learn about the amazing work happening in our state. I am an active member of the community and want to ensure that the voices of the most needy citizens is being heard.

Shayla James, Villa Musica, San Diego

Shayla James balances her time as a Music Teaching Artist, and cultural policy researcher in the non-profit sector. She is a multi-instrumentalist who believes in being an advocate for accessible arts/music education. She is a part of the San Diego Arts+Culture coalition, which advocates for continued funding to local arts and culture programs. A strong believer that the arts can open minds and begin the healing process for traumas, she incorporates Trauma Informed Care practices in her classrooms and flexible teaching plans according to students' needs. She has taught at satellite programs throughout San Diego such as Ronald McDonald House and has an energetic music studio with students of various ages and backgrounds. She has also worked with local theater company Blindspot Collective to promote community engagement, empowerment and collaboration in the arts, by discussing issues such as bullying, cultural sensitivity, and racial discrimination with younger and older audiences. She aims to interweave these interests into both her teaching and performance practice. She received a B.M. degree in Piano Performance and a B.A. degree in Political Science from Coe College. She attended UC-San Diego for a M.A. degree in Music with an emphasis in Integrative Studies (Ethnomusicology and Critical Studies).

Jennifer Jameson, Alliance for California Traditional Arts, Los Angeles

Jennifer Joy Jameson, Program Manager + Media Director, is a public folklorist and cultural worker originally from Encinitas, in North County San Diego. Jennifer came to ACTA from the Mississippi Arts Commission where she served as the Folk and Traditional Arts Director since 2014, administering traditional arts grants, providing consultation to artists and organizations, revived and managed the digital publication Mississippi Folklife, and led fieldwork projects related to a wide range of cultural arts. Jennifer has also worked in digital media for SPACES Archives, a non-profit archive dedicated to documenting and advocating for the preservation of international art environments. With an M.A. in public sector folk studies from Western Kentucky University and a B.A. in folklore and ethnomusicology from Indiana University, Jennifer has worked with museums, archives, festivals, and cultural organizations on the federal, state, and local level, including positions at the Smithsonian's Center for Folklife and Cultural Heritage, Traditional Arts Indiana, the Kentucky Folklife Program, the Country Music Hall of Fame and Museum, and Tennessee's historic Highlander Center for Research and Education. Jennifer joined ACTA in March 2017, where she directs ACTA's media efforts, manages the Apprenticeship Program, leads the Traditional Arts Roundtable Series in Los Angeles, co-coordinates technical assistance to the California Arts Council's Cultural Pathways grantees, and support the statewide Sounds of California project.

Vina Jefferson, IHSS/Gordon Special Services, Bakersfield

I toured with a musical stage play for 3+ years. I have an absolute Love for acting and the arts. So much that I'd do it for free if I could afford to.

Adriene Jenik, Arizona State University, Twentynine Palms

Adriene Jenik is an artist and educator who resides in the desert. Her computer and media art spans several decades including pioneering work in interactive cinema and live telematic performance. Her works combine "high" technology and human desire to propose new forms of literature, cinema, and performance. Jenik received her BA in English from Douglass College, Rutgers University and her MFA in Electronic Arts from Rensselaer Polytechnic Institute. A founding professor of the Interdisciplinary Computer Arts Major at UCSD and the Digital Culture program at ASU, Jenik has taught electronic and digital media to generations of students. She served as the Katherine K. Herberger endowed chair of Fine Arts and Director of the School of Art at Arizona State University from 2009-2016 and is currently Professor of intermedia at ASU and sustainability scientist at the Global Institute of Sustainability.

Jenik's artistic projects straddle and trouble the borders between art and popular culture. Her current research work in "data humanization" and extreme experimental learning focus on issues related to the US desert: environmental resilience, militarism and indigenous values.

Keywords: telematics performance, interactive media, media policy, freedom of expression, art.tech, desert, water scarcity

Vee Jenkins, Queer Cultural Center, Oakland

The Lady Ms. VJenkins is an Oakland based performance artist , stand up comedian, designer/seamstress/milliner/costumer, writer, burlesque sensation, filmmaker, maker and organizer of note.

In 2016 she began work as the Queer Cultural Center's newest Development Associate, Ms. Jenkins is grateful to work for and with the Bay Area's Queer and Trans communities in the pursuit of cultural equity and equal access to funding for queer art/artists.

Sarah Jesse, Orange County Museum of Art, Santa Ana

Sarah Jesse is the Deputy Director at the Orange County Museum of Art. Prior she was the Associate Vice President of Education at the Los Angeles County Museum of Art, Director of Education and Public Programs at the Philbrook Museum of Art, and help

various positions at the Museum of Contemporary Art Chicago. From 2014-2016 Jesse was the Chair of the American Alliance of Museums' education committee.

Patricia Jessup-Woodlin, Pasadena Society of Artists, Pasadena

I am retired professor (Art Education) from California State University, Los Angeles. I hold a Master's and Doctoral degree in Art Education. My area of expertise (and content of my dissertation) is museum education with a specific focus on collaborative planning by the classroom teacher and museum educator for a culturally diverse arts curriculum . As an art educator my primary responsibilities were the instruction of in-service and pre-service teachers in K-12 art education theory as well as participation in studio explorations in painting, drawing, collage, printmaking and sculpture and field trips to culturally diverse museums and art galleries.

During my tenure at CSULA I authored books ("Multicultural Approaches to the Visual Arts", "Creative Experience - Art, Dance, Music & Theater"), published several journal articles on art education in addition to making numerous presentations to local, national and international professional organizations.

In 1996 I received a special Commendation Award from former Los Angeles Mayor Richard Riorden for "outstanding curatorial and educational programs" at CSULA's Luckman Fine Arts Gallery while serving as Gallery Director and curator of 25 exhibition and numerous arts education programs , for school groups and adults visitors, that reflect the cultural diversity of the exhibitions.

Avotcja Jiltonilro, KPFA Radio, Emeryville

POET/PLAYWRIGHT/MULTI-PERCUSSIONIST/PHOTOGRAPHER/TEACHER

Avotcja has been published in English & Spanish in the USA, Mexico & Europe. She's an award winning Poet & multi-instrumentalist. She's a popular Bay Area DJ & Radio Personality & leader of the group "Avotcja & Modupue" (The Bay Area Blues Society's Jazz Group Of The Year in 2005 & 2010). Avotcja teaches Creative Writing & Drama & is a proud member of DAMO (Disability Advocates Of Minorities Org.), PEN Oakland, California Poets In The Schools, an ASCAP recording artist & a member of Local 1000 American Federation of Musicians. Her latest Book is "With Every Step I Take" (Taurean Horn Press available @ Small Press Distribution &/or Amazon)

Website: www.Avotcja.org

Saul Jimenez-Sandoval, CSU, Fresno, Fresno

I immigrated to Fresno as a young child, and grew up tending the family farm as a bilingual and bicultural individual. I received my Ph.D. in Spanish and Portuguese from UC Irvine, and participated in Cornell University's School of Critical Theory program.

I perceive my role as Dean of Arts and Humanities as a deep commitment to empowering the multicultural students who will impact our communities. I believe that it is in the Arts and the Humanities that creativity meets eloquence of thought, a commitment to social engagement takes flight, and a vision for a greater understanding of our shared humanity comes into view. Indeed, the vision for a comprehensive and dynamic life stems from advocating for a multifaceted curriculum: one that produces a nursing major who is influenced by artistic expressions that are imbued with empathy; an engineer who understands our inherent appreciation for painting; or the business major who has internalized the ethical lessons philosophy espouses.

As a scholar, I study poetic discourses, Mexican literature, and Lusophone cultural productions. As I have seen first-hand the transformative power of learning, I envision an integrated society nurtured by the quest for self-empowerment through the arts and humanities.

Stephanie Johnson, California State University / Monterey Bay, Berkeley

I am a founding faculty member of the Visual & Public Art Department at CSU / Monterey Bay. My relevant experience includes: being an arts grant reviewer for BART, the Berkeley, Oakland and S.F. Art Commissions; serving for eight years as an appointed Civic Arts Commissioner (CAC) for the City of Berkeley; co-authoring and receiving a U.C. Chancellors Community Partnership Fund award in collaboration with Berkeley Unified School District and the Civic Art Commission; and being a visual artist and theatre lighting designer who has received grants, one person shows, and critical acclaim for my work. My formal education includes: BFA in theatre, MA in interdisciplinary studies/art, MFA in Art, and a PhD in Interdisciplinary Studies / Public Policy. I have been a guest lecturer at UC Berkeley, California Institute for Integral Studies, and San Jose State University. I have been a lighting designer for over four decades working locally, nationally, and internationally. Most of my theatre and art projects have been done in collaboration and/or in service to marginalized communities, particularly Black creative artists.

Rachel Johnson, Foundation for Santa Barbara City College, Santa Barbara

I have an M.A. in Art History from the University of Toronto and am a doctoral candidate in the same at UCSB. Having transitioned from academia into the non-profit sector a number of years ago, I worked at the Santa Barbara Museum of Art as their Grants

Manager, winning grants from the National Endowment for the Arts, the National Endowment for the Humanities, and the California Arts Council, among others. In 2017, I became Director of Grants at the Foundation for Santa Barbara City College, where I work with various arts programs, including the SBCC Dance Collective, the SBCC Music Department, and the Atkinson Gallery of Art. I have won grants for each of those departments and more, including funding from the California Arts Council, the Santa Barbara County Office of Arts and Culture, and other private foundations and arts funders. I am an alumnus of the Leading from Within Emerging Leaders Program and an active member of the Association of Fundraising Professionals, the Council for the Advancement and Support of Education (CASE), and the CASE Federal Funding Task Force.

Kevin Johnson, Independent, Rancho Cordova

I am an actor, singer, director/visual artist and teacher. I've worked in Indiana, Tennessee, New Hampshire, CA (San Francisco, Sacramento, Berkeley) and I have had multiple art exhibits in each of these locations. I collaborate with Art Organization in the states mentioned. As a [painter I work in oil, acrylic and Mixed Medium. I have a Bachelor Science Degree in Theatre Arts with a minor in Music and History. I have worked theatre in Acting with The Asante Children's Theatre, CYT (Christian Youth Theatre) in Indianapolis, Indiana and Roseville, CA. I have worked in historical Museum and Living History Museum. I been a tour Manager for the Color Purple Tour of the Midwest, toured with the production.

Bethany Jones, CBS, West Hills

BETHANY JONES “the inmate whisperer” began her career in television working as a researcher on Prison Break. She has since produced hours of TV for Oxygen, History, A&E, CNN, Discovery, CBS and won best sports video of the year for Grantland, ESPN’s pop culture arm. Born in the United Kingdom and having lived in France, the UK and Los Angeles, Bethany is the ultimate minority for the majority. She is also a proud member of BAFTA supporting the arts in her community and in her professional sphere.

Karen Josephson, Vacaville Arts League, Vacaville

I am a visual artist working with in oils, acrylic, watercolor and ceramic sculpture. I am also a recipient of a California Arts Council grant that was used to hire me professionally for PBS Sacramento from 1980 to 1991 as graphic artist. There I worked as one of the few women in the male dominated career field of video, film, photography, set design, on-air visuals and all print media. During that time I worked with the regional program Arts Alive, which facilitated my interaction with a diverse group of California artists, art programs and leaders. In addition, I have judged several art shows for diverse groups

including Folsom prison and the Northern California High School Student Art Shows sponsored by Sacramento Savings and Loan. I also have taught art to 1st-4th graders at a Montessori school and have been guest art educator in public schools. I co-founded the figure drawing sessions now at the Pence Gallery in Davis. I currently volunteer time with the Women's Earth and Climate Alliance Network (WECAN) creating graphics, and partake in art workshops and events in the East Bay and Sacramento area.

Suzanne Joyal, Youth in Arts, San Rafael

Suzanne has exhibited her fine art at ArtWorks Downtown, Youth in Arts, O'Hanlon Center for the Arts, Albany Center and Thornton Thomasetti. A visual artist with extensive teaching experience, Suzanne holds a degree in Art History from Wellesley College and has worked as a fine art gallery curator and an appraiser of fine prints for Butterfield and Butterfield. Suzanne is the founder of Purple Crayon Art Studio, a popular San Francisco art studio for children and families. Having created and directed Purple Crayon for over a decade, Suzanne sold the business in 2007. Suzanne also founded Give A Jump Start that uses art as a tool for microfinance with women and children in Zambia. Suzanne provides professional development workshops for educators in arts integration techniques and is the creator of the Walker Rezaian Creative HeARTS program, an early childhood replicable visual arts curriculum. At Youth in Arts Suzanne focuses on the model programs.

Linda Kallas, Studio ACE, Oceanside

I have worked in the education field for the past 30 years. Starting long ago as a preschool teacher, an elementary special ed instructional aid, a director of a crisis day care center for abused and neglected children, at a shelter for abused children, a middle school special ed instructional aide, and finally as a middle school teacher of art and drama as well as ASB. I have been a member of the Oceanside Arts Commission, the Oceanside Museum of Art, Teacher's Union, and currently serve as the volunteer Director of Education at Studio ACE in Oceanside. I have served on arts panels, participated in Oceanside Days of Arts, Oceanside Heritage Park, Oceanside Parks and Recreation, Audubon Nature Center, and currently collaborating with the Oceanside Mission Branch Library teaching art to teens. Additionally, I have created an integrated art program called Arts Connect through Studio ACE which is currently being implemented at Laurel Elementary School in Oceanside. This program takes a curricular theme and then creates an art component to compliment what the students are already learning in class. I have worked with every kind of student imaginable and continue to love participating the their educational process. I have an AA degree in Early Childhood Education, a BA degree in Liberal Studies, a BA degree in Visual Performing Arts, a MA in education, a supplemental credential in English, and a

supplemental credential in Social Studies. I retired from teaching 4 years ago but continue to work in the field in various capacities as noted above.

Tanya Kane-Parry, Cal State LA, Los Angeles

Stage director and choreographer in theatre, dance and opera. 17 years as a professor of theatre and dance at Cal State LA, while continuing to work professionally and teach workshops internationally. Fluent in Spanish and French, with conversational skills in Russian, Portuguese and Italian. Artistic Director of the LA-based performance group, Opera del Espacio. Current Director of MFA in Television, Film and Theatre at Cal State LA, dedicated to training and promoting the emerging voices and visions of underrepresented communities in the arts and entertainment industries. Full bio at: <http://www.calstatela.edu/faculty/tanya-kane-parry>

Nancy Karp, New Arts Foundation/Nancy Karp + Dancers, Emeryville

Nancy Karp has been making work in the San Francisco Bay Area for three decades. She has created more than 75 dance works for her company Nancy Karp + Dancers founded in 1980. Karp and the company have toured throughout the U.S. and abroad, including extended artist residencies in Germany, Croatia, Serbia, India, and Japan. She has been awarded commissions by the Für Augen und Ohren and the Sprachen der Künste Festivals in Berlin, the Cabrillo Music Festival, the Kyoto International Contemporary Music Forum, and the American Institute of Architects in San Francisco, among others. Site-specific commissioned works have included SFMOMA, Oakland Museum, Yerba Buena Center for the Arts and Yerba Buena Gardens. Nancy has received numerous grants and awards for her work, including the Bay Area Dance Award for Lifetime Achievement in 2005, a Fulbright Senior Research Fellowship to India, choreography fellowships and dance company grants from the Nat'l. Endowment for the Arts, California Arts Council, S.F. Arts Commission, and the Rockefeller Foundation/MAP Fund. An active member of the Bay Area arts community she served as a trustee of the Djerassi Resident Artists Program, and was a mentor in CHIME Program, Choreographers in Mentorship Exchange initial year 2004-05.

Thomas Karwin, UCSC Arboretum & Botanical Garden, Santa Cruz

M.A. Theater Arts (film & video) at U.C.L.A.; film/television producer at U.C.L.A.; director of instructional media services, and coordinator of university-school projects, U.C. Santa Cruz (now retired); freelance grant application writer; served for several years as chair of the Santa Cruz County Arts Commission, which created the groundwork for the Cultural Council of Santa Cruz County; served for 3 years on a federal advisory committee (Taxpayer Advocacy Panel); active as leader of community garden groups, e.g., the Arboretum & Botanical Garden at U.C. Santa Cruz; freelance garden writer (weekly newspaper columnist for 17 years). CAC panelist, 2017.

Joanna Keane Lopez, Arts Connection of San Bernardino County, Yucca Valley

Joanna Keane Lopez is an artist, builder & organizer who works with site-specific installation and public art. As an artist working in sculpture, her practice is inspired from a cross-disciplinary approach to public, participatory and social engagement. Joanna primarily works with the materials of adobe architecture, earthen plaster and aliz (a clay slip paint) to address conceptions of sculpture in engagement with land. Originally from Albuquerque, NM she currently works and lives in Joshua Tree, CA. She graduated with a BFA in Studio Art with the honors of summa cum laude from The University of New Mexico. Joanna is a grant recipient of the Fulcrum Fund of The Andy Warhol Foundation for the Visual Arts, the Andrew W. Mellon Foundation and was recently included in the Public Art Network - Year in Review Award from Americans for the Arts for T.I.M.E. Edgewood of New Mexico Arts: Art in Public Places. She is an alumni of Land Arts of the American West program.

Dorka Keehn, Keehn On Art/SF Arts Commission, San Francisco

Principal of Keehn On Art (keehonart.com), an art consulting firm that specializes in working with city planners, developers and architects on their public art requirements. Projects include Salesforce Tower and the Golden State Warriors Arena. As a San Francisco Arts Commissioner, Dorka chairs the Visual Arts Committee that commission's all of the city's public artwork. Additionally, she is the co-founder of Sites Unseen (sitesunseen.org), a project that is bringing arts programming to neglected alleys in San Francisco's Yerba Buena neighborhood through permanent and temporary art installations. Dorka also led the fundraising effort for The Bay Lights, the \$12M 25,000 LED light installation by artist Leo Villareal for the Bay Bridge.

Nanette Kelley, Self-employed as a Cultural, Art, & Environmental Education Facilitator, Co-owner Custom Wood, Art, & Stained Glass business, McKinleyville

I frequently travel to my family's Osage Reservation village, Waxaoli[^]. My elders moved to California from Oklahoma to escape our "Reign of Terror," hiding family members in danger of murder for land and resources. Eventually, my family moved back to Oklahoma, but my youngest grandparents returned here. Therefore, I was born in Los Angeles and attended L.A. public school in the 70s.

I completed my first BA, Art, at Humboldt State University during the "old-growth timber wars" and the tribal "water wars." Immersed in a cultural conflict zone, I was publicity chair for educational-minded nonprofits (Humboldt Wildlife Care Center, Chico Environmental Affairs Council, and the McKinleyville Land Trust) where I learned community, cultural, and environmental public relations.

Completing my second BA, Communication, Rogers State University, Oklahoma, my Museum Internship was at the Kaiser Foundation Archives, Woody Guthrie Center. I cataloged and conserved Guthrie's personal papers, manuscripts, and artwork and implemented Pete Seeger's artifacts, manuscripts, and documents for the 2017 Pete Seeger Show.

I am an art business owner and volunteer manager of a U.S. Fish and Wildlife schoolyard habitat. Working with local tribes from inception to restoration, I restore traditional arts and food habitat for local schools and Indian Education.

Marie Kellier, International Eye, Los Angeles

Marie is an award winning multidisciplinary artist, consultant and arts advocate. An Academy Nicholl Fellow with the Academy of Motion Picture Arts and Sciences, she holds an MFA from UCLA, and is CEO of MARIKEL International. Marie designs and produces festivals and art installations, has been Interim Director of Outreach for California African American Museum and Operations Manager for Danetracks, Inc. She has raised hundreds of thousands of dollars for education, arts and cultural projects and is a passionate advocate for cultural, economic and social equity. A pre-qualified producer for the City of Los Angeles, Marie's pioneering work established the visible presence of Caribbean carnival arts in Southern California. As Chair of the Empowerment Congress Arts and Culture Committee, and a Cultural Policy Fellow with Arts for LA, she chaired and co-authored a position paper on the Cultural Equity and Inclusion Initiative (CEII), which resulted in an additional \$235,000.00 in funding from the L.A. County Board of Supervisors. With a focus on the creative industries, Marie serves as an Alternate Member of the Jamaica Diaspora Advisory Board, advising the Government of Jamaica on issues affecting the Jamaican Diaspora.

Philippa Kelly-Johnson, California Shakespeare Theater, Berkeley

I am a dramaturg, author, professor in literature and theater, who has published over 100 articles and 11 books. For ten years I chaired almost all of the panels for Australia's Endeavor program, which entailed assessing 800 applications per year across all fields, from vocational training to PhD and masters applications, to executive training applications, from astronomy to theater. (For the past 5 years I have pulled this back to a more sane workload - about 200 per year.) I also regularly assess Fulbright applications as well as being one of the three national assessors for Australia's multi-million dollar Colombo program. I believe that panel work takes a respect for all applicants and a willingness to meet them where they are, not judging from a lofty height; blending this with the genuine capacity to be impartial and - very importantly - to listen to input from other panel members.

Candi Kelly-Johnson, Girls Self-Esteem Program, Sacramento

Candi Kelly Johnson is the founder of the Girls Self-Esteem Program for girls ages 4-18. The former news anchor, writer and investigative reporter covered three Presidents and hosted her own radio and television shows in Sacramento, San Francisco and Los Angeles for CNN, The Weather Channel the BBC and CBS Network news.

She founded (G-SEP) to mentor girls to give back to her community. The former Miss West Texas, Miss Texas finalist, and director in the Miss American Organization, announced she was hosting a pageant in Sacramento in 2008. She used the pageant to garner interest in the mentoring program. In order to compete the youth had to learn etiquette, manners, self-defense and self-worth. More than 500 girls have graduated thus far.

In 2013 the Girls Self-Esteem Program expanded to offer dance classes as part of STE(A)M. Prima Ballerina NaTalia Johnson a former Dance Theatre of Harlem moved to Sacramento to open our ballet school. That same year the first Nutcracker in Oak Park was staged. The show has expanded to Nutcrackers in three area cities with 70 youth and adults who perform in our productions, and dance in our academy of the arts in Oak Park.

Lanie Keystone, Vacaville

I have been an Arts Educator and Administrator for over 40 years. I graduated from, U. of Michigan with a degree in Theatre and Education. I have been teaching Movement/ Dance and Theatre nationally in the schools--K-University for 40 years. I have coordinated a County Schools in-school arts program serving 3000 in two CA counties; Arts-in-Education Coordinator for the NH State Council on the Arts; Ex. Dir. for Image Film & Video Center (Atlanta); Director of Georgia Getty Center Theatre Program; Director: Arts in the School Gwinette Co. GA; & Director for ArtSmart/Foster Educational Systems integrating the arts across the curriculum and conducting professional development workshops/retreats for 21 years.

Sant Khalsa, CSU San Bernardino (retired), Joshua Tree

Sant Khalsa is an artist, educator and curator. Her artworks are widely exhibited and acquired by museum including the Los Angeles County Museum of Art, Nevada Museum of Art and Center for Creative Photography in Tucson. Khalsa is a recipient of prestigious fellowships, awards and grants from the National Endowment for the Arts, California Arts Council, California Council for the Humanities, Center for Photographic Art in Carmel and others. She is a Professor of Art, Emerita at California State University, San Bernardino, where she taught for three decades and served as Art Graduate Program Coordinator (1997-2003), Art Department Chair (2003-2012) and

Public Art Projects Director (2005-2014). She served as a founding board member for Arts Connection-the Arts Council of San Bernardino County (2012-2015), Board of Director of the Society for Photographic Education (1989-93), Team Leader for the Morongo Basin Strategic Plan for Culture and the Arts (2017-18), Artist Selection Committee for the sbX Omni Trans Public Art Project (2009), Board of Directors for Inlandia Institute (2009-2012), and Grant Panelist and Panel Chair, Photography Organizational Project Grants, for the LA Dept of Cultural Affairs (1999).

Lily Kharrazi, Alliance for California Traditional Arts, San Francisco

Lily Kharrazi has worked with culturally diverse communities for three decades. She currently is the Special Projects Manager at the Alliance for CA Traditional Arts. Before that she managed the Living Cultures Grants Program for 14 years which provided an extensive window into grant-making, advocacy, technical assistance, and program creation. She has served on local, regional and national grants panels and is a specialist in community-based art making. She has worked in refugee resettlement and arts education. Lily is a dance ethnologist, training with pioneer of the field Allegra Fuller Snyder at UCLA. Before coming to ACTA she served as the program director at World Arts West for nine seasons of the San Francisco Ethnic Dance Festival. Lily is multi-lingual speaking both Farsi and Hebrew, practices yoga and voraciously seeks out cultural arts wherever they may be.

Karen Kienzle, Palo Alto Art Center, Palo Alto

In her current position as Director of the Palo Alto Art Center, Karen Kienzle oversees a vibrant organization that inspires the artist in everyone through a diverse range of exhibitions, public programs, educational events, and art classes for more than 140,000 adults and children annually. She provides vision and direction for all aspects of the Palo Alto Art Center and provides leadership to the Palo Alto Art Center Foundation (the private nonprofit that supports the Art Center through fundraising and advocacy). With the Foundation, Kienzle worked to successfully raise a \$4.1M capital campaign and provided leadership for the \$9.1M building transformation and subsequent reopening. Contributing her experience in and passion for audience development, community outreach, collaboration, and marketing, Kienzle has expanded the Art Center's impact in the community, overseeing the successful On the Road program during the Art Center's renovation and subsequent move back into its transformed facility. Prior to her appointment at the Palo Alto Art Center, Kienzle served as Assistant Director for Exhibitions, Education, and Community Outreach at the de Saisset Museum at Santa Clara University. Kienzle also worked as Assistant Curator and Curatorial Assistant at the San Jose Museum of Art. Kienzle has held curatorial intern positions at the Solomon R. Guggenheim Museum, the Oakland Museum of California, and Yerba Buena Center for the Arts. She received her B.A. in the history of art from U.C. Berkeley and her M.A.

in museum studies from San Francisco State University. She is a graduate of the Getty Museum Leadership Institute at the Claremont Graduate University and is a lecturer at San Francisco State's museum studies graduate program. In 2012, Kienzle received the Silicon Valley NextGen Emerging Leader award. In 2014 she was selected for the National Arts Strategies Executive Leadership Program, along with 49 other arts leaders from around the nation and world. Kienzle is a graduate of the Stanford Executive Program for Nonprofit Leaders and a winner of the Chamber of Commerce Athena Leadership Award.

Rachel Kilroy, Zimmer Children's Museum by Sharewell, Granada Hills

Rachel Kilroy is the School & Group Program Coordinator for the Zimmer Children's Museum by Sharewell. Through her work as an administrator in the arts sector, Rachel endeavors to be a force in producing programs that bring about systemic change to the implementation of arts education programming. Her passions lie in advancing the ubiquity of arts education, expanding access to arts participation for every child, and engaging art learners of all ages. Her personal experience and logistic skills have moved her to give back to society and enlighten others on the importance of arts education. Led to the field of arts administration as the answer to the question of how best to utilize her dynamic skill set, she is committed to working in nonprofit arts organizations. She has her B.A. from California State University, Long Beach in Studio Art.

Kelly Kinder, City of San Francisco Rec and Parks, Oakland

I am an artist specializing in illustration and printmaking with a BFA from UNC-Chapel Hill. I work in the field of graphic design while making my own fine artwork at home. While I focus my work on drawing and digital media, I experience the artistic world through a variety of projects, dabbling in videography, zines, sculpture, and lately, teaching. Through the organization that I work as a designer for (SFRPD), I teach laser cutting to kids and adults. These classes are intended to build technology skills through STEM exploration, but my curriculum introduces the laser cutter as one of many tools for creating art, crafts, products, functional objects, and more. In addition, I am involved the practice and preservation of Native American traditional arts, and worked for several years as the Native Arts Program Coordinator for the Idyllwild Arts Summer Program. I was not only able to participate in instructing the next generation in traditional craft, but I also developed connections within the world of Native art and along with the efforts of my own tribe, the Yurok, am engaged in the support of and discourse on native art as both a traditional and contemporary expression.

Susan R. Kirshenbaum, Cherry Pits Art, San Francisco

Susan R. Kirshenbaum was encouraged early in life to pursue art. She grew up in a family of visual artists who started an art school, the Ivy School of Professional Art, in Pittsburgh, PA where she was deeply involved until her mid-twenties. Since then she's studied at SFAI, CCA, UC Berkeley Extension, Kala, City College, and in Girona, Spain.

Kirshenbaum returned to full-time art making in 2016 after a long hiatus, but she never lost sight of art as her center. Her career as creative director for marketing and branding of nonprofits and creative agencies provided an opportunity to promote the arts.

Kirshenbaum exhibits her work in art shows around the SF Bay Area. Her trademark figurative works are in collections nationally and internationally. She also volunteers in the arts and will be serving a term on the SFWA BOD as Exhibitions Director in 2019.

Living and working in San Francisco, California since 1980, she's taken a couple of breaks to live in Hawaii, NYC, and Spain. She can be found making art at her hilltop home with her cats and husband nearby.

Ellen Kirwan, Tustin Public Art Committee, Tustin Area Council for Fine Arts, Tustin

I have worked as a visual artist for many years. Currently I am on the Executive Board of Tustin Area Council for Fine Arts (TACFA). TACFA's mission is creating community through the arts and we support 11 programs in the arts. We have recently been the recipients of a CAC grant. The City of Tustin has appointed me to its Public Art Committee. I am a business woman and have managed several businesses. I am also a California real estate broker.

Nicole Kite, Headlands Center for the Arts, San Rafael

Nicole began her professional career in the arts at the Richmond Art Center (Richmond, CA) in 2013 where she helped manage the organization's studio education programs. She moved to Wisconsin in 2015 for graduate school, during which time she supported the work of several arts organizations in and around central Wisconsin, including the Wormfarm Institute (Reedsburg, WI), Wisconsin Public Radio, Madison Public Library, and Overture Center for the Arts (all in Madison, WI). In 2017, she returned to the Bay Area and is now the Development Manager for Grants & Partnerships at Headlands Center for the Arts (Sausalito, CA). Nicole has an MBA with a focus in Arts Administration from the University of Wisconsin-Madison and a BA in Landscape Architecture from the University of California-Berkeley.

Roger Klein, Roger Klein Arts Advisory, Sacramento

Internationally recognized Arts & Culture professional

For the past 30+ years I have managed, guided and mentored the careers of well known visual and musical artists both in the U.S. and abroad. I've staged, curated and overseen sold-out art exhibitions in L.A. NYC and London having worked with a number of major contemporary artists including Chris Levine, Logan Hicks, D*Face, Charming Baker, Dan Baldwin, Miss Bugs, Richie Culver and others. I was involved in the planning and promotion of a number of major museum exhibitions including working with the Museum Of Modern Art in NYC and The National Portrait Galleries in the United Kingdom. I've given numerous lectures on the changing contemporary art world at both Sotheby's Institute in NYC and in London as well as being interviewed by the BBC, SkyNews, GQ Magazine, The Daily Telegraph, The Evening Standard, The Art Newspaper and Forbes amongst others.

In both 2017-2018 I served as Director of Exhibitions for the Wide Open Walls mural festival that takes place in Sacramento and currently live in the famed WAREHOUSE ARTIST LOFTS, an arts community based in Mid-Town Sacramento.

Jillian Kogan, Artist, Los Angeles

I am an assemblage artist who makes flag art. Art from flags. I created the CAC "California Imagination" statewide promotional campaign 10 years ago. I work with children to create their own versions of the California flag at Hollywood Heart Camp as well as for organizations such as In / Out Los Angeles.

Marilyn Koziatek, Granada Hills Charter High School Education Foundation, Granada Hills

Marilyn Koziatek is the Director of Communication and Development for Granada Hills Charter and is responsible for the school's marketing and outreach to the community, both locally and globally. Marilyn manages the digital and social media, visual identity, press relations, advocacy, and community-building for the school. She imagines and creates interactive media and digital art to communicate a narrative about the school to the community. Her 20' tall street banners hang throughout the city and her digital media campaigns generate thousands of views. She is also a gifted painter and sketch artist. She understands the technical aspects of Media Arts through her work experience and her Masters of Arts in Communication with a concentration in Digital Communication at Johns Hopkins University. A graduate from the University of Southern California, Marilyn majored in Business Administration. In her spare time, Marilyn enjoys spending time with her two young sons and visiting art museums with her husband.

At Granada Hills Charter, the visual and performing arts serves thousands of students with 50% being socioeconomically disadvantaged. The public school offers a full range of art: orchestra, jazz, dance, visual art and multimedia.

John Krasno, The Actors' Gang, Los Angeles

I've served on similar panels for the Lower Manhattan Cultural Council and for the State of Oklahoma. My background includes managing dance (Oklahoma City Ballet, Parsons Dance) Theatre (Drama Dept (NYC) La Jolla Playhouse, Tribeca Theatre Festival, Actors Gang). I've produced award winning documentaries (LoudQuietLoud, I am an Animal (HBO) What Remains (HBO) and TV series (#1 Single). Other experience includes teaching at the LA Film School, writing novels and working as a literary critic for the Los Angeles Times. I've also advised art publishing (Davis Blue Artwork) and consulted numerous arts organizations and companies. I hope my kind of diverse experience in the arts would be an asset to discussions of worthy organizations and projects.

Amanda Krauss, Sonoma Valley Museum of Art, Sonoma

Before joining SVMA, Amanda was a Program Manager at Sempervirens Fund (SVF), a land trust in Silicon Valley protecting redwoods since 1900. She also served on the Silicon Valley Open Studios Board of Directors for six years, which produces an open studio event with over 375 artists showing their work during the first three weekends in May. She has a wealth of experience in the arts and conservation through her volunteerism and work experience. Amanda received her BA from UC Davis in art studio and avian sciences and was born and raised in Sonoma.

Harini Krishnan, San Mateo County Arts Commission, Hillsborough

San Mateo County Arts Commissioner Harini Krishnan has enjoyed wearing many hats, from an Indian Classical Musician, Cross Cultural Arts Advocate, Musical Theatre Actress, Public Education Advocate, to a Public Servant. A well known professional vocalist in California, Harini comes from a family of acclaimed Indian classical musicians, has performed worldwide and given fundraising performances in support of many causes. Harini began giving presentations on Indian classical arts at local elementary schools, and later partnered with local arts organizations such as Peninsula Girls Chorus, Community School of Music and Arts & California Music Educators Conference, to present cross-cultural collaborations. After becoming the Foundation Board President of San Mateo High School, a public school known for its award winning arts programs where 40% of students come from underrepresented communities, Harini helped mobilize the parent community to promote equity in academics and increase support for arts programs. Harini has presented lectures at various universities, has been featured in local public TV programs, has composed music for Indian classical

dance productions, has been a judge for Indian classical and Western a capella competitions & performed in many community theater productions. As a lifelong arts advocate, she cherishes her current role as Arts Commissioner.

Adelaide Kuehn, California Alliance for Arts Education, Los Angeles

Adelaide Kuehn joined the California Alliance for Arts Education in 2017 as a Development and Communications Associate. Adelaide completed her PhD in French and Francophone Studies at UCLA where she taught undergraduate courses, organized professional development workshops, and served on a committee that oversees university service projects working throughout the Los Angeles community. Her dissertation, entitled “Authorship, Audience, and Authenticity: Strategies of Meta-Representation in Contemporary African Arts,” was an interdisciplinary study of contemporary cultural productions from Cameroon, Republic of Congo and Democratic Republic of Congo. Adelaide has also worked as a gallery educator for K-12 audiences and developed educational programming at the Hammer Museum.

Peter J. Kuo, American Conservatory Theater, Oakland

Peter J. Kuo is a bi-coastal director, producer, writer, educator, and cultural activist focusing on raising the visibility of marginalized communities. Artistically, he has worked at East West Players, South Coast Repertory, Williamstown Theatre Festival, Rattlestick Playwrights Theater, Oregon Shakespeare Festival, and The Play Company, among others. He was the founder of Diversity, University, Irvine at UC Irvine, co-founder of Artists at Play in LA, and the founder of NSD: Affinity Groups at The New School for Drama, where he recently graduated from the MFA in Directing program. Administratively he has worked at South Coast Repertory, East West Players, LA Stage Alliance, and Soho Rep. He currently teaches at HB Studio, including a class he created called Acting Beyond Marginalization. He has been a workshop leader, facilitator, and panelist for Theatre Communication Groups’ National Conference, the National Asian American Theatre Conference and Festival, People’s Music Network, and the Gianneschi Summer School for Nonprofits.

He is one of TCG’s 2018 Rising Leaders of Color and a recipient of a Drama League First Stage Residency. He maintains the Asian American Director’s List and is the co-founder and co-host of Not So Ancient; an Asian American Drama history podcast.

Larry Laboe, NewFilmmakers Los Angeles (NFMLA), West Hollywood

Larry is the President of Production at SXM, a full service creative agency and branded entertainment studio/production company that plans and delivers branded entertainment across all digital platforms. They specialize in helping brands fuse entertainment, advertising and technology to reach new customers. SXM has produced digital series,

branded entertainment and commercials for some of the world's leading brands, networks and studios, including: Disney, NBC, CBS, VEVO, Dailymotion, MTV, DEFY Media, Comedy Central, Verizon go90, Amazon, Complex Media, IKEA, Mountain Dew, Samsung, Coca-Cola, Verizon and Smuckers. SXM has worked with Directors such as James Franco and Joseph Gordon Levitt.

In addition to his work at SXM, Larry also serves as Co-Founder and Executive Director of NewFilmmakers Los Angeles (NFMLA), an organization committed to highlighting emerging filmmakers worldwide. He's a member of the Producers Guild of America (PGA) and a Faculty Member at both the San Francisco Art Institute (SFAI) and L Art University in Shanghai, China. He has lectured on arts and entertainment at the University of Southern California, Occidental College, California State University Los Angeles and the University of California Los Angeles among others.

Jennifer Laine, San Benito County Arts Council, Hollister

Jennifer Laine has served as Executive Director of the San Benito County Arts Council, a local arts agency based in Hollister, California, since 2010. In her tenure as Executive Director, she has raised over \$1.2 million in arts funding for the county, opened two multi-disciplinary art spaces, co-founded the City of Hollister's Public Art Review Committee, advocated for arts in education and developed dedicated arts programming for some of the area's most underrepresented communities, including low-income youth, veterans, students with disabilities and youth in corrections. Jennifer has served as a grant panelist for the California Arts Council and currently serves on the Board of Trustees of the Hazel Hawkins Hospital Foundation and Californians for the Arts/California Arts Advocates. She is a member of Americans for the Arts and the Northern California Public Art Network.

Previously, Jennifer worked with other cultural and international organizations, including the Bechtel International Center at Stanford University, the International Diplomacy Council and Kato-gun Board of Education, Japan. She holds a B.A. in Art History from UC Santa Cruz, a M.A. in Global Studies from the University of Leipzig, Germany and is trained as a modern dancer. Jennifer resides in Hollister with her husband and three children.

Joseph Landini, SAFEhouse Arts, Concord

Joe Landini (executive director of SAFEhouse Arts) received his BA in choreography from UC Irvine and his MA in choreography from the Laban Centre (London). His choreography has been presented at the ODC Theater, Z Space, the Cowell Theater and Dance Mission, as well as Santa Cruz, Marin, Sacramento, Monterey, Laguna Beach, Santa Fe (NM), Mexico City and London. In 2007, he founded SAFEhouse Arts, which is a 49-seat performance gallery in San Francisco and he received the GOLDIE

award from the SF Bay Guardian in 2012. He is also the director of RAW (resident artists workshop) and SPF (summer performance festival) and is an senior advisor for the AIRspace program, a QTPOC artist residency program for new performance and the West Wave Dance Festival at the Joe Goode Annex.

Holly Lang, Museum Of Photographic Arts, San Diego

Holly Piper Lang has more than 10 year's professional experience in grants management and is currently the primary grants officer for an art museum in San Diego as well as the owner of Holly Piper Grant Writing Services. With experience securing local and national grants of \$5,000-\$250,000+ for diverse organizations such as the Aquarium of the Pacific, Fleet Science Center, and the San Diego Architectural Foundation, she has had the pleasure of working with, and for, various worthy causes. Holly received her BA in History and MBA from the University of Redlands. She also holds certificates in Nonprofit Management and Nonprofit Marketing from San Diego State University.

Deserea R. Langley, University of California, Davis, Carmichael

Deserea Langley is a PhD Candidate in Native American Studies at the University of California, Davis. She received her Bachelor's in Social Science from California State University, Sacramento in 2014. Her research explores the Dawes Allotment affect on members of the Susanville Indian Rancheria in Northeastern California. She is focused on discussing the importance of land in relation to spatial knowledge of place and identity. She also seeks to explore how the Susanville Indian Rancheria is using tribal sovereignty to assert their claim to land in northeastern California for economic development and cultural revitalization. While her educational focus is in Native American Studies, she has knowledge in California Indian art and praxis. Her own artistic journey includes working with traditional California shells, pine nuts and glass beads.

Vincent Latham, Reading and Beyond, Kingsburg

I am a graduate of Pepperdine University with my Bachelor of Arts in Theatre, with an emphasis on acting. After graduation, I volunteered in Tehachapi, California for Youth Entertainment Showcase (YES!) introducing children 3rd through 8th grade to the theatre. This program was my first introduction to theatre when I was a child and I wanted to give back to the organization that instilled my first love for the theatre. YES! was originally created to fill the hole in the local education system since such programs were not available in the elementary schools.

Since early 2017 I have been working for the local non-profit, Reading and Beyond, in their Bridge Academy program, servicing participants of the CalFresh program by

assisting them in the areas of soft skills, education and training, as well as job placement. I started here as a Career and Family Navigator with a caseload of over 60 participants. I have since been promoted to Employer Liaison, helping management with data and the Employer Liaison team to provide direct job placement for our participants.

Tram Le, City of Santa Ana - Community Development Agency, Santa Ana

Tram Le is the Arts & Culture Specialist for the City of Santa Ana. Previously, she served as the Associate Director of Viet Stories: Vietnamese American Oral History Project at UC Irvine and worked as the Community Bridges Program Manager for the Ford Theatres/Ford Theatre Foundation in Los Angeles. She received her B.S. in Business Administration from California State University, Northridge and has an M.A. from the Department of Asian American Studies at the University of California, Los Angeles (UCLA). She co-founded Club O' Noodles, a pioneering Vietnamese American theatre troupe, and as a former Board Member of the Vietnamese American Arts and Letters Association (VAALA), she has curated many multi-art exhibitions. In 2003, she was the founding Co-Director of the biennial Vietnamese International Film Festival (ViFF), now the annual Viet Film Fest, which showcases films from around the world.

Lexi Leban, Jewish Film Institute, San Francisco

Lexi Leban joined the Jewish Film Institute as Executive Director in 2011. A longtime member of the Bay Area film community, Leban has over 20 years experience in all aspects of film, from production to distribution to exhibition. Prior to her appointment, she served as the Academic Director of the Digital Filmmaking & Video Production at the Art Institute of California and creator of their Bachelor's degree program. As a documentary filmmaker and member of the LGBT community, Leban has directed award-winning films that focus on women's rights, criminal justice and LGBT issues. Her films have screened widely at festivals in the U.S. and abroad. Her most recent film, *Girl Trouble* aired nationally on the acclaimed PBS series *Independent Lens* and an interactive game based on the film debuted at Sundance. She served for 8 years in the marketing and web operation department at New Day Films, a 40 year old filmmaker-run educational distribution company with over 230 award-winning titles. She earned a BA degree in Political Science from Barnard College of Columbia University and an MFA in Cinema from San Francisco State University.

Cynthia Ling Lee, UC Santa Cruz, Santa Cruz

Cynthia Ling Lee is a Taiwanese American interdisciplinary performance troublemaker of Hoklo Han and, possibly, Pingpu indigenous heritages. Cynthia instigates queer, postcolonial, and feminist-of-color interventions through transnational Asian diasporic performance. Trained in North Indian classical kathak and US postmodern dance, she is

committed to intimate, ethical collaborative processes and foregrounding marginalized voices and aesthetics. Cynthia's interdisciplinary choreography has been presented at venues such as Dance Theater Workshop (New York), REDCAT (Los Angeles), Painted Bride Arts Center (Philadelphia), Links Hall (Chicago), SZENE Salzburg (Salzburg), Taman Ismail Marzuki (Jakarta), and Chandra-Mandapa: Spaces (Chennai). Recent publications include co-written chapters with Sandra Chatterjee in *Dance Matters Too: Markets, Memories, Identities* (2018, Routledge) and *Queer Dance: Meanings and Makings* (2017, OUP). Cynthia was the recipient of a Thomas J. Watson Fellowship, an Asia-Pacific Performing Arts Exchange Fellowship, a NET/TEN grant, a Taipei Artist Village Residency, and a Hellman Fellowship. Influential teachers and mentors include Simone Forti, Eiko & Koma, Judy Mitoma, Pallabi Chakravorty, Bandana Sen, Kumudini Lakhia, Anjani Ambegaokar, and the contact improvisation community. Cynthia is an assistant professor of dance in the Department of Theater Arts at UC Santa Cruz and a member of the Post Natyam Collective, a transnational, web-based coalition of dance artists of color whose work triangulates between art-making, activism, and theory.

www.cynthialinglee.com

Patricia Leebert, Art Iz Muzik, Sacramento

I am well versed in the arts, via theater, performing arts, visual arts, arts education, musical attention focused on singing, djing, dancing and performing plays from high school thru college and beyond. My other artistic talents are in the fields of architecture, civil engineering and general office management. I am currently in the process of creating my own nonprofit based by the La Riviera and Folsom area where the arts/musical foundations are severely lacking. They have removed most if not all after school programs in this area. Along with that they have reduced art and music education in the curriculums. I currently am undertaking a massive project that has proven to be not only needed but wanted by both the seniors, teachers, the children and their parents! I know this is a requirement for a successful and bountiful community to thrive. Currently there is a lot of gang violence and drugs in this area and

Just by surveying the area for the last four years I am confident my plan for community awareness and uplifting will occur with this program. We offer art and music creation, production, and implementation courses and workshops for free or at a low cost, depending on the circumstances and what our client needs are. We are also creating a gallery space for the new artists work to be shown. This is allowing a future for these young people that they never dreamed possible...

Sharon LeeMaster, Consultant Non Profits 30 yeas /arts staff 12 years, San Diego

Over 40 years experience (arts staff 12 years)mainly as a consultant internationally. Have served as Executive Director, Deputy Director, and General Manager of several

high level Non Profit organizations. (Symphony, Opera, La Jolla Music, COMBO) Fields include fundraising with capital campaigns, major gift cultivation and strategies, inauguration and implementation of planned giving, grant writing and donor recognition programs, corporate solicitation programs, sponsorships, annual giving, fund development planning and implementation, endowment building, strategic planning, philanthropic assessments, prospect research, board development Critical experience in helping “start ups”.

Laura Lefebvre, Santee

I have a Bachelor's Degree in Sociology, and throughout my career, I have worked with underprivileged youth, teaching alcohol prevention to teens (ages 12-15), Recruiting Volunteers for San Diego Youth Services under the Program Viva Collaboration! (1996-1997), which taught art to teens to keep them off the streets. Three years experience (2008-2011) as a Multimedia and Video Production Teacher for grades 9-12, in Sweetwater Union High School District (South San Diego County). I am currently in the Business World, but always looking for ways to be of service.

Khryso LeFey, Curmudgeon and Codger LTD, also dba The Artists LeFey, Morongo Valley

I have been a visual artist by trade since about 2013, though I was making visual art casually well before that, primarily paper collage/mixed media, much of which I have digitized. Before that I was a working folk musician, recording artist, and publisher of small collections of folk and historical music. Before that I was a writer and editor, specializing in nonfiction writing, feature writing for periodicals, and poetry. I served as Program Development Director for a BGLQT education and services agency, during which time I was the managing editor for monthly, annual, and occasional publications. I have served on a national NPO board for a religiously liberal 501(c)(3) and, in several offices, on a regional (roughly seven county) NPO board for a folk-music 501(c)(3) that hosted an annual folk festival. I have been co-owner of an art gallery/studio, during which time I was invited to sit on juries of student art. My college degree is in Linguistics; I have some fluency in French, some familiarity with Spanish, and classroom exposure to Romanian, classical Greek, and Latin. I have some academic training in TESOL and some hands-on experience as an ESL tutor.

Bernard Leibov, BoxoPROJECTS, Joshua Tree

I have had a long interest and study in the arts as a form of communication. I am the former Deputy Director of the Judd Foundation and established my own art initiative called BoxoPROJECTS in Joshua Tree. Boxo offers research based residencies that ask artists to devise projects related to the community, the environment or the site. The current focus of invitation for the residency is on unseen faces and unheard voices. I

also produce the Joshua Treenial, a weekend of installations and performances which next year will be titled Paradise::Parallax. I work with many cultural partners in the region so that all of the Morongo Basin is activated with arts programming for a weekend. I just finished serving on the Steering Committee for the Morongo Basin Strategic Plan for the Arts, the first cultural planning initiative in the region. I am also a founding member of Joshua Tree Arts Professionals.

May Leong, Chinese Culture Center of San Francisco, San Francisco

May Leong, Deputy Director, is responsible for building a vibrant fund development program at Chinese Culture Center, including donor cultivation, stewardship, and corporate outreach. She collaborates closely with the Communications and Program teams to effectively highlight the impact of CCC programming in elevating underserved communities and giving voice to equality through education and contemporary art.

May is a passionate community builder, with over 30 years experience in a variety of nonprofit and for-profit positions from Wall Street to Tokyo and from Seattle to San Francisco. She is the former Executive Director of Cameron House. For over 14 years, May directed fundraising teams at nonprofits focused on effectively serving K-12 kids of color, homeless youth, and vulnerable seniors in the areas of education, housing and social services.

Alexander Lesser, Riverbank

Following eight years of enlistment in the Marine Corps, four of which served as a percussionist in the Marine Band and serving one deployment to Iraq, I was hired as the Drum line director at the University of Memphis where I not only was responsible for University students but completed a BM in percussion performance. My overall goals were to obtain a higher level of musicianship and to provide a musical resource for the University as well as students of the Memphis city school district. After moving to California, I completed a certification program in Music Therapy at the University of the Pacific and a Medical Internship in San Diego providing music therapy for hospital patients, elderly patients diagnosed with dementia, and active duty service members and veterans with medical and psychological diagnoses. Now, completing an MA in music therapy from University of the Pacific, I have established myself as the primary supervisor for students fulfilling a clinical fieldwork requirement in the Emergency Department at St. Josephs Medical Center in Stockton, I have introduced music therapy to the homeless population in Stockton, and provided music therapy services for NICU, pediatrics, and adult units in hospitals between Stockton and San Jose.

Joe Lewis, Noah Purifoy Foundation, Irvine

Joe Lewis is a nationally known non-media specific artist, professor of art at the University of California, and president of the Noah Purifoy Foundation. He has held numerous arts administrative positions in academia, the alternative space arena, art journals, municipal government, and is the Co-Founding Director of Fashion Moda, an early alternative space in New York City. Lewis has written for Art in America, The LA Weekly, and Artforum. His essays regarding the confluence of art, technology, and society appear in anthologies and peer-reviewed journals. Additionally, Artforum, Art in America, Art-Net, The Associated Press, The New York Times, and Los Angeles Times have reviewed his work. References to his practice also appear in numerous anthologies, books, and catalogs. His work is in notable public and private collections including The Los Angeles County Museum and the Microsemi Corporation, CA; Studio Museum in Harlem; Deutsch Bank, and Museum of Modern Art, NY. He has served on numerous grant panels including California Arts Council, National Endowment for the arts, the Mid-Atlantic Arts Foundation; and New York Foundation for the Arts; as well as Public Art selection committees in Los Angeles, San Jose, Newport Beach, and the Capp Street Foundation, CA.

Marian Liebowitz, Marian Liebowitz Artist Management, La Mesa

In a 35-year career, Marian Liebowitz, DMA has achieved international credentials as an executive director, a professor, a consultant, and a classical clarinetist. Her philosophy is that entrepreneurial mentorship turns superior musicians into viable professionals. Her dedication to the training and promotion of emerging performers prompted her to create Marian Liebowitz Artist Management in support of outstanding musical groups at any stage of career development.

A pioneer in the instruction of community outreach techniques for performers, Dr. Liebowitz manages Heartpower Performances which sends musicians into venues with at-risk audiences such as juvenile offenders, disabled veterans, hospitalized patients, and any population that can't normally attend public concerts. These appearances have been funded by numerous national and regional grants, including successive NEA awards. Her workshop "Frontiers in Outreach" given at the Chamber Music America Annual Convention in 2010, introduced these ideas to a broader international audience. All MLAM performers are trained and prepared to offer outreach services to a wide range of community audiences. Dr. Liebowitz is a Professor Emeritus of Music Entrepreneurship at San Diego State University.

Susan Liebson, Manhattan Beach

In 2008, a nonprofit youth theater company, Puttin' on Productions (POPs) was created. All 3 of my children participated in POPs musicals from 2008 - 2012.

In 2011, I retired from a corporate law position and from 2011 - 2017, I was the Business Manager for POPs which is based in Manhattan Beach, CA. With my background as a corporate lawyer for 30 years, I handled all POPs' business, legal, financial, customer and human resources issues. Beyond these administrative responsibilities, since we were a very small organization and I was involved with POPs since its inception, I served as the "right hand woman" to the Executive Director. Basically, we partnered on every production, program, fundraiser and initiative to bring ideas from plan to implementation. I understand what it takes to develop ideas, create budgets, hire staff, find venues and equipment, organize volunteers and produce a high quality product. At the end of 2017, I left my position at POPs to pursue volunteer interests. As set forth below, two years ago, I did apply for a CAC grant for POPs and while at a workshop, they mentioned the call for panelists. Since then I have been interested in serving and I waited until I was no longer employed by POPs to apply so there would be no conflict of interest.

Tina Linville, Marysville

Tina Linville received her BFA in Sculpture from the University of Washington and her MFA in Fibers from California State University, Long Beach. Her sculptures, installations, and collaborative projects have been featured in exhibitions by the Los Angeles Municipal Art Gallery, the Sam and Alfreda Maloof Foundation and Craft in America, Torrance Art Museum, 18th Street Art Center, and Mains D'Oeuvres in Paris, France. She has earned several awards for her work, most recently the Distinguished Achievement in Creative Activity from CSULB in 2013. She is represented by Jason Vass Gallery in Los Angeles and recently relocated to Northern California where she now lives and works. She has taught art to undergraduate and graduate art students at California State University, Long Beach, Biola University and Azusa Pacific University for the past 5 years.

Kristy Lively, Empower Me Art, Chico

Offering Survivor-informed CSEC coaching to Educators, Human Service providers and private sector industry stakeholders. Strengthening professional development, while supporting and validating innovative approaches to empower child victims of commercial sexual exploitation is my passion and life's work.

As the Founder, I have the honor of serving the CSEC [Commercially Sexually Exploited Children] population with entrepreneurship opportunities so they may find independence and give voice to their entrepreneurial spirit. As a woman, I believe empowered women give birth to empowered communities. I recently had the opportunity to share my vision on the TED stage last year in New York and am the proud awardee of the 2016 UBER Women's History Month Award for my work in the

community. My inspiration comes from the 268 girls I have had the privilege of working with over the last 4 years who have demonstrated unworldly measures of resilience and strength. It is my mission to give voice to the entrepreneurial spirit of survivors of sex trafficking in every industry and to expose this epidemic in every major port city in the United States.

Aida Lizalde, Axis Gallery, Sacramento

I am a multidisciplinary artist and activist working in social practice, sculpture, video, and installations. I was born in Mexico and immigrated to California in 2005 where I was an undocumented childhood arrival for almost a decade. I obtained a bachelor's in Studio Arts with a minor in Art History from the University of California Davis. My work has been exhibited at the Museum of Northern California of Chico, the Marin Museum of Contemporary Art, Beacon Project Sacramento, SOMArts South of Market Cultural Center, The Latino Center of Art and Culture of Sacramento, Axis Gallery, and others. I have been a recipient of the Hatch Workshop Scholarship, Young Space Grant, the Vermont Studio Center Fellowship, the Hopkins Endowment for Studio Art Students, the Crocker Kingsley Art Award, and the Herb Alpert Scholarship for Emerging Young Artists. I have worked as an arts administrator, art handler, and arts coordinator, or contributor for institutions like Placeholder Magazine, Verge Center for the Arts, Manetti Shrem Museum, Humanizing Deportation, among others.

Stephanie Lochmann MacLaren, Major corporation employee (United Airlines); Diversity and Inclusion business resource group Talent Chair., Burlingame CA

Growing up in NY participation in and support if the arts was just normal social culture. The seasons mimicked the arts seasons i.e. Opera season, Holiday performances, Open community theatre and outdoor events; book and antique fairs; Artist gallery showings, changing exhibits in galleries and museums. I am energized by these events and enjoy ensuring support for local artists as they work to find themselves. Opportunity is a gift that can be awarded through grant funding. I am an active fiber artist, musician and theatre participant. I love to dance in all styles. Many friends and family struggle to balance the r inimical of life with their artistic passions. As a D&I BRG member and talent chair I seek talent and ways to support, encourage, advocate. I am resourceful for fundraising efforts and donor support. Thank you for the opportunity to be considered.

Charlene Lockhart, La Crescenta

Not only am I a poet, songwriter, artist, I also hold certificates in Activities for all illness. Worked in an acute hospital most of my adult life. Raised 3 children on my own. I was a young widow due to tragic circumstances. I taught comedy in two colleges. I produced comedy shows at The Ice House in Pasadena. The art helps in group Resocialization and also memory processing.

Anita Lodge, Auberry

I live at the end of the road, two and a half miles behind a locked gate, down a steep mountainside, in a little valley known as Temperance Flat. This area is about as isolated as you can get in California. We are 15 minutes driving time to get to our nearest neighbor, and an hour to the nearest city (Fresno). In this rural community most people either raise cattle, or work for schools or the power companies, but those types of jobs are limited. I took a different course in my career choice, I worked for a ski resort. As Retail Director I became a buyer of sport related clothing, managed two retail shops, and got to go skiing whenever I could. Summers are not very busy in the ski and snowboard industry so I managed to have time off every summer. In my free time I've explored many different art mediums from ceramics to leaded glass to painting, but I kept coming back to silver smiting and lapidary. For me, there is something satisfying about being able to pick up a rock, polish it into a beautiful cabochon, and mount it into a precious metal for someone to wear.

Janet S. Loeb, ArtHealingArtists, Studio City

Over the course of my career, I have created, taught, and managed programs in arts and culture, education, community engagement, and environmental awareness. I have designed programs and administered grants in Arts Education, Media Arts, and Technology awarded to schools by the California Department of Education, the Autry Foundation, CBS, and Laurel Promenade Developers. I served as consultant to L.A. Unified School District for an Artswork grant which delivered standards-based arts instruction to the classroom through a series of professional developments.

I am the Project Originator/Manager/Curator for ArtHealingArtists founded in 2015. ArtHealingArtists creates live, interactive "pop-up" exhibitions in which the public can experience an artist's journey while learning about life altering conditions from the artist's personal perspective.

I have served on several boards in the non-profit sector. These include an LA Unified affiliated charter school, a Shakespearean Theater program for public school children, a vocational training and services organization, a social community for breast cancer survivors. My responsibilities included fundraising, community education, curriculum, and strategic planning.

A Wharton MBA, I am able to apply my financial and managerial acumen to creative and humanitarian endeavors.

Janet Lomax, Tustin

A skilled Development professional with nearly 20 years in the arts and education, Janet Lomax is an independent consultant with an impressive portfolio of work centered on grants management for a variety of cultural and educational nonprofits. Based in Orange County, clients in Southern California include the Armory Center for the Arts (Pasadena); Art Center College of Design; artworxLA: Colburn School; the Hammer Museum (UCLA); Institute of Contemporary Art, Los Angeles (formerly Santa Monica Museum of Art); LAXART; L.A. Master Chorale, Millennial Choirs & Orchestras; Natural History Museum of L.A. County; Palm Springs Art Museum; Sundance Institute, and Young Eisner Scholars (YES). On the East Coast, she has supported the Fabric Workshop and Museum, and James A. Michener Art Museum (PA).

Among recent accomplishments are major grants from The James Irvine Foundation, Colburn Foundation, Annenberg Foundation, and J. Paul Getty Foundation. Successful in securing awards from the National Endowment for the Arts, California Arts Council, L.A. County Arts Commission, and City of Los Angeles Department of Cultural Affairs.

Prior positions: Grants Manager for South Coast Repertory (2010-2014); Individual Giving Prospect Manager/Development Writer for MOCA, Los Angeles (2005-10); and Curatorial Associate at Orange County Museum of Art (2000-05).

Michelle Lopez, Mujeres de Maiz, Rosemead

Michelle L. Lopez is a Cal State LA alumni earning both her M.A and her M.F.A. from the institution. In 2014 she joined the Chicana/o and Latina/o Studies Department. She is an educator, artist, curator, grant writer, community organizer, and mom. The focus of her research is in pre-Columbian and contemporary cultural studies and forms of activism. Michelle serves as the Finance Director for the activist (Artist and Activist) organization Mujeres de Maiz, she also works with the Boyle Heights arts organization Self Help Graphics & Art. Her most recent work includes co-curating the exhibition, Entre Tinta y Lucha: 45 Years of Self Help Graphics & Art which is took place in Fall 2018 in the Cal State LA Fine Arts Gallery.

Gema Lopez, Fresno Arts Council, Fresno

Gema Lopez was first introduced to the world of art by her grandfather, a muralist in central Mexico. Watching her grandfather work, she was mesmerized by his work and decided she wanted to paint also! Her love of drawing and painting got side tracked by a career in graphic design in the San Francisco Bay Area where she attended the California College of Arts in Oakland. In the Bay Area she worked for various firms such as Esprit de Corp, AT&T, PG&E, Fair Isaac and also freelanced as a technical and product illustrator. After working in this field for almost 30 years Gema returned to her

first love, painting. Working in oils, pastel, graphite and colored pencil she has successfully shown and sold her work for the last few years in addition to winning awards at juried shows. Gema has also taught workshops in the Bay Area and at the Mendocino Arts Center. Recently, Gema has also taught oil painting through the Arts in Corrections program. Sharing her love of painting has been just as rewarding as returning to painting.

Mazyar Lotfalian, San Jose

I have received my doctorate degree in anthropology. I have taught for years in several universities, focusing on knowledge production, media, and film. I live in San Jose, as a researcher and writer. I am currently serving as an art commissioner in the city of San Jose. My upcoming book, under production, focuses on the relationship between anthropology and art, discussing arts production among Iranians in transnational context.

William Lowman, Coronado Cultural Arts Commission, Coronado

Bill Lowman founded the Nevada School of the Arts in 1977 (NSAmusic.org) and Idyllwild Arts Academy (idyllwildarts.org) in 1986. His entire career in Arts Education was with these two organizations. He retired in 2011 and is President Emeritus of Idyllwild Arts and a member of the Council of Directors. Bill has served on grant review panels for the Nevada State Council on the Arts (1970s for rural touring), the Riverside Arts Foundation (1980s) and Los Angeles Arts Department (2000s) He is currently volunteer chair of Coronado Creates: A strategic plan for arts and culture in Coronado. Bill has presented workshops on strategic planning, fundraising and leadership to arts schools and independent schools. He is past President of the Arts Schools Network and was a visiting fellow at Teachers College, Columbia as well as a faculty member of the Salzburg Seminar regarding the future of classical music. After initial retirement he served 2012-2014 as Director of the Salzburg Semester for the University of Redlands. He was awarded the Nevada Governors arts award in 1985 and an honorary Doctorate from California Institute of the Arts in 2011.

Adrienne Luce, Brentwood Art Center, Los Angeles

I have dedicated my career to supporting and expanding access to the arts for underserved students. Currently I serve as the executive director of the Brentwood Art Center, a nonprofit art school that provides fine arts instruction to students of all ages and abilities. Prior to this role, I spent 13 years at the Getty Center. As an education specialist at The J. Paul Getty Museum I was responsible for the administration of arts education programs serving 80,000+ students and teachers per year. As executive director of the California State Summer School Arts Foundation I increased the foundation's resources to provide support to CSSSA's scholarship program as well as

general operating support. In my role as an implementation manager at the LA County Arts Commission, I participated on the Arts for All team that researched the implementation of arts education programs in five targeted school districts in LA County. I have served on the board of Inner-City Arts, MOCA Contemporaries and the Craft and Folk Art Museum Contemporary Craft Council. After graduating from Arizona State University with a double major in Art History and Fine Arts, I received my MFA in Sculpture from the Claremont Graduate University.

Ryan Lutz, University of Southern California, Los Angeles

Ryan Lutz is originally from Sacramento, CA and graduated from Wabash College with a B.A. in English literature and creative writing. He is currently pursuing a Master in Public Administration with a specialization in Art's Leadership from the University of Southern California's Price School of Public Policy. Previously Ryan worked at SFFILM, a film arts nonprofit, for four years working his way up from Development Intern to Strategic Partnerships Manager. He has also published creative work in BULL: Men's Fiction, and The Acentos Review. He has also written and produced a short film that has been accepted into the Twin Cities Black Film Festival and the Royal Starr Film Festival in Minnesota. Ryan is passionate about cultural policy and the role it can play in addressing and alleviating inequities in our lives.

Arianne MacBean, The Big Show Co., Glendale

Arianne MacBean is a writer, educator and Artistic Director of The Big Show Co. - an LA-based dance-theater group. She has presented work at ODC in San Francisco, The Skirball Cultural Center, The Museum of Contemporary Art, The Hammer Museum, Highways Performance Space, The A.W.A.R.D. Show! produced by the Joyce Theater at REDCAT, and Studio at REDCAT. She danced with Meredith Monk, Tere O'Connor, Vic Marks and Paul Taylor. She was awarded the 2016-17 Artist-in-Residence Grant from the City of Los Angeles' Department of Cultural Affairs, and the 2016-17 & 2017-18 California Arts Council Veterans Initiative in the Arts grant for her community arts initiative, The Collective Memory Project - dance-theater inspired by the survival memories of U.S. military veterans, performers, and audience members.

MacBean's article, "Dancing in Diversity — curriculum for self-discovery, empathy and creative leadership" was published in the fall 2014 special teacher edition of Journal of Dance Education. She is a regular facilitator of professional development workshops for LAUSD teachers on how to promote diversity in the classroom through dance. In 2012, she was awarded the year-long CHIME Mentorship Grant, produced by the Margaret Jenkins Dance Company in San Francisco. She was the Director of the Dance Program at Oakwood Secondary School for eighteen years and is now Adjunct Faculty at Cal State University Long Beach, Pasadena City College, and Glendale Community

College. She also facilitates Memory Writing Workshops as part of the Women's Empowerment Group at Casa in Pasadena - a facility for women undergoing treatment for drug and alcohol abuse. MacBean holds a BA in Dance from UCLA, and a double MFA in Dance & Critical Writing from California Institute of the Arts.

Esperanza Macias, Instituto Familiar de la Raza, San Francisco

I have studied graphic design about 10 years ago, and have created various works for personal, community, and work events. I also studied drawing and oil painting but do not hold a degree, and continue to work on developing my painting skills. In the immigrant-serving nonprofit in which I work, I have also curated a few events where organizational clients were engaged in developing art (painting, papermaking, textiles, etc) that reflected their journey to this country. As time allows, I enjoy delving into mixed media projects and photography. While I have a tremendous appreciation for all forms of art, I am most drawn to the many methods of visual art.

David Mack, Artist Magnet, Los Angeles

David Mack is a NextGen Arts Professional Development Grant Awardee. He has served as Managing Director of Watts Village Theater Company and The Industry, and currently serves as Strategic Director for Heidi duckier dance. He also currently serves on the Local Steering Committee for the Western Arts Alliance annual 2019 conference in LA and the Black Arts @ WAA Committee. In addition, he is a Technical Consultant for the City of West Hollywood and SEO of Artist Magnet, a professional development and service organization for underserved LA producers. As General Manager of The Industry's INVISIBLE CITIES; the music was awarded a Pulitzer Prize for Music citation, the documentary, produced by KCET, garnered an LA Area EMMY for Entertainment Broadcasting, and the creators received four LA Ovation Award nominations.

Nan Mahon, City of Elk Grove Arts Commission, Elk Grove

Currently chair of the Elk Grove Arts Commission, served four years with the Sacramento Arts Commission. I am a published writer and have produced several shows with the city of Elk Grove.

Meena Malik, New England Foundation for the Arts, Torrance

Meena Malik, Program Manager of Theater at the New England Foundation for the Arts (NEFA) and recognized vocalist, is known as a mover and shaker who is re-defining what community engagement and conversations around equity in the arts look like in Boston. Meena organized and led "Beyond Orientalism: The Forum" in October 2017 and is one of the founder of Boston's first API (Asian Pacific Islander) Arts Network. As an artist, Meena has performed with Opera Providence, MetroWest Opera, Boston

Opera Collaborative, New England Orchestra among others. She currently performs with Voci Angelica Trio, an international band that fuses world folk music with classical elegance. Meena holds both a Masters in Vocal Performance from New England Conservatory and a Masters in Arts Administration from Boston University.

Tara Malik, RYSE Center, Richmond

Since 2002, Tara Malik has worked with community-based arts and advocacy organizations that center racial justice and youth power in Rochester, New Orleans, Chicago, Washington, D.C., San Francisco, and Richmond, CA. She first found her voice when she picked up her father's camera at age 14 and began documenting her friends' lives and local protests in Washington, D.C. She is passionate about supporting young people in exploring their identities and roots, constructing and sharing their own narratives, and advocating for the issues that matter to them most. In 2006, she co-founded One Bird, a nonprofit organization that collaborates with local communities to build media arts programs for children. One Bird projects have developed in partnership with community-based organizations in New Orleans, LA; Dharamsala, India; and Carrefour, Haiti. Tara holds a Bachelor of Fine Arts in Photography from Rochester Institute of Technology and a Master in Arts Management in Arts in Youth and Community Development from Columbia College, Chicago. In 2018, Tara joined RYSE Center as the Media, Arts, and Culture Director, and spends part of her summers organizing and teaching youth photography workshops in Haiti.

Joan Marie, Compassionate Capital Region/Compassionate Sacramento, Carmichael

Joan Marie expresses her inner world journey through her multisensory/multimedia art. She is the owner of Compassion Central in Carmichael, cofounder of Compassionate Capital Region and Compassionate Sacramento, an Ambassador and co-Director for the Charter for Compassion Women and Girls, and steward of the Red Tent in the Sacramento area, Joan is also the producer of the V2020 webinar series. A Conscious Touch Educator and VP of Healing Hands Healing Hearts, Joan founded their Veterans Care Program in honor of her father, Alfred J Goularte. Her work with A Therapeutic Alternative includes Healing Yourself Naturally and their Compassion Program. Joan is also a mother and grandmother, in private practice as a massage practitioner since 1990.

Carolina Marion, Monterey Peninsula Unified School District, Pebble Beach

Art Center College of Design alumni. 17 years of experience working with high risk students in alternative schools, adjudicated students, court and community schools, mental Health, bilingual education and therapy Art.

Nadja Mark, Mark Collaborative, Pacific Grove

Hi. My name is Nadja Mark and I'm a fundraising strategist for the arts. I help film festivals and documentary films tell their stories, fulfill their missions, and provide positive community impact by soliciting resources for them. I also provide fundraising strategy for other community organizations such as the Monterey Elks, Feast of Lanterns, and Kinship centers. In my 17 years of experience, I've raised funds for many NGOs in the arts sector. I originally set out to become a professional actor by studying at the American Conservatory Theatre in San Francisco. I quickly realized that I enjoyed supporting the endeavors of other artists more than being an artist. My educational background includes an MA in Global Philanthropy from NYU, a BA from San Francisco State University and a variety of software certifications. I would deeply enjoy being a part of this panel. Thank you for your consideration.

Natalie Marrero, Executive Director, Woodland Hills

Natalie Marrero currently serves as the Executive Director of Viver Brasil Dance Company. Passionate about placemaking for communities through art practices, Marrero has dedicated her career to preserving culture. She received her B.A. in Dance and Urban Studies from Eugene Lang College, The New School for Liberal Arts, an M.S. in Urban Policy and Management from Milano, The New School of International Affairs, Management, and Urban Policy and an M.A. in Arts Management from Claremont Graduate University. Natalie has worked at the NYC Mayor's Office of Special Projects and Community Events, The Future Project, Children Aids Society of New York, California Institute of the Arts, and consulted with organizations throughout LA County. Marrero has received several awards notable among them the Certificate of Recognition and Certificate of Appreciation from the City of New York, David S. Woods Humanitarian Award and the Friedman Award in 2015 & 2016. Marrero serves as the Board Chair of MICHİYAYA Dance and is on the Free Verse Board of Get Lit.

Mallorie Marsh, Crocker Art Museum, Sacramento

After receiving a degree in Fine Art from San Jose State University, she stayed on at SJSU for a secondary education credential, which allowed her to teach high school art in San Jose and Cupertino. After relocating to Sacramento she joined the Crocker Art Museum team in early 2010, first working in offsite school programs, then school programs, and now with docents as well. Marsh enjoys the variety in her work, which includes designing the Art Ark, Educator Workshops, and the Museum-in-Residence program. Marsh was named the Outstanding Museum Visual Art Educator by the California Art Education Association in 2014.

Khimberly Marshall, Crocker Art Museum, Sacramento

Khimberly Marshall's work has centered on the intersection of the arts and equity, with particular focus on community building and social engagement. She has 18 years combined experience in both theater and film production having written, directed and produced national commercials spots, short films and regional theater productions along with teaching art at the k-12 and adult education levels. She has won numerous awards for art and literature. Khimberly has also worked with major clients such as the California Music Theater, Sacramento Ballet, Sacramento Area Theater Alliance, Theater El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theater Management with a second Bachelor's degree in Film from The Art Institute of California. Engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the Block by Block Initiative, creating social practice art in underrepresented communities.

Currently, she is delving deeper into her own artistry as a sculpture, having shown her work as several galleries in Northern California, guest curated for The Brickhouse & SoJo Arts and traveled internationally speaking on art as a form of social justice.

Darien Martus, ASCAP, Recording Academy, California Retired Teachers Association, Idyllwild

Darien is from Detroit where he studied piano as a child and received a BA in Music from Oakland University. After moving to Los Angeles, Darien worked in theatre, film and television as a composer, arranger, musical director and pianist. In 2000, he completed a Master of Music in Composition at University of Redlands. He has received several awards for his work including the Bay Area Drama Critics Award for Outstanding Musical Score (Some Love), University of Redlands Composer of the Year, and 5 Desert Theatre League Awards including Best Original Musical (The Incredibly Awesome Pied Piper). Darien is also a retired music educator, having taught music at all levels in the Palm Springs Unified School District for 23 years, including 15 years as the Choir Director at Palm Springs High School. He was twice named teacher of the year. Currently, Darien is an independent recording artist and his 2 most recent CDs have been listed in the first round nominations for the Grammy Awards.

Leah Massy, Images Plus: Marketing+Public Relations+Grantsmanship, Chino Hills

As a successful fund development professional, I have been responsible for securing funds and other resources for diverse arts and cultural communities throughout the United States, including multidisciplinary arts, live performance and therapeutic arts programs, primarily for disadvantaged communities, youth, women and other adults in crisis. Successful funding pursuits have included foundation and corporate grants and

sponsorships, and National Endowment for the Arts and Institute of Museum and Library Services funding.

Kaz Matamura, Stella Adler Academy of Acting - LA, Sun Valley

Kaz Matamura has been a theatre director, producer, and acting coach in Los Angeles since 1997.

Currently, she is the development director and youth program director at the Stella Adler Academy of Los Angeles and an adjunct professor at the Art Center of design in Pasadena (Acting for Film Directors).

She co-founded the Secret Rose Theatre in North Hollywood in 1999, and founded the non-profit Fire Rose Productions in 2000. She has produced over fifty events and festivals, established student exchange programs, and formed children's readers theatre at local libraries and free children's arts classes in 2000. She has worked with numerous nonprofit grassroots organizations including Children Bureau of California, Justice LA, Alliance of California Community Empowerment, and currently serves as a board of director of Culture News Inc. and is the founding member of March and Rally Los Angeles.

She is a classical Japanese Dance master of the Fujima Souke school under the guidance of the legendary Fujima Kansuma.

She has been acting as an onset coach on sitcoms and dramas - on CBS, NBC, and several feature films.

Awards - as a director: Artistic Directors Award (2002) California Traditional Music and Dance Fellowship (2003) Women in Theatre Red Carpet Awards (2006) Woodstock Guild Fellowship (2006) Fred Vogel / CTI / Drama Biz Award(2007)

Hannah Maximova, Zoe Mosaics, Glendale

I am a public artist who engages the communities I serve with communally created public artworks that reflect the unique character of the realms they inhabit. Hailing from Tucson, Arizona, I grew up inspired by local Hispanic and Native American arts as well as the beguiling Sonoran desert. After earning my Bachelors of Fine Arts degree from the University of Arizona I relocated to Chicago where my fine art work was exhibited in various galleries as I contributed art direction and design services in both nonprofit and commercial sectors. Later I arrived in Los Angeles where I was honored with art exhibitions in both traditional and nontraditional venues and provided leadership skills in multiple series of eclectic and beloved interactive art events. The community gardening movement provided further opportunities as I found myself serving as the originating chairperson of a trio of large public gardens. Combining my creative and community

building pursuits into the single stream of community building public art has led me to produce a cohesive body of large scale artworks in Southern California, strengthening and developing community cohesion with each project. I've spent the last 16 years in Glendale, CA with my spouse and child and I love this state and the remarkable diversity of people who inhabit it.

Libby Maynard, Ink People, Inc., Eureka

Libby Maynard is the Executive Director and co-founder of The Ink People Center for the Arts. As well as being a professional artist, she has over 40 years of nonprofit administrative experience. She received her BA and MA in art from Humboldt State University, Arcata, CA. Her artwork has been exhibited throughout California and is in collections across the nation. Maynard is a consultant in nonprofit management and program development. She created the DreamMaker program which has incubated over 300 community-initiated projects in the past 30 years and manages over 90 self-directing projects.

She serves on the Boards of Directors of Alliance for California Traditional Arts, Humboldt County Workforce Development Board, Eureka-Humboldt Visitors Bureau, Humboldt Creative Alliance, and Access Humboldt. Since 2005, Maynard has served as staff to the City of Eureka's Art & Culture Commission, and sits on Eureka Main Street's Public Arts Committee. In 2016, Maynard participated in Americans for the Arts' Executive Leadership Forum at the Sundance Retreat Center in Utah.

She has worked as Program Administrator for the CA State University Summer Arts Program, Executive Director of the Humboldt Arts Council, and taught printmaking at Humboldt State University, College of the Redwoods, and Pelican Bay State Prison.

Michael McCarthy, Teen S Team+, Sacramento

Started in 2012, Teen S Team+ was created to deal with the ravages of bullying using project management concepts and tools to form the backbone of the learning process. Creative students are often times challenged with the organizational requirements for their projects. We use project management tools as a useful methodology for practical applications. We do a series of creative and socially conscious educational projects to that end including video, group presentations, leadership, mentoring and environmental-all STEAM all the time.

Keri McCulley, Arts for Learning San Diego, Santa Barbara

Keri McCulley is a fundraising consultant for arts and culture organizations in California; her experience ranges from membership to grant writing, from research to direct mail

campaigns. With a background working in Development for the San Diego Museum of Art, consulting was a natural fit.

Keri is skilled at analyzing problems, identifying solutions, and implementing strategies for success. An eagerness to delve into diverse projects and determine solutions based on the data that's uncovered is one of Keri's strengths. Her positive energy, love of nonprofits, and willingness to learn make her an excellent partner.

Keri has a Bachelor's and a Master's degree in Sociology, from Stanford University, which has contributed to her understanding of why people give. She currently lives in Santa Barbara, CA, with her husband and two children.

Jermaine McGhee, St. Mary's College of California, North Hollywood

Hello my name is Jermaine McGhee. I am a SAG-AFTRA/AGVA commercial/artistic dancer/choreographer based in the Los Angeles Area. I have worked professionally internationally and domestically in varied areas and genres of dance for over 16 years. Most recently I have graduated from St. Mary's College of California with my Bachelors degree in Performing Arts and now pursuing my MFA in Creative Practice. I come from humble beginnings hailing from a single parent home in Charlotte, North Carolina where my mother instilled the importance of integrity, hard work and love. My passion for the arts motivate and drive me to promote a spirit of excellence in my practice of dance and work with the community. As a 2017 faculty member for the California State Summer School of the Arts I gained tremendous insight in how to served several dance students from different walks of life. Additionally, my work with West Angeles Church of God in Christ allowed me growth and development in working with underprivileged youth and adults alike in a urban community setting. I am grateful for the gift of dance and excited to promote it in a positive ever reaching way.

Nanette McGuinness, Ensemble for These Times, Berkeley

Soprano Nanette McGuinness has performed on two continents in ten languages in over 25 operatic roles, and in oratorios, symphonies, and concerts. Described in the press as "a glorious soprano" with "a creamy golden tone," she was a Teaching Artist for the S.F. Opera Guild and Opera San Jose and has premiered works by numerous American composers. Reviewed by "Chamber Music Magazine" as "perfect for song recital lovers," her CD, "Fabulous Femmes," (Centaur Recordings) featured several premiere recordings by American women composers; of her third CD, "Surviving: Women's Words," (reviewed as "fascinating," "passionate," "heartrending," and "extremely well done" in the press), the "Whole Note" commented, "Now more than ever, as the U.S. experiences a déjà vu of hatred and is poised on the brink of societal unraveling, the potent and timeless messages of survival, love, tolerance and forgiveness contained on this brilliant presentation need to resonate throughout the

world." A first-place winner in the Santa Clara University Art Song Festival and the Martinez Opera Competition and a Semi-Finalist in the International Opera Singers Competition, McGuinness has performed with Kent Nagano and JoAnn Falletta, among others. She earned her BA (in Music) from Cornell University, MM from Holy Names University and PhD (in Music) from U.C. Berkeley and teaches voice lessons privately in Berkeley, where she is also a Board Member of the SF Bay Area chapter of the National Association of Teachers of Singing.

Frank McIlquham McIlquham, The Rock Club Music Is The Remedy, Long Beach

Frank McIlquham, Founder / Director: Drummer and banker born in San Antonio Texas in 1969. He grew up in a neighborhood full of musicians and was educated in Houston, Texas. When he was a kid his mom gave him pots and pans and her kitchen spoons to practice with.

During his early years he played drums with many local bands in junior and high school. Frank has always had the enthusiasm and drive to find time for his real passion, music. Over the years he has played with several bands and has shared the stage or performed with Jerry Salas of El Chicano, Louis Ruiz of The John Corbett Band, Bob Luna (former Dionne Warwick Music Director, Paul Simon and Paul McCartney), Paul Gale Australian Legend, Barry Roy Australian Legend (The Shadows/Chuck Berry), in Houston, Texas - Rock The Bayou: Alice Cooper, Sammy Hagar and Warrant, David Elliott of Dionne Warwick, Stevie Wonder's son Mumtaz Morris, Manny Lagod of Don Ho, Ronnie Preyor (toured with The Temptations), Freddie Davis (of The Drifters, The Midnighters, The Platters), Bobby Kimball (Original Lead Singer of Toto), Danny Seraphine from Chicago, Gene Simmons, Tommy Thayer, Eric Singer (KISS), Sophie Simmons (Gene Simmons daughter), my coach Bob Spencer (The Angels), Freddy Fender Jr. and many great artist in the US as well as in Australia. After studying, his employer transferred him to New Orleans for three years and eventually to Australia, where he lived for 15 years. Frank has since moved back to the US with a genuine desire to pursue his dream...to share his passion and enthusiasm for playing music with others and by instruction and created The Rock Club, Rock For Vets, Music is the Remedy and its music programs.

Olive Mckeeon, California College of the Arts, Oakland

Olive Mckeeon is a dancer and researcher from Northern California. She completed her doctorate at the University of California, Los Angeles, writing a dissertation on historical materialist approaches to San Francisco modern dance history. Her article, "The Wallflower Order and Social Reproduction: Gender, Work, and Feminist Dance," was recently published in TDR: the Drama Review. Her poetry chapbook, Communism is up there and we are down here but it is happening now (2014), was published by Timeless

Infinite Light (Oakland). Her poetry has appeared in Black Box: A Record of Catastrophe, Tripwire: a journal of poetics, the Elephants, Armed Cell, and Open House. From 2012-2017, she was a member of a curatorial collective called SALTA that put together a monthly series of experimental dance in Oakland. From 2015-2017, she co-directed the Dance Studies Working Group at UC Berkeley. She has danced with the choreographers Abby Crain, Hana van der Kolk, Sophia Wang, and Jmy James Kidd as well as in her own work. She lives in Oakland and teaches in the Critical Studies department at the California College of the Arts.

Dakota McMehand, Budding Artists, Lynwood

Dakota is a higher education professional, classical pianist, and a first-generation college graduate. She earned her Associate of Arts in Arts & Humanities from El Camino College, Bachelor of Arts in Interdisciplinary Studies with a concentration in Public Administration from California Baptist University and is currently pursuing a Master of Arts in Education Administration from the University of South Dakota. She has worked for over six years with the City of Los Angeles, Department of Cultural Affairs at the Watts Towers Arts Center as Piano Program Instructor and Coordinator as well as Assistant to the Director. She was a 2009 Getty Multicultural Undergrad Inter for CalArts Community Arts Partnership. Additionally, she has worked at Inner-City Arts as a Programs Associate. As a higher education professional, Dakota has worked at Charles R. Drew University of Medicine and Science for over two years in the Division of Student Affairs and College of Medicine. Currently, she is the Founder and CEO of an arts education start-up called Budding Artists which provides free process-based art experiences to pre-k children in under-resourced communities of Lynwood, Compton, and South Los Angeles. As a pianist, she has performed many places such as the RedCat Theatre, Museum of Contemporary Art, and with the Southland Symphony Orchestra.

Gale McNeeley, Youth Arts Alive, Santa Maria

I have worked professionally as an actor, singer, dancer, and clown for 48 years. I have taught theatre and circus to all ages for 41 years, at elementary, middle, junior high and high schools, colleges and universities.

I have founded and directed the Kit-n-Kaboodle Clown Circus, Seattle's New World Commedia and the Satiricals. I currently direct Youth Arts Alive, a 5-week summer arts education program for youth 12-19 in Santa Maria.

In San Diego I wrote grants for after-school enrichment programs for the Sherman Heights Community Center from 1999 — 2005. The population of Sherman Heights was 90% Latino, and Santa Maria is 70% Latino, so I have lived in and worked with multi-cultural communities for the last 31 years. I have also taught clown to youth and

adults with disabilities. I have experience working with incarcerated and post incarcerated men and women for the Poetic Justice Project and at Corcoran Prison. My specialties are Commedia dell'Arte, Clown, Circus, Cabaret, Melodrama, Mask and Musicals. I have written satirical musicals for the last 14 years. I also tour my One-Man Archy and Mehitabel show across the county.

Chandler McWilliams, UCLA Design Media Arts, Los Angeles

Chandler McWilliams is a artist, writer, and teacher living in Los Angeles. He has exhibited internationally in non-profit and commercial galleries, and art institutions such as the Museum of Contemporary Art Los Angeles, The Hammer Museum, Los Angeles Municipal Art Gallery, California Institute of the Arts, Machine Project, Frederick R. Weisman Museum of Art and the Istanbul Festival of Light. McWilliams has a MA in Philosophy from The New School For Social Research in New York City and an MFA from the Program in Art at the California Institute of the Arts. He has published in academic journals and conferences and is the co-author of "Form + Code in Design, Art, and Architecture" (Princeton Architectural Press, 2010). He is currently the Director of the UCLA Arts Conditional Studio.

Maria Medua, SFMOMA Artists Gallery, Corte Madera

Maria Medua- serves as the Director of the SFMOMA Artists Gallery, where she has organized more than 50 gallery exhibitions and has worked closely with 300 artists from the Bay Area and beyond. As a consultant to more than 150 businesses, she has helped plan rotating shows as well as acquisitions for 65 permanent corporate collections. Since 2016, she has been on the faculty of the Department of Fine Arts at Academy of Art University. Maria has a MA in Creative Arts from San Francisco State University, a BFA in Media from Massachusetts College of Art and Design and BA in Romance Languages from Boston College.

Steven Meeks, LA Green Grounds, Los Angeles

Served on artist in residence peer review panel, worked as Artist in Resident-all through Texas Commission on the Arts; Office of Cultural Affairs Public Art Panel, served on Dallas Arts District Board, initiated and organized first and several subsequent celebrations of Kwanzaa, director of 3rd-7th (appx) Annual Harambee Festivals and its initial Black Film Festivals, Artistic Director, Arts District Annual Gospel Fest for several years, served on Dallas Black Dance Theatre Board, planned and or coordinated dozens of art/cultural workshops, performances, exhibits and performed as musician & composer. Served on LA Metro Expo Line panel.

Pat Meier-Johnson, Pat Meier-Johnson, Sonoma

I am currently an artist, formerly a high tech PR executive. I am on the board of Sonoma Plein Air, a foundation designed to support art in the schools of Sonoma valley, CA.

Patrick Melroy, Pullstring Press, Santa Barbara

Patrick Melroy is a social practice artist working in Santa Barbara California. His work most often manifests as interactive sculptures in public spaces. He is interested in building community connections through creative engagements of curiosity and dialogue. He holds an MFA from UCSB and a BFA from the Pacific Northwest College of Art. He manages a publishing company Pullstring Press which actively creates opportunities for local creatives to engage with the public at large through print media and podcasts.

He teaches periodically in colleges and universities around the region and maintains an active studio practice in Santa Barbara. His work was recently shown in the Santa Barbara County's show entitled State of the Art Gallery. His well-publicized work involved two separate projects both located on State Street. The first, Public Flag Pole invited the community to submit designs for flags that would be shown on a specific flag pole on the main thorough fair in downtown. The second, California Love Locks created a landing place for participants to affix padlocks to a metal structure shaped like the state of California.

Anita Menon, Arts Council of Placer County/ Individual Artist, Roseville

Anita Menon is a dancer, director and choreographer who is recognized as one of the leading exponents of Bharatanatyam, a classical dance form originating in Southern India. Anita is the recipient of the prestigious Performing Arts Fellowship in 2014 from the Regional Arts and Culture Council , the first Asian-American to receive this honor. She is the Founder and Former Artistic Director of the Anjali School of Dance.

She co-directed "The Jungle Book" and "Chitra: The Girl Prince" at Northwest Children's Theater in Portland. Both productions went onto receive several PAMTA and Drammy nominations and wins. She is currently creating a new production titled "Tenali: The Royal Trickster" which opens in March 2019.

As a dancer, Anita has traveled the world delivering performances in the United States, India, France, United Kingdom, Malaysia and Singapore. Anita has served on several arts council boards (at the local, county and regional level). As a Board member of the Regional Arts and Culture Council in Portland, OR, Anita has served on the Grants Review Committee (including several Grant panels), the Equity Committee and the

Leadership Development committee. She recently moved to the Sacramento, California and currently serves on the Arts Council of Placer County.

Anne Merino, Self-employed ballet master teacher and choreographer, Citrus Heights

Anne Merino began her classical training with Marika Raju and Henning Kronstam, both notable exponents of the Danish “Bourneville” tradition. She would later also study with Larry Long and Maria Tallchief in Chicago, making her professional debut in Ruth Page’s legendary version of The Nutcracker. Ms. Merino then went on to dance for such notable companies as American Ballet Theatre, The Stuttgart Ballet and the London Festival Ballet. She did two international tours with the legendary Rudolf Nureyev in his “Nureyev And Friends” company and danced for Agnes DeMille in lecture demonstrations about the history of ballet.

As a freelance artist based in Los Angeles, she danced for various companies and productions but also worked with a variety of musical artists — The Rolling Stones, Aerosmith, Robert Palmer, Rick Springfield, David Bowie, Marilyn Manson, Mike Garson, Nigel Holton and others -- in video and stage projects.

Ms. Merino has been the Artistic Director of the nationally endowed companies Ballet/21st Century in Los Angeles and The Arlington Ballet in Virginia. A prolific choreographer, she has earned critical praise for her work from the Los Angeles Times and other noted theatrical critics. Among other choreographic awards, she has won the Vanguard Award for Choreography from the Chicago Drama Critics and the Visual Art/Direction Award from Los Angeles’ Women In Film.

As an actress, Ms. Merino did traditional theatrical training at Chicago’s Goodman Theatre and Second City with Del Close and Jim Belushi. She also trained under Alan Rickman (perhaps best known as Professor Snape in the Harry Potter films) at the British American Drama Academy in Oxford, UK. She has performed professionally with The Groundlings and The Actors Gang in Los Angeles.

Currently Ms. Merino is a master teacher and choreographer based in Sacramento, California. She specializes in completely original dramatic narrative ballets in which traditional ballet interlaces with scripted dialogue to produce a unique and affecting new theatrical experience. In the past year, she debuted The Ghost of Audley Square, a suspense story set in pre-WWI London and a new version of the Christmas classic The Nutcracker re-envisioned as a film noir detective tale. Also, a long time friend of the late musician, David Bowie, she created the ballet Lazarus as a tribute. It was shown by the City of Philadelphia as part of their series of art gallery and performance series Philly Loves Bowie! in January 2017.

Her students have been selected for the training programs of American Ballet Theatre, New York City Ballet, the Joffrey, Ballet West, Boston Ballet, Los Angeles Ballet and the Gelsey Kirkland Academy. Many have gone on to dance for major international companies as ABT, The Joffrey, Pacific Northwest Ballet, Eliot Feld Ballet, Boston Ballet, Ballet West, and Bejart's Ballet of the 20th Century as well as fine regional companies such as the Sacramento Ballet, Louisville Ballet, Ballet Arizona, Richmond Ballet among others.

Jill Meyers, Triton Museum of Art, Santa Clara

Since 1991, I have dedicated my professional career to the nonprofit museum field and have over 25 years of operational and leadership experience at the Triton Museum of Art. I have served as Executive Director of the Triton Museum of Art since 2013. In that time I have successfully led five full-time personnel, 21 part-time personnel and 40 volunteers in providing exemplary programs, sustaining fiscal health, and minimizing employee turnover. I have effectively managed a budget ranging from \$640,000 to \$775,000, ending the last three fiscal years in black. I oversee numerous granted programs at the Triton, and actively research and write grant proposals for the museum. In addition to my work at the Triton, I served a two-year term (2014-2015) on the Foundation Board of the Rotary Club of San Jose/Silicon Valley Club, where I reviewed grant applications and awarded grants to local community non-profit organizations. I also served as grant reviewer for SV Creates in 2014.

Nikki Michela, Film Independent, Los Angeles

Nikki Michela joined Film Independent as the Grants Manager in 2016. In her role, she is responsible for securing funding and maintaining relationships with private and corporate foundations and government funders. She manages the institutional fundraising for Film Independent's year-round programs, including Artist Development, film education, international initiatives, the LA Film Festival and Film Independent Presents. Michela also oversees the LA County Arts Commission internship program at the organization. Prior to her work at Film Independent, she worked for LA Opera on their Institutional Giving team where she worked with the organization's corporate sponsors as well as their government and foundation partners. Previously, Michela served as a Community Representative for Los Angeles Unified School District where she specialized in youth work experience. She earned her B.A. from California State University, Long Beach in Political Science and Sociology.

Phyllis Miller, The Veterans Art Venue, Santa Monica

As per twenty five plus years experience in the areas of fine art , consisting of consulting and therapeutic guidance within the veteran community. I am the founder and director of "The Veterans Art Venue, where our mission, to empower veterans

through art . Of last May 22, 2018, at the State Capitol, I had the honored by invitation to speak before the Hearing of the Joint Committee on the Arts, by Senator Ben Allen, Chair, Assemblymember Kansen Chu, Vice Chair via California For The Arts Committee At the hearing, I had the opportunity to share my experience as an artist, a veteran and the founder/director of The Veterans Art Venue, the importance of art as a means to inspire, to aid as a therapeutic avenue and to empower fellow veterans from various segment in life, from PTSD, to the veterans who wish to enhance their abilities to become self sufficient and ensure greater life stability and quality. At present , I host several therapeutic art venues and art classes/art sessions within the VA Healthcare System, as an approved (VA) vendor.

Elena Minor, Redcat, Los Angeles

I've worked as a senior nonprofit arts administrator for more than twenty years, primarily in performing, media and literary arts. Most of my experience is multicultural and has drawn on my Chicax personhood. For eight years I edited and published a bilingual literary journal (PALABRA). I've also been managing director of a bilingual theater. I currently work for REDCAT (Roy and Edna Disney/CalArts Theater) as its financial manager. I am a one person department and, as such, handle all matters financial for the organization, including oversight of financial operations for its Lounge, an enterprise operation. I also curate the selection of books offered for sale in its small book section.

Barbara Mittleman, MSB Associates, San Francisco

I am a physician scientist, have a lot of experience with grant review and administration from my long career at the National Institutes of Health and as a reviewer for the Canadian Networks Centers of Excellence Program. I am also a folk dancer/performer/teacher with a longstanding commitment to preserving the arts of ethnic communities, and dabble in ceramics, encaustic painting, and fiber arts.

Sushma Mohan, Soorya Foundation for performing arts, West Hills

Sushma Mohan -Bharathanatyam Dancer, Choreographer, Musician, YOGA teacher.

Trained in the south Indian traditional dance form, BHARATHANATYAM, along with other allied arts under various Gurus in India for more than 2 decades. Performer for 20+ years.

- Worked as assistant dance director with GRAMMY AWARD WINNER PANDIT Vishwamohan Bhatt on “Rainbow II” dance production at Soorya Performing Arts, St. Louis.
- Selected as a festival producer by the DEPT OF CULTURAL AFFAIRS, Los Angeles

- Curator of LA Indian Dance Festival in Los Angeles
- Founder of Soorya Foundation for performing arts, a non-profit organization in Los Angeles to enrich performing arts in LA
- Selected as a performer by LA libraries to perform at 10 libraries for LAMADE, a dance and music series featuring LA artists
- Worked as an associate choreographer for productions of Soorya Performing Arts - presented at prestigious dance festivals in India, France, Holland, and USA.
- Invited by the state of NJ twice to perform for the NJ STATE CULTURAL FESTIVAL
- Dance Consultant to all dance productions of Shanthala Arts Academy Bangalore and Soorya Performing Arts, St. Louis
- Advisory board member to RAGACHITRA NY, Arts TV producer and Non-profit organization, and to Natya exam board USA.

Janet Mohle-Boetani, CCHCS, San Francisco and Sacramento

I have a long standing interest in the arts. My grandmother was a professional visual artist. I took art history classes while a medical student at Stanford (classes by Elsen and Eitner). I developed my art history and art appreciation through museum programs and visits. I worked for 6 years to set up an arts education program for my sons' elementary school in San Francisco and, because of that work was invited to be on the board for the San Francisco arts education project. I've now served as a board member for SFArtsEd for 8 years and have served on the executive committee for the past 3 years. For the past 7 years I've been collecting contemporary art and photography and study art most every day. For several years I worked on my condo association's art committee (at 200 P street) and helped to select our public art commissions. I'm in several art clubs including Artadia, SECA (with SF MOMA), the Crocker Directors Circle and SF MOMA's Curator Circle. I've recently decided to transition from a focus on public health work to more of a focus on art. I have a special interest in engaging the general public with art and for that reason I'm now in the docent training program at the Crocker Art Museum. I believe that arts education is important for all students and civic art is important in enhancing the living environment for all people in our society. I also feel that art can be a stimulus for provoking healthy discussions in our community.

Jenna Monroe, requisitedance, Pacifica

Jenna Monroe is currently a co-director for requisitedance alongside Michaela Shoberg. From 2011-2015 she was the Director of Dance for Spindrift School of Performing Arts and was an Artist in Residence at Oceana High School from 2007-2014 in Pacifica. She currently teaches dance at the Jewish Community Center of San Francisco. From 2002-2006 she was a member of University Dance Theater at San Francisco State University.

Her student choreography was performed at the American College Dance Festival and at McKenna Theater as part of SFSU's spring dance concert. Her professional work has been seen at The Garage, Dance Mission Theater, The Santa Cruz Fringe Festival, sjDANCEco's National Dance Week, SAFEhouse Arts, the Newport Performing Arts Center, Grace Cathedral and ODC Theater. She has collaborated with Deborah Slater Dance Theater, Keith Carames and Donna Von Joo-Tornell. In 2006 the Silicon Valley Community Foundation awarded Jenna with their Artist in Residence grant. In 2017 Jenna co-wrote her second show with Keith Carames, Just In Case, for which she was awarded a Certificate of Honor from the Board of Supervisors of San Francisco for her choreography. Ms. Monroe's most recent work, K'aalogii was selected for funding by the Zellerbach Family Foundation in 2017.

Jazmin Morales, Colburn School, Los Angeles

Jazmin Morales is the Manager of the Colburn School's new Center for Innovation and Community Impact. A classically trained violinist who also grew up playing mariachi and other regional Mexican music, Jazmin has spent her life and career navigating the space between Western and "folk" art traditions, and supporting others -- especially other women of color -- in those fields. She recently launched a pilot program called Fortissima, which is a leadership development program for young women of color in classical music. Before joining the Colburn School, she was the Artist Services coordinator at La Jolla Music Society. Jazmin earned her B.A. in Ethnomusicology from UCLA and M.A. in Arts Management from the Center for Management in the Creative Industries at Claremont Graduate University. She currently serves on the advisory board, Free Verse, of Get Lit - Words Ignite, as well as the mariachi ensemble coordinator for Street Symphony, an organization that places social justice at the heart of music-making.

Kristine Moralez, Oceanside Public Library, Oceanside

I believe that the mission of the public library should be to serve as the cultural heart of the community. I am currently the producer of Oceanside Public Library's World Music Concert series, and am an active member of California Presenters. During my 15 years at the Library, I have worked on a committee that has received five Big Read Grants from the National Endowment for the Arts to host community-wide reading programs. I work with the staff liaison to help support the vision of City's Arts Commission, including the implementation of their newly created Master Plan for the Arts. I was recently awarded a Library Innovation Lab grant from California Humanities to host programming to engage recent immigrants in the community. I am extremely passionate about our military and veteran community, and have received the War Comes Home grant from California Humanities to produce programming for civilians to gain greater understanding of the issues faced by veterans and their families, and recently partnered

with the Intrepid Spirit Center at Camp Pendleton along with other veteran arts organizations to host the first Creative Arts Café, which featured a morning of visual and performing arts by local military members.

Gia Moreno, Washington Unified School District, Sacramento

I am a current high school art student. I received my BA in Art Education and Single Subject Teaching Credential in Art from Sacramento State. I have taught several art workshops and am a member of the RCAF.

Leslie Morgan, ArtSpan, Santa Cruz

I have been a member of ArtSpan in San Francisco for 15 years. I have gone to thousands of art openings and open studios and have seen a huge breadth and variety of artist working hard to survive and continue their practices. I come from a very conservative state where there was no variations allowed and art was an afterthought. Fortunately I escaped at the age of 21 to California. As an older Lesbian I have personal knowledge of having been marginalized and underrepresented especially in the art world.

Kasey Morrison, ILMxLAB, San Francisco

Kasey is an entertainment industry professional who has worked for various divisions of The Walt Disney Company for the past six years in roles spanning creative producing, studio operations & strategy, and artist management. She knows both traditional (film/television) & emerging media (VR/AR/XR), currently working for ILMxLAB, the immersive entertainment division of Lucasfilm, as an artist and production manager.

Her passion is community engagement through the arts. She has run social impact initiatives & partnerships both personally and professionally. Kasey serves as a mentor for and on the next generation board of the Young Storytellers Foundation, an organization dedicated to teaching children the power of their own voice through arts education. She also served as a consultant for the Skoll Center of Social Impact Entertainment (at UCLA School of Theater, Film, and Television), helping to analyze the field of social impact arts and develop a strategic plan for the new center over a six-month period.

Kasey holds a B.F.A in Film & Television from New York University's Tisch School of the Arts and an M.B.A. from UCLA's Anderson School of Management.

Michael Mortilla, MIDI Life Crisis, Burbank

Michael Mortilla is an award-winning composer/sound designer, currently composing a score for Why Be Good (1929), starring Colleen Moore, premiering at the Catalina

Casino Theater in May 2019. Mr. Mortilla has received multiple commissions from The Academy of Motion Pictures, The Chicago Symphony, The National Film Preservation Foundation, among many others. He composed the score for Fragments (2011), for TCM, where his other works for silent film can be seen. In 2016 Mr. Mortilla was on exhibit at LACMA, accompanying nearly 9 hours of non-stop screenings of classic German silent films. He was resident composer for theater and dance and on the faculty at UC Santa Barbara for over fourteen years and continues to teach an occasional master class for film majors at CALARTS. He has been deeply involved in all genres of theater and dance for nearly fifty years. He was company pianist for the Martha Graham Dance Company and was the last composer to collaborate in the studio with dance legend Martha Graham on a produced work. Mr. Mortilla also composed the score that accompanied the historic world's first Internet broadcast of a film with sound (The Rink with Charlie Chaplin) in conjunction with the American Film Institute.

Natalia L. Mount, Pro Arts, Oakland

Natalia Mount is a dynamic cultural producer with extensive experience in arts leadership, innovative programming development, fundraising and marketing. She has curated and produced over 60 exhibitions and site-specific projects, experimental theatre productions, music, film, radio and literary programs and events. Originally from Bulgaria, for the past 20+ years, Mount lived in New York, where in the early 2000s, she co-founded FLUX Art Space, a pioneering nonprofit organization that commissioned and produced long-term art projects, claiming the intersection of art, technology, and civic engagement. In 2010, Mount launched the first radio station in Central New York, Redhouse Radio, that aired exclusively (24/7) arts and culture programs. Mount was the Executive Director of Redhouse Arts Center, a multidisciplinary space and artist residency program, located in Syracuse. In the beginning of her career, Natalia apprenticed with the legendary Alanna Heiss, founder of PS1 and the Clocktower, both located in NYC. From 2010-2013, Mount was a NYSCA panelist for the Theatre Program. Mount is the recipient of numerous prestigious grants and awards, in recognition of her innovative ideas and executive leadership practice. Mount holds a BA in Criminal Justice, MA in Art Market, and an MBA in Media Management.

www.natalias.club

Bonnie Mozer, MCOE, Forest Knolls

I have a strong belief that the arts provide a wide range of social, emotional, and academic benefits and opportunities for adults and students of all ages, genders, and ethnicities. The study and experience with the arts also creates human connections.

I have created successful curriculum for several school districts integrating the arts with content areas in California in roles as an administrator, common core coach, presenter, reading specialist and classroom and college instructor.

Megan Mueller, Artist, Los Angeles

Megan Mueller is a visual artist and cultural producer based in Los Angeles, California. Focusing on experimentation and material misuse, Mueller's curatorial projects have been presented in the year long curatorial project Gait in Los Angeles CA, at the Supernova Performance Art Festival in Rosslyn Virginia, the Suddenspace Series in Arlington Virginia, and Delicious Spectacle in Washington DC. Mueller received a BA in Political Science from George Washington University, BFA in Sculpture from Virginia Commonwealth University and an MFA from the University of California Santa Barbara. Mueller's artwork has been exhibited at various national and international venues including Ochi Projects, Charlie James Gallery, Noysky Projects, Dalton Warehouse, Field Projects, New Wight Gallery at UCLA, High Desert Test Tests, Transformer, TSV Berlin, the Virginia Museum of Contemporary Art, and the Delaware Center for Contemporary Art.

Desi Mundo, Community Rejuvenation Project, Oakland

Desi Mundo is the founder of the Community Rejuvenation Project. Over the past eleven years, under his direction, CRP has produced more than 250 murals, primarily in the Bay Area as well as Chicago, Albuquerque, and Bologna, Italy. As an artist, he has collaborated with influential aerosol artists such as ZORE, P.H.A.S.E.2, VULCAN, and Lavie Raven. Desi has a long history of community organizing and public art advocacy. He received the "Rising Leaders" Fellowship from the Youth Leadership Institute in 2005 and has been awarded the Individual Artist grant from the City of Oakland eight times. Desi was selected to be a cultural diplomat to Egypt through the Next Level program at the end of 2017. He has collaborated with numerous non-profit and community organizations, such as United Roots, Planting Justice, and Phat Beetz, forming lasting partnerships and powerful alliances. He sits on the Technical Advisory Council for Urban Tilth's North Richmond Farm. Desi also has a long history as an educator and youth worker in K-12 schools, such as Oakland Unity High School, ARISE, and Community Day School in Oakland for the past 18 years.

Kimberli A. Munkres, Earth Interrupted Pottery Studio, Redlands Arts Collaborative, Redlands Art Association, Redlands

Kimberli Munkres, an Integrated Brand Strategist for ThunderWheel Communications, works with organizations that are driven to change the world. (Ones led by smart thinkers with big hearts and the drive to propel their ideas forward.) She is passionate about creative community building for the cultural arts and is the cofounder of the

Redlands Arts Collaborative and Common Ground Conversations. She is also president-elect of the Redlands Art Association. A California potter, Kim leans towards clean straightforward design. For her, clay roots her sense of the divine as a shaper of matter, the feminine as a sacred vessel. In addition to functional stoneware, Kim creates with uncommon obvara-fired vessels.

Nadia Munoz, TecnoLatinx, Los Angeles

I possess a comprehensive background working in large, complex projects interfacing with multiple stakeholders and carefully balancing the interests of each, while developing, promoting and executing successful equity, access and culturally-rich initiatives. My experience ranges from high-level strategic planning to on the ground roll-out and execution.

As Senior Project Manager at New York City's Economic Development Corporation, I managed multi-agency teams that conducted equity and access research focused on identifying and cultivating long-term community solutions and grant program sustainability.

Additionally, my commitment to cultural preservation and arts education greatly compliment your grant program goals and objectives. This, in combination with my technology and emerging technology background, allows for a well-rounded approach to arts education and an innovative perspective.

Also, I am actively featured at various education, emerging technology, art and media conferences, including Google for Entrepreneurs, Black Girls Code, Hispanicize NYC, Startup Law and Tech Forum and Festival of Media Latin America. Also, I am a graduate of the first digital cohort of Manos Accelerator via Google Launchpad, the only Latinx-focused accelerator program in USA and LatAm.

Collette Murphy, Oceanside Museum of Art, Encinitas

Collette Murphy is equal parts artist, writer, arts educator, brand ambassador, marketing guru, and community volunteer. Art has been a foundation in her life since childhood and she leveraged her talents professionally to start a small graphic design firm at only 22. Clients included giants like Jenny Craig, Ben & Jerry's, and Jack in the Box, as well as a relatively unknown luxury lifestyle publication that needed a serious resurrection. After 17 years nurturing Ranch & Coast Magazine she sold her half of the award-winning luxury lifestyle brand she helped rebuild and pivoted her career to the museum world to help Lux Art Institute with the opening of its new Education Pavilion. Oceanside Museum of Art soon lured her north where she is currently the director of marketing as well as an occasional teaching artist for Summer Art Camp. Among many affiliations, Collette serves as chair of the City of Encinitas Commission for the Arts where she has

been actively involved for the last five years on a variety of community arts initiatives that include being a founding board member of Encinitas Friends of the Arts, renovating the city's Arts Master Plan, running the Children's Art Pavilion at LeucadArtWalk, and being part of the leadership team for the current Freeway Underpass Mosaics public art projects.

Robert Murray, Santa Ana College, Fullerton

Robert is an experienced brass musician, vocalist, percussionist, conductor, arranger, actor, whistler, beat-boxer, and theme park entertainer. He is currently an entertainer at the Disneyland Resort in Anaheim, CA, and founder/leader/tubist of genre-bending brass band LALA Brass. Other recent work includes tuba, vocals, and improv acting at Disney's California Adventure as a Tubador in Olaf's Snow Fest and tuba and trombone at SeaWorld as a member of the Sea Street Band. He has performed on-stage regional theatre work including an ensemble role in *Evita* at Claremont's Candlelight Pavilion as well as being a part of numerous pit orchestras. As well he freelances around the LA and Orange County areas on tuba, bass trombone, trombone, euphonium, and trumpet.

Robert specializes in numerous genres, including Classical, Jazz, Dixieland, Ragtime, Salsa, Second Line, Pop, and Rock. Robert has received many accolades for musical excellence and is highly sought after for his wide range of multi-instrumental talents. Robert is a recipient of multiple downbeat awards with the Sacramento State Jazz Singers and is a featured soloist and bass singer on the Ben Folds College a capella album released in 2009 on Epic Records.

Carla Musik, Santa Rosa Junior College, Sebastopol

I have been a longtime supporter and enthusiastic practitioner of the arts throughout my life. I am a singer; I have sung for several years in a local choir Joyful Noise Gospel Singers. I taught music classes weekly for many years with my elementary students including singing, playing recorders & rhythm instruments. I play piano & have taken up the ukulele to play when I visit my adult son with developmental disabilities in Vallejo. I am an actress; I have participated in community theatre most recently in the West Sonoma County Cemetery Walk. I am a storyteller; I use stories in my classroom and have been a teller at the library. I was a folk dancer for many years and taught many third graders over 13 years the traditional Los Machetes dance for our annual baile folklorico festival at the Luther Burbank Center in Santa Rosa. I am a writer; I have been part of a writing group for the past few years & had my first piece published this past year. I have encouraged my students to keep journals & be creative writers. I am an artist; I work with yarn, pen, colored pencil & watercolor. I have helped my students over many years to celebrate & express their own creativity through many varied visual art projects, often to accompany creative writing, poetry & stories.

I am a member of the San Francisco Fine Arts Museums & attend many musical concerts in Sonoma County as well as throughout the Bay Area.

Amy Nance, A Noise Within, Canyon Country

Amy has spent the better part of her career as a professional fundraiser, and has garnered more than 20+ years of development experience. She began her non-profit career working at the Claremont Graduate University in 1992, and continued in the higher education realm for several years. From 1994 — 2003 Amy resided in Pennsylvania and worked at Susquehanna University located in Selinsgrove, PA, Bucknell University located in Lewisburg, PA and Gettysburg College, located in Gettysburg, PA.

In 2004, Amy returned to Southern California and served for 4 years as the Director of Development at Kidspace Children's Museum. Additionally, she served as the Director of Major and Planned Gifts during the recent capital campaign at the Natural History Museum of Los Angeles County as well as Senior Director of Major and Planned Gifts at the Autry National Center. Most recently, Amy served as the Executive Director of Individual and Campaign Giving at KCET. Amy currently serves as the Senior Director of Development at A Noise Within in Pasadena, CA.

Raul Nario Jr., Starr King Neighborhood Association, Long Beach

I have been involved in my community for the past several years. I am currently involved with community clean ups every 2nd Saturday of every month for the past 2 years. I have participated in Various mural projects through the city of Long Beach Corridor Challenge, Participatory Budget Program and through private entities as well. I am part of the 2017 class Alumni of the Neighborhood Leadership Program for the city of Long Beach. I have also been a docent for two (2) local museums. The first is Dominguez Rancho Adobe Museum located in Rancho Dominguez I have been a volunteer since 2014. The second is Rancho Los Cerritos in the city of Long Beach since 2016. My current profession is in Real Estate as a Realtor for residential and commercial properties.

Tony Natsoulas, Blue Line Arts, Sacramento

Tony Natsoulas has been working as a professional artist specializing in ceramic sculpture since receiving his Masters of Fine Art degree in 1985 at the University of California, Davis. His main interest has been large-scale figurative ceramic sculpture with a flair for camp. In undergraduate and graduate school, Natsoulas was fortunate to have studied with world-renowned UC-Davis funk art professor Robert Arneson. Natsoulas' pieces are in galleries and museums around the world. His commissioned work includes several public and private sculptures in bronze, fiberglass and ceramic.

For the past 7 years he has been Exhibition Coordinator of the Gallery at Blue Line Arts! Natsoulas maintains a studio in Sacramento, CA.

Lenore Naxon, California Presenters, San Francisco

Lenore's deep experience encompasses virtually every stage of performing arts development and execution: from vision to fundraising, from staffing to marketing, and from facility planning to audience engagement and programming. She earned a theater degree from Syracuse University and an MFA in arts administration from SMU. Currently consulting with organizational and independent artist clients, she is a non-nonsense problem solver who provides people with the tools they need to succeed.

Andronik Nazarian, The Arts Area, Rancho Cucamonga

I am an experienced non-profit development officer, with former duties including grant writing, establishment of goals & benchmarks, proposal development and program review.

Chuck Neidhoefer, Napa Valley Unified School District, Napa

Currently in my third year as Coordinator of Visual & Performing Arts for Napa Valley USD. As such, I build bridges between local arts agencies and our school system in an effort to increase access to high quality, standards-based arts education to ALL of our K-12 students. Before this position, I led three different elementary schools in our district, including a Waldorf-methods charter start-up, a 50 yr old traditional neighborhood school and a large, Title 1 school. For three years I ran a \$6.6MM federal magnet grant and oversaw the district's charter school authorization process. I have 8 years high school experience teaching arts-infused social studies :)

Kristina Newhouse, University Art Museum, Long Beach

Kristina Newhouse is curator of the University Art Museum at CSU Long Beach. Newhouse co-curated David Lamelas: A Life of Their Own, with Maria Jose Herrera for the Getty 2017 PST LA:LA Initiative. Her 2015 show, Jessica Rath: A Better Nectar was supported by Metabolic Studio and the Elizabeth Firestone Graham Foundation. Her 2014 project with Materials & Applications was partially funded by the NEA Art Works: Design. In 2011, she presented She accepts the proposition: Women Gallerists and the redefinition of art in Los Angeles, 1967-1977 for the first PST initiative. In 2007, she curated Fran Siegel: Companion at the IX Bienal Internacional de Cuenca in Ecuador. From 2001 through 2008, Newhouse was curator of the Torrance Art Museum.

Between 2003 and 2010, Newhouse was an editor for X-tra Contemporary Arts Quarterly and produced numerous essays for the magazine. Presently, she is a contributing editor for X-tra. She has written for Artforum, Art + Text, New Art Examiner,

and Sculpture. Her essay on Christine Nguyen appeared in the 2009 anthology, Hammer Projects 1999-2009 for the UCLA Hammer Museum.

YeuQ Nguyen, Alhambra

Born in Vietnam and immigrated to the U.S. as a teenager, Yeu Q Nguyen was trained in figurative drawing before her transition into 3D work. A multidisciplinary artist, she often employs lighting design, optical science, and fine craft-making to explore the themes of infinity and inward reflection in her sculptures. Q has an academic and literary background; her writing has been published and exhibited in journals such as New Forum and Inlandia Institute. Since 2016, Q has been collecting #metoo stories for her public art project ThisWomanLife. She is also an outspoken activist for woman rights. Her most recently works are currently on view at the Laemmle Theatre 5 in Claremont, and at the Southwest Museum in Mt. Washington, Los Angeles.

Terry Nguyen, University of California, Riverside, Upland

Terry Nguyen is multi-ethnic, multi-generational lecturer of a Japanese music and taiko drumming with the University of California, Riverside. In 2008, Terry co-founded the non-profit performing arts organization, TaikoMix. As TaikoMix's Executive Director, Terry has carried out TaikoMix's mission to share Japanese culture and traditions with the underserved communities of the San Bernardino and Riverside Counties--offering educational performances and taiko drumming workshops to K-12 schools and recreational facilities. Recognized for her ability to organize and mobilize, Terry was appointed as Conference Coordinator with the Taiko Community Alliance; leading the efforts in planning the biennial North American Taiko Conference (2017, 2019)--the largest gathering of taiko practitioners outside of Japan.

Terry is a professional performer in taiko drumming and Tsugaru shamisen, having received grants from the Alliance for California Traditional Arts, Aurora Foundation, and Center for Cultural Innovation to hone her studies. One of the top female Tsugaru shamisen performers in the United States, Terry has worked on promotional activities for the Laika film "Kubo and the Two Strings."

Terry leads The Wagaku Collective--an exclusive ensemble of young musicians who are classically trained on Japanese traditional instruments including taiko, shamisen, shakuhachi, and shinobue.

Rochelle Noblett, Madera County Arts Council, Madera

Graduated Magna-cum-laude in art, CSU Fresno. 40 years business experience in graphic design, screen printing and embroidery. Served on several non-profits, including State Center Community College Foundation as President, Kiwanis President, Madera

Downtown Association President, The Cat House on the Kings Marketing Director. Recognized as one of the Top 20 Women Owned Business in the Central Valley, the California State Small Business Award, Business Woman of the Year, Excellence in Business Award, and Top Ten Business and Professional Women of the San Joaquin Valley. Crystal Tower Award and Business Supporter of the Year for work with schools. Currently the Executive Director of the Madera County Arts Council since 2016.

Melissa Noriego, Humanics at Fresno State University, Coarsegold

As a working mom and a working artist, I am nearing my final semester working toward a BA in Studio Art and a Certificate in Administration and Leadership for Community Benefit Organizations at California State University Fresno. Lilia Gonzales Chavez, the Executive Director of Fresno Arts Council is serving as my professional mentor. As an organizational development consultant, I am engaged with Arte Americas, the Hispanic cultural arts center, to assess their current financial and organizational systems. The goal is to make specific recommendations to bring their investments in line with their values through sustainable, responsible and impactful policies. Also I promote the Edward O. Lund Foundation through assisting with events, providing interviews, documentary materials and donating artwork . This foundation's mission is to embolden students of the arts in the central valley. I am a recipient of the Edward O. Lund Foundation scholarship in Winter 2017, which supported me in studying in London for the Winter Intersession. A notable experience I had in London was experiencing the Barber Shop Chronicles at the National Theatre. In the Summer of 2018, I was accepted into a highly competitive Drawing and Painting California State University Summer Arts course in Florence Italy.

Ron Norman, Taipei National University of the Arts, Anaheim

Invited Professor of Film at all 3 National Universities of the Arts in Taiwan, since 1999. Also gave workshops, talks, and seminars at many universities, conferences, government and cultural events. On festival juries....MFA in Film, UCLA....BA, Goddard College, Vermont: writing, film, photography, studies in philosophy, international cultures, history....Attended Rutgers University, New Jersey: theater, painting, journalism....Major interests: social change, environment, alternative education....Lived in: New York City, Los Angeles, Taipei, Paris, San Francisco, Carmel, Santa Fe....Travel: Asia, Europe, Caribbean, 50 U.S. states....Independent and alternative filmmaking experience: director, writer, editor, producer; marketing, festivals; fiction features and shorts, documentary, animation, television. American Producer, writer, director of feature films invited to Cannes and 30 international festivals, including U.S.A.... Writer/Editor: scripts, fiction, non-fiction, children's, poetry, film and arts criticism; published.... Paintings and photographs: small galleries and shows in Soho (New York), Maine, Vermont, Boston, Taiwan....Involvement in issues: women, LGBTQ,

minorities, Arts, education, Asian-American experience. Mentor: high school and college students, young and older adults....Former Publicity Director/Public Relations: Folkways Records, New York; Hollywood YMCA.....I am not famous or wealthy, because I chose to focus my life and career on many areas of creative, caring, passionate living. These decisions, personal change and growth, awareness, and gaining wisdom, meant I spent much less time and energy on useful networking, titles, competition, awards, and building a résumé©.

Michele Noufer, Sacramento Theatre Company, Rancho Cordova

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

Maureen Nyhan, USC Pacific Asia Museum, Valencia

I was born in Hollywood, CA, where my immigrant parents had their first apartment in Los Angeles. We moved around from the Valley to Venice to the Westside, I attended Beethoven Elementary, Paul Revere Middle and University High. I started out as a graphics art major at Santa Monica City College, then transferred to San Francisco City College where I continued graphic design. After a year I transferred to San Francisco State U. where I started out in a program called Interdisciplinary Arts. As part of my program, I took a koto (Japanese instrument) class and from there started taking Japanese language classes; I fell in love with the language and arts and changed my major, taking a BA in Japanese Language and Culture. I have always been interested in the arts, I travel to visit museums throughout the country and the world. Most recently I visited the museums of Dublin and closer to home, the Oakland Museum to see the exhibit on the Eames design team. I have been a docent at the USC Pacific Asia museum in Pasadena since 2012; I headed the Japanese Art Council for several years

and arranged guest speakers and did my own presentations. We have ongoing educational study groups within our docent community of which I am an avid participant.

Joe A. Oakes, Joe A. Oakes Atelier, Banning

I am life-long artist and educator with a passion for art and inspiring others to create. I moved from Illinois to California to pursue my art degree and received an AA and BFA from recognized California schools. I have held positions in various fields but wanted to share my own creative endeavors with the world. Shortly thereafter I became a full-time working artist. As a way to reinforce my own understanding of the principals of art, I began teaching art at a senior center. Since then I have taught painting classes and workshops to a diverse cross-section of ages and cultures in communities throughout Southern California. The main focus of my art career has been to bring art to others through inspiration. Giving others a new way to think about art and approach painting and drawing can open a new world to them. I take the time to understand students and make sure they can apply principals and techniques to their work. I will continue this work as long as I'm able.

Toti O'Brien, Pasadena

Toti O'Brien is the Italian Accordionist with the Irish Last Name. She was born in Rome then moved to Los Angeles, where she makes a living as a self-employed artist, performing musician and professional dancer. Her poetry, prose, and visual work have been published on numerous online and print magazines. She has taught music, dance, visual art and interdisciplinary art classes in all kind of education institutions and in several countries, since the late nineteen eighties.

Meredith O'Connor, Santa Rosa

After hearing "Peter and the Wolf" in elementary school, I began viola lessons and my life-long passion for music was born. As an aspiring violist, I attended concerts in New York City and listened to jazz violin especially Stuff Smith.

While completing a BA in Music, I attended the Aspen Music Festival on scholarship from the Juilliard School and my Carleton String Quartet won first prize in the Midwest Chamber Ensemble Competition.

I performed with the San Francisco Conservatory of Music orchestra and Marin, Berkeley and Peninsula Symphonies. I studied Arts Administration and Management at Berkeley Extension and was a founding member of Golden Gate Youth Orchestras.

Later, I volunteered as an Orff-Schulwerk teacher at Cabrillo Elementary School, and recently earned the certificate "Violin & Viola: Creating a Healthy Foundation" With

Distinction from Northwestern University. I currently teach privately and perform regularly in orchestras and chamber ensembles.

In my spare time I enjoy reading, gardening and walking with my minpin Roo. I dream of attending concerts and cultural sites around the world.

Throughout my career I remain deeply committed to sharing the joy of music-making with audiences, students, friends and family.

L. Okamura, Los Angeles Community College, Los Angeles

I am currently a photography & Photoshop instructor at an urban community college. I have been teaching at our incredibly diverse college for 18 years and had my own commercial photography business for 17 years. I have been also involved in developing K-12 students in the visual arts in the local neighborhoods middle and high schools. I am also active in the Asian and Japanese American community working for social improvement for seniors for several years.

Ellen Oppenheimer, Peralta School, Oakland

I have been working with quilts as a studio artist for over 40 years and am recognized as one of the most important contemporary quilt makers in the country. Quilt historian Robert Shaw describes me as "one of the handful of art quilters that have so clearly found their voice that they cannot be imitated" and as "An artist who has developed her own vocabulary of symbols and images that is constantly fresh". The International Quilt Association included my work in the Twentieth Century's Best American Quilts and my artwork is well represented in museum and private collections including, both The Renwick and the American Craft Museum as well as The Oakland Museum. In 1992 I was awarded a Western States National Endowment of the Arts Regional Fellowship and have also received numerous grants including a Creative Work Fund Grant. In 2003 I was awarded The United States, Japan Friendship Foundation Creative Artist Fellowship.

Additionally I have made an enormous impact as a community artist working with students in the Oakland public elementary schools. My student's work has been displayed and permanently installed in many public spaces locally and internationally.

Nkeiruka Oruche, Afro Urban Society, Oakland

Nkeiruka Oruche is an Igbo cultural producer and multidisciplinary performer specializing in the expressions of urban culture of the African Diaspora and its intersections with personal identity, public health and sociopolitical action. Since 2002, Nkeiruka has played a crucial role in ushering African culture unto the global stage from

working as Editor-in-Chief of Nigerianentertainment.com, a digital magazine, and as co-founder of One3snapshot, an urban African art collective.

Currently, Nkeiruka is focused on expanding and sustaining grassroots change-making and community health through the production, performance and embodiment of art and culture. She is a co-founder of BoomShake, a social justice and music education organization, artistic director of Afro Urban Society, a meeting place for urban African art, culture and people, and director of Studio Grand a multidisciplinary space dedicated to artists.

Kimberly Overton, SilverSandArt on Etsy, Castro Valley

I'm on the Artist Selection Committee for the ACAC Castro Valley Utility Box Art Program and from 2016-2017 for the Castro Valley Community Identifier Mural.

I painted an Art Utility Box in Dublin in 2016, hands of different colors and sizes reaching for shamrocks. In 2014, I created a Mountain Lion Sculpture for Palomares Elementary, a cultural symbol. In 2013, my painting was exhibited with the EcoSustainAbility Exhibit in Malibu. I've participated in The Peace Project exhibits, funding a Peace Center in Sierra Leone.

I've taught art at Athena Academy for dyslexic students, including found object art, incorporating science and math. At Ohlone College Program for Kids and Teens, teaching Paper Mache Sculptures of Endangered Species.

As an Active Transportation professional for Redwood City, San Francisco and the Presidio Trust, I worked in community outreach promoting pedestrian access and placemaking murals in Hispanic and underserved communities.

I have a small shop on Etsy called SilverSandArt and have dreams to start an arts nonprofit mixing art and active transportation towards community building or an Online Big Questions Art Call for kids. I have begun work on a Film looking at the work of Art Utility Box Artists throughout California as a way of understanding California "s diversity.

Allegra Padilla, Occidental College, Los Angeles

Allegra Padilla, a lifelong Los Angeles resident, has over 10 years of experience collaborating with non-profit organizations focused on community organizing, youth development, arts and culture. She received her education in the communities where she worked — Pasadena City College and UC Santa Cruz —earning a BA in Community Studies and Art History. Continually inspired by the arts and humanity she welcomes the opportunity to continue developing equitable community engagement strategies at Occidental College.

Her past experience includes working with: Heidi Duckler Dance Theatre, Jewish Vocational Service, 24th Street Theatre, Homies Unidos and Inner City Law Center. She is a member of Women of Color in Arts Leadership through Mentorship Program, and was an ACTIVATE fellow with Arts for LA focused on Cultural Policy in 2016-17. Allegra has also served as a grants panelist with the MAP Fund, LA City Department of Cultural Affairs, Long Beach Arts Council, LA County Arts Commission, and the CA Arts Council. In 2018 she was part of the Communities Connecting Heritage project with Avenue 50 Studio & the Athar Lina Initiative to do murals in Los Angeles, CA & Cairo, Egypt to promote cultural monuments and the uplifting of young female muralists of color.

All of her work demonstrates her commitment to being a strategic community builder who is passionate about social justice and creating equitable access to the arts.

Daniel Pane, The Catering Company, North Highlands

I served on the Sacramento Metropolitan Art Commission.

Francis Paolino, Coldwell Banker / The iNSITES Team, Santa Barbara

I've been an artist all my life and it led me into studying architecture at Miami University where I received a Bachelor of Fine Arts in Architecture. I worked as a designer for residential and commercial architecture firms before expanding into real estate. I consider architecture to be one of the highest forms of art and it has taught me how to perceive, discuss, and critique various forms of art media. Architecture has given me the vocabulary and the understanding of all forms of artwork in the sense that there are common threads connecting them through light, color, time, medium, perception, and the effect to the intended audience.

Pearl Parmelee Cabrera, Filipino Food Movement/FAAE/ PISTA SA NAYON/LBBCD/APONORCAL/FAYE, Pinole

- Filipino Food Movement co-founder/board member
- Filipino American Arts Expo board member
- Hinabi Project sponsor
- Parol Festival sponsor

Eduardo Parra, Rady Children's Hospital, San Diego

Eduardo Parra is a professional musician, artist, set designer, actor, director, Arts Coach, and Healing Artist.

He has worked in a variety of theater projects in English and Spanish ranging from historical/biographical plays such as "Maximiliano and Carlota" and a "Tribute to Octavio

Paz” to sociocultural works called “A Handful of Dust” and “La Victima” to American comedy “The Wonderful Ice Cream Suit”, social context theater addressing domestic violence and women abuse “Valentina” and traditional Mexican shepherd plays including “La Pastorela Mexicana” and political with Mr. Catrin & Doña Catrina.”

Mr. Parra has played professionally with the groups “Los 4 Amigos,” “Contrastes,” “Luna Llena,” Frontera Son,” and “VeraCruzBlues” performing Traditional Mexican, Afro-Cuban and Latin American music.

He is former artist in residence and Arts Coach for the SUAVE program (Socios Unidos para las Artes Via Educacion /United Communities for Arts in Education), a collaborative program of the California Center for the Arts, Escondido, California State University San Marcos, and partner school districts. He has worked in the SUAVE Program since its inception in 1994.

He has worked professionally with UCLA, UCSD, CSUSM, Palomar College, Miracosta College, New York University, Centro Cultural de la Raza, Centro Cultural de Tijuana, Teatro Meta, Teatro Máscara Mágica, The Lyceum Theater, San Diego County Academy of the Arts, Oceanside Museum of Art, San Diego County Office of Education, and the Mexican Consulate. He also has developed drama, music and visual arts curriculum for middle and high school students through La Jolla Playhouse, the Oceanside Museum of Art, AVID, Gear-Up, Encuentros and the teenagers at risk REACH Program.

He studied Dentistry and Fine Arts at the University of Veracruz in Mexico and worked in educational television as a Set Designer and Actor in his country. Since coming to the United States, he has received extensive training in music, dance, theater, visual, and healing arts. In 1999, Mr. Parra also traveled to India with a group of arts coaches and educators to study puppetry.

He has been awarded with several grants, including the Fullbright-Hayes Grant in 2002, which enabled him to lead a group of fellow art coaches and educators through his native country. He collaborated with professors and staff at CSUSM and the University of Veracruz, Mexico to design a month-long educational trip for teachers to study the music and dances of the regions of Veracruz.

Eduardo has been involved with various cultural centers, organizations, and universities in the United States and Mexico to develop programs and workshops to create, educate, promote, and preserve the culture and traditions of the indigenous, Mestizo, Afro-Mestizo, Chicano, Mexican, and Latin-American people. He has collaborated with CSUSM and SDUSD and VUSD with the TELL and Encuentros Programs to assist underprivileged students. He is currently working with Rady Children’s Hospital with the Healing Arts for the last 10 Years.

Eduardo Parra is at the present serving as Artistic Director the Artistic for the only Spanish Theater Company in San Diego “Teatro Tierra Caliente.” He is also leading his own band “VeraCruz Blues” and Guests, coordinating Cultural and Artistic events through Tejiendo Culturas and Noches Culturales, Projects of his own. He has been successfully painting for the last few years and creating a name. He is a very active Cultural Promoter, Adviser, and Trainer in various Latino Communities. He is currently developing Cultural, Artistic and Community programs in collaboration with the Sherman Cultural Center and various organizations and artists in Barrio Logan.

Brigid Parsons, North County Arts Network, Oceanside

Brigid studied Civil Engineering and Architecture in her native Pennsylvania, then worked designing and building roads and bridges in rural Georgia for a few years before moving to San Diego. Changing course, she had various roles and over a dozen years in IT at a financial services firm before deciding to change course again, to the Arts. Since then, Brigid has had her photography appear in local shows, and supported a number of different projects in the Oceanside arts community over the past 12 years, including at the Oceanside Museum of Art (OMA) and spearheading grassroots organizations such as Oceanside Art Walk and the North County Arts Network (NCAN). She is currently an Arts Commissioner for the City of Oceanside, has certifications in Green Design (LEED AP) and Feng Shui as well as degrees in Digital Photography (AA, MiraCosta College), Civil Engineering (BS, Carnegie Mellon University) and Technology Management (MBA, University of Phoenix).

Bhumi Patel, pateldanceworks/Shawl-Anderson Dance Center/West Valley College, Oakland

Bhumi B. Patel is a dancer, choreographer, administrator, educator, writer, and historian. Her choreographic work holds the focus of listening to individual bodies and in conversation with the assemblage of identities that she embodies and has been presented at SAFEhouse Arts and as part of RAWdance's Concept Series in San Francisco. Bhumi earned her Master of Arts in American Dance Studies from Florida State University and Master of Fine Arts in Dance from Mills College. She earned her Bachelor of Arts in Dance and English Literature - Creative Writing from Agnes Scott College. In 2017, Bhumi founded pateldanceworks, a queer, feminist dance company. Bhumi was selected as a 2018 Fellow with the Emerging Arts Professionals and as a Lead Artist with SAFEhouse Arts in San Francisco. She is currently the Program Coordinator with Hope Mohr Dance and Administrative Assistant for Nancy Karp and Dancers. Bhumi is on Faculty at West Valley College, teaches with the Youth Program at Shawl Anderson Dance Center, and has danced with Chris Black Dance, Sheldon Smith, Shinichi Iova-Koga, Kara Davis, and is currently a member of the San Francisco Cat Call Choir.

Kristi Patterson, The Ink People Center for the Arts/Trajectory, Eureka

Kristi Patterson is an artist, writer and photographer living in Eureka, CA. In 1997 she established The Studio, an arts program for people with developmental disabilities, and later the Cheri Blackerby Gallery to showcase the works of the artists in the program. In 2012 she founded and remains the director of Trajectory, a career development program for literary, visual, and performing artists with disabilities. It is a DreamMaker project of The Ink People Center for the Arts.

She attended Humboldt State University, majoring in Social Work, and leading art programs with incarcerated youth and impoverished and homeless families and individuals. She received her BA in English and Literature from Southern New Hampshire University.

In 2016 she lived in Yucatán, Mexico, exploring the interrelationships between the arts, language and literacy.

Kristi is a member of the Northern Redwoods Book Arts Guild, the North Coast Open Studios steering committee, the Compassionate Chamber of Commerce, and is a Director for the Ferndale Repertory Theatre.

Devi Peacock, Peacock Rebellion, Oakland

Devi Peacock is a sixteenth-generation storyteller, a poet, co-coordinator of the Liberate 23rd Ave. cultural land trust, a certified coach to artists and arts administrators, and the founding Artistic and Executive Director of Peacock Rebellion, an Oakland-based multidisciplinary arts organization of queer and trans people of color. Devi is an advisory board member of the Resilience Archives and a core member of the QTPOC4SHO arts collective. They have served as Community Engagement Coordinator of the Queer Cultural Center, home of the National Queer Arts Festival; a Cultural Equity Fellow with Emerging Arts Professionals SF Bay Area; a member of Arts for a Better Bay Area's cultural equity working group; a steering committee member of Liberating Ourselves Locally, a queer and trans people of color maker space, and on funding, curation, and speaking panels for the San Francisco Arts Commission, Oakland Community Action Partnership, Grantmakers in the Arts, National Performance Network, National Queer Arts Festival, and the United States of Asian America Festival. Devi has written for POOR Magazine, the US Department of Arts and Culture, and HYPHEN Magazine's blog; taught comedic arts at Stanford University, and has shared performance work across North America.

Sharon Persovski, City of Beverly Hills, Beverly Hills

Sharon Persovski born in Mexico City, a graduate of the prestigious Universidad Iberoamericana, where she earned her Bachelor's degree and Licenciatura in Graphic Design, and a specialization in Interior Design and Architecture.

She also has completed studies in the behavioral sciences and project management at the University of California Los Angeles (UCLA) and restoration studies at Lorenzo Di Medici in Florence, Italy. Fluent in four languages, Sharon regards her multilingual approach as one of her greatest assets, informing her work with added layers of multicultural expressiveness.

She also is very active in community affairs, specifically in pursuits involving enhancing the lives of school children through art. Sharon understands the power of art and design on individual and community development, having been influenced deeply through her own artistic experiences through the world - learning restoration of priceless works of art at world class museums in Florence, Italy, exploring modern architecture in Latin America, and designing cutting edge hotel and spa properties in China (Four Seasons and Hilton) to name but a few.

One such endeavor which she found especially rewarding was her efforts on behalf of the Museo de San Carlos, Mexico, where she developed the brand identification for a children's course inside the museum and implemented design elements both inside and outside the museum structures.

Her background is in environmental graphic design, and she has contributed her talents to innovative designs and signage to a variety of large and small scale public projects in the private sector, ranging from luxury hotels, shopping centers, museums, public wayfinding systems, hospitals, service stations, and alike in Colombia, Venezuela, Mexico, US, Tokyo, Singapore and China. In addition, she has studied art and design abroad, and this has given her a global perspective and an appreciation for both traditional and contemporary art, which pervades her work.

She has ample experience in the organization and execution of community arts projects. Specifically, she was the PTA Council Chair for Arts in Education for BHUSD, leading the national arts program, Reflections in the Beverly Hills Unified School District and in the 33rd District. As such, she organized for 33rd District the national art program for students at approximately 300 schools in Los Angeles County. Her work has gained the notice of numerous city and school leaders for making the Reflections program a high-profile, high participation program that enriches Arts in Education. The Beverly Hills program that she led was recognized by the California State PTA as an example to other schools nationwide. She was a National Judge for the program where she judges

the participants work, and received in 2016 and 2017 an Honor Award from National PTA for her involvement and help in the arts.

She is also executive committee member for Beverly Arts for BHUSD where she helped develop the Master Arts Education Plan for 2015- 2018 and create liaisons in arts in education programs with Wallis Annenberg Center for the Performing Arts.

She also has experience in Arts Advocacy with different organizations and statewide politicians. She participated as an Art Judge for the Los Angeles Japanese Tanabata Festival in Little Tokyo as well as an Art Judge for a Musical Filipino Festival in Los Angeles.

In 2014 she completed her leadership position with the Beverly Hills Centennial Celebration Art Program, for the City of Beverly Hills, where she worked closely with city government, education, business and civic leaders. Her successful operation of this very unique program led to her being chosen to join "Team Beverly Hills", a government program with a select team of civic leaders who are trained to help the Mayor, City Council members and other city officials on a variety of leadership projects.

For four years she has been a member of the Smart City-Technology committee for the City of Beverly Hills where the infrastructure, planning and financial committees are constantly participating.

In 2016 she was appointed by the City Council as Architectural Commissioner where she is currently responsible for reviewing and approving the new, remodeling, and changes for retail, restaurants, corporate projects, offices and hotels from the different zones of the City, including signage, urban design and landscape architecture. She was also selected from 500 people to be a receiver of a fellowship program from Arts for LA in Cultural policy and Arts legislation representing Beverly Hills in Los Angeles County.

Through her involvement as the President of Smiles Through Art, (www.smilesthroughart.org) an Arts in healthcare related charity, she has worked with a number of officials at the state and local levels in helping to encourage art as a healing tool in hospitals, medical institutions and elsewhere where it is desperately needed by the ill and disadvantaged. She led Smiles Through Art in implementing a healing through arts project at an urban community center in Mexico City that serves underserved youth. In the future, the program is to be implemented at the largest public hospital in Latin America, the Mexico City General Hospital.

Sharon invokes a visual aesthetic that pays homage to the vibrant design traditions of her native land, but is at the same time contemporary, sophisticated and au courant.

Susan L. Petrella, WowThinkOC, Fullerton

With an MBA, Marketing/Strategic Management/Entrepreneurship, as Creative Director, Creative Orange County, curated/produced 1st ever TEDx event in Orange County, as CEO, WowThinkOC; Susan strategizes with + mentors “creative economy” entrepreneurs (artists, fashion designers and such) with start-ups + on-going B2B, B2C, nonprofit or social enterprise ventures; as Manager, Citizen Arts Advocates, WESTAF’s 2017 Western States NEA Advocacy Initiative, Western States Arts Federation (WESTAF), she managed contact with 60+ Citizen Arts Advocates in Alaska, Hawaii, Washington, Oregon, Colorado, Montana, Arizona, New Mexico, Nevada, Wyoming, Utah, Idaho to ensure FY18 NEA Funding, as Civic Engagement Coordinator, Arts for LA, Susan manages ArtsVote 2018, as Director, Strategic Marketing, GYST-Ink, she led Business Development/Strategic Marketing endeavors to grow GYST-Ink, (an artist run business) by creating new partnerships with businesses/organizations, improving brand awareness, increasing sales.

Susan stays connected to SoCal’s arts/culture community - recent exhibitions viewed- - LA Commons, Found LA Weekend, LA Promise Zone Tours: Little Armenia + Thai Town, October 2018; Marciano Art Foundation, Ai Weiwei: Life Cycle, October 2018; Annenberg Space for Photography, NOT AN OSTRICH: AND OTHER IMAGES FROM AMERICA’S LIBRARY, September 2018; Corita Art Center’s Open House, July 2018 events and events attended- - LA Arts Commission’s Datathon 2.0; Center for Cultural Innovation’s, 2018 Arts Convening”;

Susan’s nonprofit/civic arts/culture leadership has included: Board of Directors - Inglewood Cultural Arts, Chair, Arts Committee, City of Fullerton CA; Board of Directors, Placentia Library Foundation”;

Cat Chiu Phillips, Ramona Unified School District, San Diego

Cat Chiu Phillips creates installation work in public spaces often using traditional handicraft methods while encouraging collaborations within the community. By using various found materials, discarded items became an interest because of its contextual value. Inevitably this has inspired her to create installation and public art projects using various recycled products. Her public art commissions include the San Diego International Airport, Nashville International Airport for Bonnaroo, Riverside Art Museum, Westfield Horton Plaza and UTC in San Diego, City of Pasadena, City of Vista, City of Solana Beach, Las Vegas Arts and Culture Commission, Amelia Island (FL) Travel Commission, Chicago Parks, and Atlanta Beltline Project. Phillips has received many grants and awards, and has been an educator in the public schools for over 17 years.

Leslie Pierce, Artist Leslie Pierce/ And Something Different Studio Gallery, San Diego

Leslie Pierce is a contemporary artist, known for art that focuses on themes involving coding systems, documentation, fragmentation and technology. Her ongoing series, "Code Defied" (2013-), evolved from contrasting flat and modeled forms of the human figure and a printer running out of ink.

Leslie is honored to have one of her pieces in the permanent collection of The Harry Ransom Research Center at The University of Texas at Austin, and has been awarded several Special Projects grants to expand her work. While living in Austin, she curated and organized group exhibits, taught Encaustic Painting, Contemporary Figure Painting and Drawing and other classes for the Austin Museum of Art's Art School at Laguna Gloria. She also founded and ran a popular Life Drawing and Painting group for Austin Visual Arts Association in which she was a member and volunteer. She now teaches at her studio in San Diego and is selling her art internationally. In addition, Leslie just designed a book of the Resident Artists of Liberty Station and organized an upcoming weekend Open Studio event for participating artists and creative spaces in ARTS DISTRICT Liberty Station.

Wesley Pinkham, Musco Center for the Arts, Orange

Wesley Pinkham is the Audience Development Manager at Musco Center for the Arts at Chapman University as of July 2017 and is a member of the steering committee for Emerging Arts Leaders - Orange County. Prior roles include founder of Optimystic Media, a public program media production company, Media Director of Lucidity Festivals, Programming/Communications Director of Yiddishkayt under Aaron Paley, administrator at The Music Center's membership groups, programming internships at Skirball Cultural Center and LA's Grand Performances. He is a graduate of UCLA's Department of World Arts and Cultures.

Maureen Piquette Haynes, The Actors' Gang, North Hollywood

As an arts advocate, Ms. Haynes believes changing your own story begins with telling one. The art of storytelling by way of play, writing, acting and music can shape entire worlds on and off the stage. She holds a BA in Drama (Theater) from Hofstra University in New York and moved to Los Angeles in 2003. Shortly after landing in LA, her passion for the arts and building community led her to serve as a co-founder of an art collective, which produced over forty live music/art events throughout the city. Her volunteer work has been reflected in organizing programs focused on the under-served in the Los Angeles community such as The Community Literature Initiative, The Living Writers Series and Our Mic. Her first book of poetry, *Born to Waltz*, was published by World Stage Press in 2015 and her poem, "Did I happen to you or you to me?"², was featured

in a 2016 publication titled *These Pages Speak*. In June of 2018, *The Actors' Gang* became her new home, where she can support a mission to unlock human potential in the interest of effective rehabilitation as an associate for *The Prison Project*.

Niko Podimatis, Quartyard, San Diego

Born and Raised in San Diego, believe that we have to fight for opportunities for the arts community in our city or we will lose them to our northern neighbor LA.

I act as project manager for San Diego activations for Sea Walls Mural Festival; A world wide mural festival put on by Pangeaseed that gives a voice to our oceans in the form of public murals. To date I have been a part of bringing just under 30 murals to San Diego for this project.

Second, I act as Visual Artist Liaison for Kaaboo Music Festival. This task has me supervise the artists participating in the festival & allows me to learn from local, national, and international artists on their concerns and suggestions working in the art world at different stages.

Lastly, I am the Venue Manager and Art Curator for Quartyard in Downtown San Diego. With the space I am able to use the shipping containers of the venue to display the artwork of artists that occupy the city and expose the downtown community to artists in an attempt to foster future work for the artist.

Steve Polinsky, Historical Role Model productions, Valley Glen

Steve Polinsky, is a Professional producer, actor, writer, drama teacher and director. He is the founder and artistic director of theatre companies located in San Francisco, Boston and Los Angeles. With his award winning one man presentation on Albert Einstein; "The Man behind the Genius"², he toured the US, Canada and Europe for over 15 years. He subsequently co-wrote, wrote, produced and performed other one person presentations on the lives of Leonardo DaVinci, Socrates, Christopher Columbus and Sigmund Freud. Polinsky entertained and inspired audiences with his "brand" of historical theatre for business corporations, at science centers around the country, major museums, and universities, and at all levels of schools throughout America. Polinsky pioneered programs, such as the "breakfast with" series, for gifted and talented program. He is dedicated to all forms of the arts, and enthusiastically embraces a "mission" of increasing awareness, creativity and including arts programs in all of our communities. Steve continues to work with the parks and recreation department for the city of Beverly Hills, where he has been the senior acting teacher/director for 4 years. Recently, he was invited to teach at the Annenberg Center in Beverly Hills.

Eva Poole-Gilson, California Poets in the Schools, Bishop

Eva has two M.A.'s: Creative Writing from the Instituto Allende-Universite/Guanajuato, San Miguel de Allende, Mexico, and Comparative Literature from the University of Wisconsin, Madison, spending her junior year in Aix-en-Provence, France. She's taught literature for 20 years or more, in 1991-92 as part-time adjunct at the University of Nevada, Reno. Presently she is on the Board of CPitS. Eva also worked three years, part-time, as a counselor/advisor regarding addiction problems for the Mental Health Departments of both Inyo and Mono Counties.

Eight years ago Eva played the lead role, Carrie Watts, in *The Trip to Bountiful*, Bishop's Playhouse 395's only recent drama. In 2012 Eva wrote *Barefoot in the Sanctuary*, a one-woman play, and performed it locally. Her play, *Who's Lying Down in Your Heart?* received a California Art Council grant in 2014, adapted and performed by the Poetic Justice Project at the Edison Theatre in Mammoth. Eva has also published a young adult novel, *Little Star Sleeping*, a memoir, *Love Letter from a Poet to the High Sierra*, and in May 2018 *Whiskered Wisdom*, poems, stories and photos of the cats she's lived with and loved. She's also published journalism, stories and poems in over 20 journals and newspapers.

Claudia Prada, El Camino College, Reseda

Born in Colombia Claudia Prada began her artistic career admiring the Costa Rican and Guatemalan art and tapestries of her childhood, she spent her childhood years in Central America. Her desire to draw and paint started then, but it was not until she studied in France and travelled to Italy and Spain that she began painting. Her colorful art reflects the traditional colorful palette of the Costa Rican *carretas* and the Colombian rural open buses or *Chivas*. Claudia merges the Latino and North American sensibilities as she began seeking knowledge about her family roots in Spain. The magic world she releases through art is strongly related to the magical realism movement with a soupçon of North America added in. Claudia is persuaded in her art by a profound emergence of the unconscious manifesting as an expression, thought, conflict, harmony, and a message that reaches her audience in multiple ways. For her, meaning is in constant movement, and this meaning would be acquired by the observer depending his or her state of mind. Her art is also an expression of her own state of mind at the time of creation; "this constant movement is what my unconscious reflects in the exterior, duality later becoming one."²

Claudia Prada is active in the Los Angeles Art Community, she has exhibited locally and participates going to different art shows in her community. She is also sponsoring a play to encourage young audiences to be more inclusive and accept different communities.

Kimberley (Kim) Presley, Liberty Painting Corporation dba Liberty Arts, Yreka

I have served as a trustee of the Kenneth T. & Eileen L. Norris Foundation in Los Angeles County for over 15 years, with the primary responsibility of reviewing and presenting grant request from the Arts & Culture budget to the Board of Trustees for approval. This experience helped generate the seed to co-found a non-profit arts center/gallery in Siskiyou County in rural Northern California, where I reside.

This venture, known as Liberty Arts, has recently celebrated its tenth year of providing a venue for local artists to exhibit work, visiting artists to bring new ideas to our community, and a setting for educational outreach to local schools.

I serve as president and am well acquainted with the administration and challenges of running a 501(c)3 corporation. Liberty Arts has applied for and received grants from California Arts Council through both Local Impact(Creating Places of Vitality) and Exposure grants.

Although I have a lot of experience reviewing and evaluating grant requests through my work with the Norris Foundation, I am interested in working with other panelists to learn/share other methods and strategies for assessment.

Pamela Price, Cathedral City Public Arts Commission, Cathedral City

Pamela Price graduated from the University of Minnesota (BS, Art Education) was a teacher (middle school/Alameda Unified School District and later with the Dept. of Defense, while based in Izmir Turkey). She went on to author 14 books (Globe Pequot Press on family travel in California and international spa tourism. After having spent eight years as the travel editor at Shape Magazine, she has covered the arts and travel for the www.desertstarweekly since 2013. In addition in addition to having been appointed for three terms to the Cathedral City Public Arts Commission.

Tomika Price, San Jose Public Library, San Jose

I earned my Bachelor's in Business Administration from Howard University in June 2000. In 2005 I earned my Master's in Library and Information Science from Wayne State University in Detroit, Michigan. I worked full-time as a librarian assistant with the Flint Public Library in Flint, Michigan, while earning my Master's, assisting librarians with arranging programs and customers by providing reference and genealogy research. In September of 2005 I relocated to Houston, Texas for a managerial position in a small library with Houston Public Library. I worked for 10 years within the City of Houston Public Library system, in multiple branches in teen services and supervisory positions, creating and implementing youth programming. As a Senior Librarian in San Jose Public Library system I have managed multiple branches, coordinating program

implementation and evaluation for youth and adults programming. I conduct outreach activities to represent the library's interests at community events by presenting on library resources, and partnering with other non profits sharing resources to best serve the local community. I have worked over 13 years serving communities through libraries in diverse communities, managing a wide range of programs utilizing volunteers and staff, I have demonstrated a strong commitment to strengthening communities through library services.

Maisha Quint, The San Francisco Foundation, Oakland

A Bay Area native, Maisha's 20-year career has been as a social justice organizer, cultural worker, arts and policy manager, and communications director. Most recently, Maisha served as the Community Programs Director at EastSide Arts Alliance, where she led efforts to advance intersectional cultural approaches to place-based equity, particularly with the development of a Black Cultural Zone in East Oakland. Prior to her work at EastSide, Maisha worked at Legal Services for Prisoners with Children as the Communications Director and Family Advocacy Coordinator, advocating for policies supporting incarcerated women and their incarcerated loved ones. She has organized with the Committee to Free the San Francisco 8, Stop the Gang Injunctions Coalition and the Committee for the Defense of Human Rights, and several other grassroots campaigns. Maisha is currently a Multicultural Fellow at the San Francisco Foundation where she oversees its Arts and Culture portfolio. She holds a Masters in Fine Arts in Poetry from Mills College and a BA in African American Studies from Columbia University.

Monika Ramirez Wee, LA Pierce College, Simi Valley

I received my MFA in Studio Art and Certificates in Museum Collections Management and Dream Studies from John F. Kennedy University. I've exhibited throughout the West and have work in private, university, and corporate collections in California, Texas, Utah, Washington, and Canada. I've curated exhibitions for over fifteen years, both independently and in conjunction with institutions. I'm currently Associate Professor of Art and Gallery Director at Pierce College in Woodland Hills, CA where I teach studio and art history courses and direct the Pierce College Art Gallery. In addition to my painting and mixed media work, a large portion of my art is based in social practice related to food, food production, and community.

Carmelita Ramirez-Sanchez, Boyle Heights Arts Conservatory, Los Angeles

Carmelita Sanchez's distinguished 20+ year career in broadcasting and entertainment includes a string of "firsts"—from first female vice-president of a hip-hop record label (Poetic Groove/Interscope) to first female radio DJ to reach over 10 million listeners (Wake Up Show.) Transitioning to the non-profit sector, she founded "r.e.i.n.a.s."

(realizing every idea needs a start,) to support under-resourced teen girls' educational pursuits. She has developed youth programming for a number of Brands and Government organizations including, Los Angeles County, Nike, Interscope Records, Adidas, City of Los Angeles, and Gay and Lesbian Center of Los Angeles. Carmelita currently serves as Executive Director of Boyle Heights Arts Conservatory, which trains students through specialized curricula, emphasizing economic and cultural equity, toward careers in the arts and entertainment industries.

Christina Ramos, Carpenter Performing Arts Center, South Gate

In my capacity as the Education and Outreach Coordinator at the Carpenter Center, I plan and execute the education and outreach programming while also serving as the grant writer. I have worked throughout the country in various capacities as an arts administrator and costume technician including as the Director of Education and Literary Affairs at California Repertory Company, a Development Associate at Los Angeles Chamber Orchestra, the Producer and Assistant Producer for Will Power to Youth, in Company Management at Bard SummserScape, the Costume Shop Manager at the University of Central Missouri, the Assistant Costume Shop Manager and First Hand at Ohio Light Opera, and more.

I currently serve as the Executive Director and Treasurer of the board for Wranglers Los Angeles Dance Association, a nonprofit LGBTQ country dance association serving the L.A. area. Since incorporating this dance group into a nonprofit organization, I have led the planning and organization of its annual, three-day dance conference Wrangler Weekend Los Angeles. I completed my BA in Theatre & Dance, with a focus in Costume Technology at the University of Texas at Austin, and my MBA and MFA in Theatre Management at California State University Long Beach.

Cynthia Randolph, Artist/Poet/Design Strategist, San Francisco

Born in Washington, D.C., Cynthia Randolph is an artist, design strategist and poet. In addition to this work, she is Chairman of the Advisory Board for St. Mary's MFA in Creative Writing program. She is also on the Advisory Board of the Arts in Education Fund for Laird Norton Family Foundation, a medium sized foundation, where she served as Co-Chairman for six years. Additionally, she serves on the Fund Advisory Committee for a new Human Services fund that will pursue grantmaking which empowers and creates opportunities for long-term success for youth and young adults (age 12-24) who are in crisis, or are aging out of the foster care system.

Cynthia Randolph received her Master of Business Administration in Design Strategy from California College of Art; a Master of Fine Arts in Sculpture, with an emphasis in Photography, from Cranbrook Academy of Art; and a Bachelor of Science in English Literature from the University of Wisconsin-Madison, with minors in Creative Writing,

Psychology and Fine Art. She is currently working on a collection of ekphrastic poetry responding to contemporary art and culture.

Irene Ratliff, Street Meet Company, Los Angeles

Irene Ratliff studied at California State University Dominguez Hills, Global Logistics and Supply Chain Management.

Inquisition of economic structure forwarded interest for history, arts, humanities and culture. A beginning; Street Meet Company.

Irene Ratliff communications for Business Building and Development to innovative approaches and alternatives for social — economic interest for housing, community and economic development. Viewing art in its multidisciplinary forms.

Conversations of CHiC — Constitution, Human, Independence Civil rights, liberties and freedom.

A collective work and responsibility for awareness and community development for Kwanzaa and Independence Celebration.

Wiebke Raven, ODC, San Francisco

Wiebke is an experienced non-profit management professional with a proven track record of success working in Institutional Giving and currently oversees the grant portfolio ODC/Dance, ODC/School and ODC/Theater combined. She received her B.A. (Hons) in Dance Theater at TRINITY/LABAN Conservatoire of Music and Dance in London, U.K. and her M.A. in Specialized Journalism (The Arts) from the University of Southern California's Annenberg School for Communication and Journalism. Her professional experience includes working in Dramaturgy, Education and Outreach at the Bavarian State Ballet, and as Yerba Buena Center for the Arts' sole Grant Writer. She's a USC Annenberg Fellowship and Center for Cultural Innovation, California Art Leaders Investments (CALI) grant recipient.

Brendan Rawson, San Jose Jazz, San Jose

Brendan Rawson has worked in the fields of cultural and economic development for 20+ years. As E.D. of San Jose Jazz Brendan is responsible for the overall strategic and artistic direction of the organization. Prior roles have included: Director of Cultural Participation at 1stACT Silicon Valley; Director of Research, Collaborative Economics; Director, Osher Lifelong Learning Institute, UC Santa Cruz Extension; Interim Executive Director, MACLA; and Director, Community and Neighborhood Programs, Cultural Initiatives Silicon Valley. Brendan holds a Master of Public Policy degree from UC Berkeley and Bachelor of Political Science degree from Santa Clara University. Brendan

has served on the Board of Directors of Teatro Vision, Bay Area Glass Institute, and Valley Verde. Brendan is an American Leadership Forum Senior Fellow. Brendan was also co-founder of the Naglee Park Garage restaurant and Blackbird Tavern restaurant.

Amy Reed, Auburn

My name is Amy Melissa Reed I am an artist and founding director of Ma Series Arts. An organization supporting women in live arts. My work as an artist has lead me to multidisciplinary collaborations and experience with many different roles as educator, organizer, advocate, and producer.

Roger Reyes, Santa Ana Community Artists Coalition, Santa Ana

Multi disciplinary artist, Roger Eyes R, has been creating art in Santa Ana ever since he can remember. "Inspiration follows expression and creativity." Painting, murals, design, street art, and sculpture building, professionally since 2005.

Roger's artistic evolution further extended the range of his talent with each technique he pursued. Now, his artistic approach and experience in various mediums allows him to push the boundaries of style and to continue exploring the depths of color; a constant throughout his collected works.

After so many years, it's no surprise the city of Santa Ana recognized Roger for his time and dedication inspiring local communities through art. More recently, they awarded him with their annual "Invest in the Artist" art grant for his upcoming project in 2019. Enabling him to continue keeping his promise to bring even more art to Santa Ana for years to come.

Erin Richardson, Grigio Art Consulting, Sacramento

I have been an Art Consultant for the last 8 years. I have recently started working part time with the City of Napa on their public art program, working closely with artists and organizing annual events such as the Napa Lighted Art Festival.

Kelly Richardson, Fulbright, NYU, UC Berkeley, Santa Monica

I am a documentary filmmaker (withoutanetfilm.com), Fulbrighter (Brazil), stuntwoman (Guardians of the Galaxy, Westworld, Beautiful Boy), actress (CSI, Chance, Angie Tribeca), graduate of UC Berkeley (BA in Spanish and Theater), current MFA student at NYU (creative writing), mentor at Students Rising Above, and boardmember of my Fulbright chapter.

Teyahnee Ridgle, Vallejo

Hello my name is Tiana riddle. I have been teaching dance for 20 years throughout the Bay Area. I currently have my own dance studio in Vallejo California. I also have established my own after school program in Vallejo and Antioch School District. I love working with children and giving them a positive outlet.

Christie Rios, Danza Floricanto/USA/The Floricanto Center for the Performing Arts, Pasadena

Assistant Director to Danza Floricanto/USA, as well as the Director of Programs for The Floricanto Center for the Performing Arts which includes the Floricanto Institute, the teaching arm of the company now on its seventeenth year. I have danced for Floricanto since 1980 and have toured with the company throughout the American Southwest and Mexico.

Recently, I have begun to choreograph with pieces, “Mama’s Lullaby” at Floricanto’s, Folklorico With a Point of View in 2014, “What If” and “; / semicolon” at Floricanto’s 14th Annual Fiesta del Día de Los Muertos, both in 2015. I premiered, “Tomorrow” for Floricanto’s 40th Anniversary Show in 2016, “~2 Steps Forward, 1 Step Back’ and “‘Essence of Me’ a piece inspired by the work of Dr. Paul Nerenberg bio physicist at Cal State LA in 2017. I find inspiration and choreograph dances that relate to the human condition, always with my background of folklorico and percussive footwork in mind.

Guadulesa Rivera, The Guadulesa Studio, Los Angeles

Guadulesa is a member of the Arroyo Arts Collective in Los Angeles. A Boston native, she has exhibited extensively across the USA, particularly in Boston, New York City, Miami and Los Angeles. Her work is included in private and public collections in Massachusetts, New York, California, Florida, Tennessee, Puerto Rico, St. Croix, Israel, Spain and Mexico. She began her arts career in LA, then returned to Boston for 18 years and back to LA in 2003. Awards include an Honorary Mention for Painting in the 1979 Pasadena Art Festival, the 1981 Le Prix de Peinture du Centenaire de Raymond Duncan in Paris, the 1991 Drylongso Award by Community Change in Boston for activism as a community artist, and a 1992 Individual Artist Grant for the Matrix 5 Project from the state agency, Massachusetts Cultural Council, funded through the National Endowment for the Arts. In 1995, Guadulesa served as a LEF Foundation panelist to review art project proposals. She was appointed to the Mayoral Boston Cultural Council from 1997 - 2003. In 2015, a successful Kickstarter campaign helped Guadulesa publish her first book entitled Matrix 5: Tones of Resonance, which describes the power of sound, as an influence on her paintings.

M. Hilary Roberts, Contra Costa Community College, Berkeley

I hold a PhD from UC Berkeley and M.A. from University of Michigan. I have taught English at Contra Costa College for fifteen years, courses in Literature and Critical Thinking, Composition on Global Issues, and creative writing. My main teaching goal is enlightening students to the power of writing as an art form. Under the pen name Mindela Ruby, I am a published author. For the past two years, I've served on the review staff of the Baltic Writing Residencies, in which capacity I read and make decisions on fiction, nonfiction, and play-writing manuscripts. These submissions come from a wide range of authors all over the world. I have published and promoted a small-press novel and placed many short works in literary journals, been nominated for Pushcart and Best of the Net Prizes, and won Semi-finalist and Honorable Mention standings in poetry chapbook competitions. I have performed my work live at ongoing reading series and for recordings. I've participated at numerous writing conferences including Squaw Valley, Napa Valley, and the Humber School for Writers in Toronto. I've been a member of several writing support groups, and I work as a developmental editor for other writers.

Laird Rodet, Laird Associates, San Francisco

Laird Rodet is an independent consultant whose recent clients have included the San Francisco Arts Education Project, Cabrillo Festival of Contemporary Music, Margaret Jenkins Dance Company, AXIS Dance Company, Eureka Theatre, and Garrett + Moulton Productions. Prior to his consulting work in community benefit philanthropy and artist management, Laird was Associate Director of the Kronos Performing Arts Association for 20 years, where he was chiefly responsible for contributed revenue and donor engagement in support of the creation and development of new work and artistic practice. During his tenure there, he marshaled dozens of project-specific partnerships, funding over 300 new commissions and world premieres. Previously, Laird was Executive Director of SFArtsED, Assistant Director of the Dance Program of the National Endowment for the Arts (DC), General Manager and CEO of the Oakland Ballet Association (CA), Executive and Producing Director of Margaret Jenkins Dance Company (CA), General Manager of the Ririe-Woodbury Dance Company (UT), and Assistant Fine Arts Librarian at the University of Utah's Marriott Library. He has served as panelist/reader/evaluator for the California Arts Council, the Arts Commission of Santa Clara County, the City of Oakland Cultural Arts Division, the San Francisco Arts Commission, the Nevada Arts Council, and the Multi-Arts Production (MAP) Fund (NYC), among others. He was a Mayoral appointee to San Francisco's Arts Task Force and served a three-year term as a member of the National Academy of Recording Arts and Sciences Special Merit Awards Committee to select Lifetime Achievement Award recipients for the annual Grammy Awards. In 2010, 2011, and 2016 Laird received the San Francisco AIDS Foundation's Ovation Award as a top volunteer fundraiser, and

Certificates of Honor (in recognition of distinction and merit for outstanding public service) from the City and County of San Francisco's Board of Supervisors and Mayor Gavin Newsom. He also completed a 2012-2013 Arts Management Mentorship for Dance USA's Institute for Leadership Training. Laird received a BA in English Literature at the University of California, Irvine, and a MA in English Literature at the University of Utah. He resides in San Francisco and retains active membership in several professional organizations including the National Academy of Recording Arts and Sciences, Association of Fundraising Professionals, Theatre Bay Area, and Dance USA.

Felicia Rosenfeld, Dance Resource Center of Greater Los Angeles, Venice

Felicia Rosenfeld, thought partner, organizational catalyst, project entrepreneur and infrastructure architect in the arts and not-for-profit sectors. Felicia served as Executive Director of Dance Resource Center, the service organization for dance in the Greater Los Angeles Area (July 1, 2015-June 30-2018).

Felicia started at Pentacle (DanceWorks, Inc.) and the David Gordon Pick Up Company, worked in the private sector and returned to Pentacle as Director of Educational Programming, becoming Director of Programming and LA Operations, and co-Director. Panelist: the LA Department of Cultural Affairs; LA County Arts Commission. Member: The Ford Theater Connector Council. Current Board service: Dance Resource Center; Koreatown Youth and Community Center. Past Board service: Dance/USA, co-Chairing its Committee on Equity, Inclusion & Diversity; Pentacle; New Roads School; and Trash for Teaching. Steering Committees: Arts for LA's 2014 Convergence; Wilshire Boulevard Temple Karsh Social Service Center; Dance Committee of New York City Blueprint for Teaching and Learning in the Arts.

Felicia practiced entertainment and intellectual property law for 5 years, and was Executive VP New Product Development for Civic Research Institute, focusing on criminal justice and interpersonal violence for 8. Felicia has a BA with Honors from Swarthmore College, and a JD from Fordham Law School.

Jeff Ross, San Francisco IndieFest, San Francisco

After working as a promoter in college, I was Operations Manager at San Francisco Film Society from 1997-2001 and Founded SF IndieFest in 1999. As director of IndieFest I have produced over 50 film festivals, 6 music festivals and numerous art shows, live theater and special events.

Deanna Ross, Monterey Symphony, Del Rey Oaks

Deanna Ross is a theater choreographer and modern dance teacher who holds a Masters degree in nonprofit management from the Middlebury Institute of International Studies at Monterey. Since 2014, she has been Education Coordinator for the Monterey Symphony, tasked with developing impactful outreach programs for Monterey County's economically and culturally diverse K-12 student population. Deanna has also taught dance for Road Scholar programs since 2003, where her interactions with highly active and engaged 80- and 90-somethings from around the world continuously inspire and enrich her life. Deanna served twice as a peer panelist for the CA\$H Grant program, administered by Theatre Bay Area in San Francisco, and has been a guest speaker at adoption-related conferences where she represents a birth/first parent's perspective. Deanna loves reading, writing, cooking, singing with her husband in the indie band The Jinxes, raising her stepchildren Chloe (13) and Gavin (11) and having long, philosophical talks with her biological daughter Lainey (24), who is Jewish and studying Conflict Resolution in Tel Aviv. Deanna would love to participate in C.A.C.'s peer review panel to continue identifying what makes a good application "tick" and learn about the creative, worthy projects that grant applicants are developing.

Jamie Ross, Beats Lyrics Leaders, Auburn

J Ross Parrelli is what it would sound like if Joss Stone had been raised in the same duplex as Notorious B.I.G. Recently signed to Universal Records, J Ross Parrelli's repertoire includes rap battles and festival stages from the Bronx to the Bay. Sultry songstress turned community cultivator, Parrelli has spoken and performed at youth leadership conferences all over the globe. Her interest in education reform led her to co-found Beats, Lyrics, Leaders through which she is developing Hip Hop based curriculum now being piloted in schools, foster youth programs, and native reservations.

Shary Ross, Formerly LA Unified School District/ Colburn School, Los Angeles

I have extensive dance experience as a teacher and performer in educational, professional, and community settings. I served as a travelling dance instructor in the early stages of the Los Angeles Unified School District Arts Prototype Program, creating curriculum utilizing state standards and arts integration. In addition to teaching students, I provided coaching for classroom teachers. I also participated in ongoing professional development with colleagues in dance, music, theatre, and visual arts. After working in the elementary program I worked as a classroom dance teacher at the middle and high school levels.

All of the public schools I worked at were in underserved and diverse communities of Hollywood, South and Central Los Angeles, and the San Fernando Valley

In addition, I taught adults and children in modern dance, ballet, and jazz dance at the Colburn School of Performing Arts and for the Los Angeles Department of Recreation and Parks, including choreographing dances for student performances. At the Parks Department I succeeded in developing and expanding the dance program, creating curriculum and class descriptions, as well as directing the student performances.

As a performer, I trained with and danced in the companies of Bonnie Oda Homsey, Charles Edmondson, Sarah Elgart, Karen Goodman, and Stefan Wenta.

Whether teaching or performing, the use of and judging according to learned aesthetic criteria is a skill I have developed over my entire professional career. I believe I would provide fair and knowledgeable reviews, welcome diverse cultural influences, and would provide a broad perspective of creative expression and aesthetic evaluation.

Marietta & Margarita Rubien, Banda, Light of Hope Agency, Citrus Heights

Margarita and I are very involved in the arts/and Cultural communities. We volunteer our time and talent to the homeless shelters, utilizing art as a media of communication and expression. We teach Vets the Art of Quilting as a tool to healing brain injuries, PTSD and loss of limb. The Art of Quilting is two pronged:

Utilizing art on cloth and a viable job skill. Women who have fled abuse and human trafficking need to find and outlet to communicate their trauma. We utilizing stained glass, paper, paint, stenciling, storytelling including handmade puppets, visioneering boards, music and poetry. We have even incorporated sculpting bread dough into art projects to sustain the hungry.

Teens experiencing depression also have a group that utilizes art medium and includes clay and framing their art.

Adoptive and foster children are able to express their grief and loss of family using photography, storytelling, puppet making, plays and making movies.

As artists ourselves we are quite diverse. Margarita is bilingual and utilizes her art and ability to draw out future artists. We create posters, brochures, quilts, wooden toys for children, refinishing furniture.

Gloria Rubio, MorninGloria's, Santa Rosa

In my education, I received a dual Bachelor's in theatre arts with an emphasis in dance, as well as psychology, and I'm currently mid-way through a Ph.D program in movement, dance, and expressive arts therapy. I went on to work as the administrative coordinator for Tamalpa Institute, a Marin County based non-profit training program focused on movement and expressive arts. After 5 years there, I transitioned to become an

administrator for Creative Sonoma, the arts division for the County of Sonoma that is based inside the Economic Development Board. It was through this position that I had more direct experience with supporting both the grants that we applied for, as well as the grants that we provided. Since we were a small staff of three people, I held many roles, including being a significant staff member during the 2017 fires that afflicted our County, and the subsequent relief fund that we created in response. I'm also a founding member, performer, and choreographer for contemporary dance based SoCo Dance Theater and Latin dance based Latin Elements. Lastly, I am proud to own and run a small Artisan business creating vintage-inspired beaded flowers.

Kristin Runnels, Los Angeles

With 10+ years of professional experience spanning private, philanthropic, and nonprofit arenas, Kristin Runnels has cultivated a career with deep roots in California's arts nonprofit sector.

After exiting an early career as a violinist, Kristin interned at the L.A. Philharmonic in 2007. She subsequently worked at the Colburn Foundation — Southern California's largest funder of classical music — where she co-managed grants awarded to cultural institutions across the region. Her work's focus included extensive programmatic evaluation to better understand the needs of her grantees and the communities they served, and developing methods to provide service "beyond the grant," including managing professional development workshops for nonprofit executives.

In 2015, Kristin moved to the California Institute of the Arts - where she stewarded a \$4MM institutional giving portfolio, and in 2017, Kristin opened her own development consulting firm. Her clients largely operate in the arts nonprofit sector and predominantly benefit low-income and underserved communities in Los Angeles, students of all ages engaging in the arts, and emerging artists.

Kristin has participated in local and national philanthropic and cultural networks, including EAL/LA (executive chair); EPIP; Southern California Grantmakers; Americans for the Arts; L.A. Arts Funders; and L.A. County Arts Commission's Arts Ed Collective (steering committee).

Yolla Ryder, The Forgotten Theatre Company, Folsom

I am the co-Founder and Producer of The Forgotten Theatre Company based in Sacramento. I am a practicing stage director having worked in theatre arts for over 35 years. Originally from Sacramento, I graduated from CSUS and obtained my Master's in Theatre Arts from CSU Long Beach.

I began my career in Long Beach, where I lived for a number of years, as Artist (performing/directing) for the Inner City Cultural Center.

I later found employment with the Long Beach Parks and Recreation Department in the Cultural Services Department as Performing Artist and eventually became Performing Arts Manager in that department. I ran two Theatre companies named The Long Beach Actors Dessert Theatre and the Long Beach Theatre Festival. I also ran many activities and cultural programs for children at various city recreation sites and provided touring company programs throughout the Southern California region.

I then pursued my career in the UK as a director and educator for many years.

Upon returning to California, I remained in education and continued to work with local Community theatre as a performing artist. I am presently an Elly Judge for SARTA and a volunteer for Reading Partners in Sacramento.

Eduardo Salas, Open Hands, Riverside

I am an independent artist at Levy Studios and Creative Director at Open Hands. The scope of my work embodies my ongoing interests in themes of representation of time through material, process, and improvisation. I attempt to establish a link between environments and my experiences within, which I recreate by applying abstraction.

Growing up in a small, family-owned, Mexican restaurant, I became enthralled by the flavors and energy of the kitchen. Relying on my formal training as a chef, my practice uses the same skill set in a reimagined way: colors replace flavors, texture becomes surface, process opens to experimentation.

I have exhibited in Southern California and internationally. Recent group exhibitions include Mutual Sensitivities at Pitzer College and Emerging 2018 at Healdsburg Center for the Arts.

Aurelio Salazar, Jr., Catholic Charities, Salinas

Orphaned by the age 13, Aurelio grew up faster than his peers in one of the toughest communities in the state of California for boys and men of color. He is a community college graduate and holds a Bachelor's Degree in Chicana Chicano Studies and will receive his Master's Degree in Chicana Chicano Studies in December 2019 from San José State University. The Master Degree prepares students to enter American institutions utilizing Critical Race Theory in transforming institutions through a racial equity lens. He was a Program Officer for the Community Foundation for Monterey County from 2008 to 2018 where he led the Foundation's grassroots making program and other larger grant making programs in the areas of youth, community development, environment, animal welfare, and arts. He had served on various grants committees

including United Way Monterey County, Monterey Peninsula Foundation, and currently the National Emergency Food and Shelter Program. He is a graduate of the Community Leadership Program, the one-year program to build the next generation of nonprofit leaders created by the Packard, Hewlett, and Irvine foundations. He is a folk-artist by trade.

Nathalie Sanchez, MOCA, Los Angeles

Nathalie Sanchez is a Los Angeles based artist, art educator, museum educator, and arts advocate. Sanchez received her Bachelor of Arts in Art History and Studio Arts with an emphasis in education from Loyola Marymount University (LMU). Her curatorial, art administrative and art education experiences with the Los Angeles County Museum of Art, Fowler Museum, ESMoA, the City of Los Angeles Department of Cultural Affairs, ArtworxLA, P.S. Arts, and Avenue 50 Studio, further enhance her personal and professional art practice.

In 2010, Sanchez graduated from Otis College of Art and Design with a Master of Fine Arts in Public Practice. Combining her passion for socially conscious enriching work, and participatory engagement through cross-cultural conversation, multi-media installation, and event production, she has developed an art practice based on and in the public realm. She has collaborated with cultural organizations and art institutions to produce small and large-scale community art projects and public art programs.

Currently, she serves as the Visitor Engagement Supervisor at the Museum of Contemporary Art, Los Angeles

Roman Sanchez, Dell'Arte Inc., Brawley

Roman is the Assistant Executive Director at Dell'Arte International, Founding Artistic Director of Lime Arts Productions, and serves on several art non-profit boards in Humboldt and Imperial Counties. He received a B.A. in Theatre Arts from Humboldt State University and has since been recognized by the Kennedy Center several times including receiving the Arts Impact Award and LORT/ASPIRE Arts Administration Award. He was also an Herb Alpert scholarship recipient and attended the Artist As Citizen conference at The Juilliard School.

Avila Santo, omnipresence, Los Angeles

Avila Santo is a professional musician, composer, producer, Capoeirista and educator based in Los Angeles, California. He is a Graduate from Berklee College of Music which included studies abroad in Valencia, Spain. Avila's unique "Afro Future" style is rooted in traditional Afro-Diasporic drumming, Candomblé, Capoeira, and the Blues, to name a few. His portfolio of music catalyzes an alternative blend of Hip Hop, Jazz, Electronic

and Afro-Latin. In 2016 and 2018 he was recognized by the Los Angeles Department of Cultural Affairs with Artist in Residence grant.

Shweta Saraswat, Alliance for California Traditional Arts, Northridge

Shweta Saraswat is a media producer, cultural scholar, and Indian classical dancer born and raised in Los Angeles. Shweta works for the Alliance for California Traditional Arts (ACTA) as Digital Media Producer, where she focuses on telling the story of artists, artistic practices, and community programs that define California's cultural heritage. She is also completing a Ph.D. in Culture and Performance at UCLA, where her research looks at the relationship between diasporic identity and cultural production in the US and the UK. Shweta completed an MA in Journalism at USC's Annenberg School for Communication and Journalism; she has written and produced for The Atlantic, On Being, The Global Post, and KNBC, exploring the social, cultural, and political impact of the arts in communities ranging from Belfast to Long Beach. Shweta most recently worked at the J. Paul Getty Museum, where she produced interpretive content for exhibitions and education initiatives. She is also a longtime practitioner of Kathak, a classical dance from north India, and has been training under Guru Rachana Upadhyay for two decades. Shweta has performed internationally, and has given critical lecture demonstrations at universities including UCLA, UC Santa Cruz, Cal Arts, and the University of London.

Warren Sata, City of Pasadena, Arts & Culture Commission, Pasadena

Education: USC Music Performance 3 years, 1 year New College of CA, BA degree in Writing & Humanities. Pacific Oaks College, MA, Human Development (creativity emphasis), Teacher's College Columbia University, Ed.M, Music Education, Harvard Graduate School of Education, M.Ed, Principal's Program. LA Philharmonic Minority Training Program participant informally as they were just forming the program, Scholarship to USC Music School, National Endowment for the Arts award recipient, Folk Arts Music (Taiko), Obi Award appearance in Off Broadway show, National & International touring, Kennedy Center appearance, Program Assistant to Midori's (Violin) non-profit, Assistant Director of Bands Columbia University, Gold Ribbon Site Adjudicator LA County Office of Education, WASC site evaluator, UCCI participant, former member of East West Players Theater Co. & participated w/groups like ECCLA, local law enforcement, the Fulfillment Fund, to bam a few examples.

Debra Scacco, Los Angeles Cleantech Incubator, Los Angeles

Artist, curator and projects director Debra Scacco addresses structures of permission: environmentally, politically and socially. Exhibitions include Royal Academy of Arts (London), LAX Airport, and the Victoria & Albert Museum (London). In 2012, she was the inaugural Artist-in-Residence at Ellis Island Museum (NYC). Her public installation

Origins: Los Angeles River 1815/1825 is housed at Los Angeles State Historic Park. Collections include LACMA, Hammer Museum and CAA. Her recent solo exhibition The Narrows (Klowden Mann, 2018) utilized research from the Ellis Island Archives to address untold histories. The show is best described in Shana Nys Dambrot's Art & Cake review.

Scacco is Founding Director of AIR, the artist-in-residence program at Los Angeles Cleantech Incubator. AIR supports research-led artists making work about climate change, and includes public programming focused on equity and empowering artists to express their capability as entrepreneurs and strategic thinkers.

Curatorial projects include:

Defining Line (Along the Los Angeles River). Featuring Tongva Elder Julia Bogany, Andrea Chung, Gala Porres-Kim.

La Reina de Los Angeles (Descanso Gardens). Featuring Judith F Baca, Carolina Caycedo, Mercedes Dorame, Nicholas Hummingbird.

On Going Home (Charlie James Gallery. Part of PST: LA/LA). Featuring Tanya Aguiñiga, Carmen Argote, Shagha Ariannia.

Constance Schlelein, Arts Council Napa Valley, Sonoma

As Arts Education Coordinator of Arts Council of Napa Valley, I am focused on improving the cultural ecosystem in Napa Valley. My entire life, I have been a passionate advocate for equitable, quality, standards-based arts education. After a 30 year career in arts education in Colorado, I relocated to the North Bay. After arriving from a state where arts education is considered Common Core, I was shocked to be in a state that was ranked 45th in the country in education. Luckily, I discovered a group of arts education visionaries working to improving arts education in Napa Valley and was welcomed in their alliance.

I was a high school and college visual art teacher, VAPA coordinator and public art administrator, President of Colorado Art Education Association, Vice-President of the National Arts Education Association and worked on the national Visual Arts Standards.

Our inspiring team of arts ed advocates are working to restore equitable Arts Education to Napa Valley through partnerships with Arts Council of Napa Valley, Festival Napa Valley, The Education Foundation, Notes For Education with the Napa Valley Unified School District and the Office of Education and the California Alliance for Arts Education.

Annie Schmidt, Fresno Philharmonic, Fresno

Annie Schmidt is currently Development Director for the Fresno Philharmonic where she oversees fundraising and audience engagement efforts for Fresno's professional symphony orchestra. She has worked in a variety of development, communication and audience engagement roles for organizations across the U.S. including the Fresno Art Museum (Fresno, CA), Walker Art Center (Minneapolis, MN), Kulture Klub Collaborative (Minneapolis, MN), and American Cancer Society Youth Speak Out! Initiative (Seattle, WA). Annie has a B.A. in Music and Communication from the University of Puget Sound and is an advisory board member for Fresno Filmworks.

David Schoffman, Eastern/Western Civilization, Los Angeles

I have been an active professional artist for over forty years. I speak several languages which has facilitated my extensive travel. I have received grants to study and work in China, Cuba and Italy. My teaching career has brought me into contact with a myriad of students, both here and in Paris (where I taught at the Paris College of Art). I have exhibited my work extensively and have published several artist books, currently available on Amazon. I am also the creator and producer of the critically acclaimed podcast "The Lives of Contemporary Artists."

Ricky Schultz, American Arts Trust, North Hollywood

Life-long arts advocate, thirty-eight years in the Music industry as an executive and producer in both corporate and indie companies. Co-founded American Arts Trust, home to The American Veterans Art Wall. Photographer. /www.linkedin.com/in/ricky-schultz-265b362/

Jennifer Schwartz, PCPA - Pacific Conservatory Theatre, Santa Maria

Jennifer Schwartz has worked for over 15 years as a non-profit arts manager. She 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 Dresser 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.

Freya Seeburger, Juxtapositions, San Jose

Freya Seeburger aka Cellista is an American cellist, performance artist & the artistic director of the interdisciplinary performing arts group Juxtapositions. She is known for her collaborations with artists across various media, as well self-producing stage poems (live performances staged in unconventional spaces that incorporate elements of classical music, theater, improvisation and visual art across a range of genres including pop, hip-hop, classical and more). She has received mention in Juxtapose magazine, KQED, and PBS. She served on the San Jose arts commission in 2015. She is currently studying for her masters in business at Berklee College of Music.

Michael Sheehan, Artist, Glendale

Having made my living as an actor; having made art since the 1970s and having contributed to two important installations at The Gas Station Gallery here in South Glendale as well as having a solo show at the Brand and contributing to shows at the LAMunicipalArtGallery, I feel extraordinarily qualified to vet art. I write Theatre Reviews at onstagelosangeles.blogspot.com Please see also <http://july4thgasstationproject.blogspot.com/> and <http://gasstationinstallation.blogspot.com/>

Scarlett Shepard, Artist, Non Profit/Development Professional, Educator, Clayton

I have over 15 years' experience in nonprofit management, audience engagement, strategic arts, philanthropy, health and education. It has been quite a journey going from aspiring artist to founding a film festival, co-hosting a radio show, and becoming a film director, and a trusted mentor. I have spearheaded and marketed over 600 films to audiences, including feature films, short films, animation, documentaries, and music videos, representing a diverse range of American and international independent filmmakers, and organized festival and tour screenings, and special events locally and globally. Uniting my love of film and leveraging my greatest passions of equality, community building, and storytelling, I have consulted for and served on many panels discussing independent filmmaking and audience engagement, and have curated content for such organizations as The West Hollywood Women's Advisory Board's Women's International Day with Gloria Allred, the Society for Photographic Education Annual Conference, American University of Rome, and Senator Mark Leno's Girls Conference. I continue to use my strength and experience in developing, organizing and leading engagement initiatives, and building partnerships that generate reach, results, and representation.

Wendy Sherman, sp[a]ce Gallery, Los Angeles

Wendy Sherman, former manager and assistant curator of Gregorio Escalante Gallery (<http://www.gregorioescalante.com/past/>) in LA's Chinatown Arts District is the current manager of sp[a]ce Gallery in Pasadena, CA (<http://space.ayzenberg.com>). Wendy received a MFA in Museum Studies and Exhibition Design from Cal State University Fullerton in 2014 and has over 9 years of experience curating and organizing art exhibitions in Los Angeles and Orange County. She most recently organized and produced the recent exhibition, "Spatial Reality: Artists Explore the Future of XR" featuring 30 artists working in XR (extended reality) which includes virtual reality (VR) and augmented reality (AR) at sp[a]ce Gallery. Wendy's MFA exhibition, titled "Hearsay: Artists Reveal Urban Legends" which originated at Cal State University, Fullerton, traveled to The Museum of Art and History (MOAH) in Lancaster, CA and also LADAD space in Downtown Los Angeles, where it was awarded funding from the Department of Cultural Affairs. Wendy has also curated recent exhibitions at ArtShare LA and Groundspace Project.

Anthony Sigala, Brawley

I graduated from Art Center College of Design in 1988, I was an illustrator/ designer for several years while teaching art at Pasadena City College, Imperial Valley College and Los Angeles County High school for the Arts. My path led me to California Correctional Education. I just retired as a School Principal for the Ca Department of Corrections after 26 years. I oversaw education programs at various institutions, supervised credential teachers and planned rehabilitation programs.

Currently, I have plans to resume my career in illustration and design as well as writing a book on my experiences in correctional education. I believe our youth should experience the arts and be able to express themselves in all communities .Rewarding as my career was I strongly believe the arts can be another way youth can see the value in themselves. We must reach them in their own communities. I witnessed the desperation frustration many offenders have and how the arts provided them a resource to reach within themselves and share that good with others. I have always believed in the power of the Arts and Education to be able to transforms lives. I will be honored if selected.

Kevin Simmonds, Theatre of Yugen and Zaccho Dance Theatre, San Francisco

Kevin Simmonds is a writer and musician originally from New Orleans. His poetry collections include Bend to It and Mad for Meat (Salmon Poetry), and his edited works include the anthology Collective Brightness: LGBTIQ Poets on Faith, Religion & Spirituality (Sibling Rivalry) and the poetry collection Ota Benga Under My Mother's Roof (University of South Carolina). He has received fellowships from Cave Canem,

Creative Work Fund, Friends of the San Francisco Public Library, San Francisco Arts Commission and Fulbright. Most recently, he received the RHINO Founders' Prize and the Edward Stanley Award from Prairie Schooner.

Thomas Simpson, AfroSolo Theatre Company, San Francisco

Thomas Robert Simpson is an actor, director, producer, and writer. He is the founder and artistic director of AfroSolo Theatre Company. For the past twenty-four years he has produced the award winning and critically acclaimed AfroSolo Arts Festival in San Francisco; during this time he has presented over one-hundred solo artists. He has also produced twenty jazz concerts, curated more than twenty visual arts exhibits, organized community health fairs, hosted forums and conducted numerous workshops.

I have served on peer panels for the San Francisco Arts Commission, California Arts Council and the Oakland Arts Commission.

I have also served as a member of the Board of Directors for Theatre Bay Area and Yerba Buena Center for the Arts. He is presently a member of the Board of Directors for the Yerba Buena Gardens Festival.

Sharon Siskin, Artist + Peralta colleges, Art Departments + Goddard College, MFA in Interdisciplinary Arts Program, Berkeley

BFA, Tyler School of Art, Temple University; MA, University of New Mexico, MFA, University of California at Berkeley.

Sharon Siskin has an extensive national exhibition record, showing her work in museums, galleries and public sites for nearly 40 years. She is the recipient of awards and grants that include a Visual Arts Fellowship from the California Arts Council in 2003, the 2001 Potrero Nuevo Prize, Noetic Arts Program Community Grant, San Francisco Arts Commission Market Street Art in Transit Commission and 12 California Arts Council Artist in Residence Grants for community-based public art projects in the San Francisco Bay Area AIDS support service community and in the City of Berkeley homeless women and children services community. She was the Artist in Residence at San Francisco Recycling & Disposal, Inc. (now called Recology) in the summer of 2004 and Artist in Residence at Playa, in Summer Lake, Oregon in Spring 2015. Her artwork has been featured in numerous publications including Notes on the Need for Beauty: An Intimate Look at an Essential Quality (2007), by J.Ruth Gendler; Women Artists in the American West (2003), edited by Susan Ressler, Lure of the Local: Sense of Place in a Multicentered Society (1997), by Lucy Lippard, Connecting Conversations: Interviews with 28 Bay Area Women Artists (1988), edited by Moira Roth and Site to Sight, Mapping Bay Area Visual Culture (1995), edited by Lydia Mathews. Her work as a community-based art professor is featured in a book entitled Outside the Frame:

Teaching Art for Social Change, by Beverly Naidus, published by New Village Press in 2009.

Since 2009 she has served as a Faculty Advisor in the MFA in Interdisciplinary Arts Program at Goddard College in Port Townsend, WA, and an Adjunct Professor in the Art and Cultural Studies Program at Berkeley City College and in the Art Department at Laney College, where she teaches both studio-based and socially-engaged courses that include Artist as Citizen and EcoArt Matters. She has taught at the San Francisco Art Institute, California College of the Arts, John F. Kennedy University, California State University East Bay, University of New Mexico, at several Bay Area Community Colleges, and for 5 years as an Assistant Professor at University of San Francisco. From 1993 through 1995 she worked as an Art Instructor for the William James Association, at the California Medical Facility, in Vacaville, CA, where she worked primarily with incarcerated men and incarcerated transgendered adults who were HIV positive, living with AIDS, or dying in the AIDS Hospice. She is the founder of Positive Art from 1988 to present, an art project in the Bay Area AIDS services community. She has lectured extensively in art colleges, universities, professional conferences, galleries and museums throughout the United States.

Gwen Sliger, Americans For the Arts, La Verne Heritage Foundation, In process - Maloof Foundation, La Verne

I have been involved in the arts since childhood. I started singing and acting at an early age. I lived in Long Beach where I became a Docent and taught for their Kids Visions, also served on the Docent Council and was the Docent Council Representative on the Museum Board. I lived in Dallas and was a teacher for the DMA Go Van Gogh program. I was a member of the Speakers Bureau at the Dallas Arboretum and gave talks on the Arboretum and artworks there. In New Hampshire I was on the Friends of the Amherst Town Library Board and served as the Children's Art Show Coordinator (a juried show). I recently moved back to California and have started to become involved in activities here again. I am still singing and speaking when the opportunities arise.

Sara Smallhouse, Butte College, Chico

As a student at East Los Angeles Community College, I worked as a gallery assistant at the Vincent Price Art Museum on campus. Excitement for this work, curating exhibits and handling art, led me to a degree in Art History from UC Irvine in 2008. I continued in the museum field as Museum Assistant at the Hollywood Bowl Museum. I experienced the desire to travel and work abroad, so for over 2 years I taught English in Seoul, South Korea. There, I discovered a passion for teaching which I refined in graduate school at CSU, Chico, where I graduated with an M.A. in Art history in 2015. I am currently tenure track faculty in Art History at Butte College and have taught for 3 years. I still

remain active in the museum world as a Board member of the Museum of Northern California Art.

Judith Smith, Independent Contractor, Oakland

Judith Smith, Founder and Director Emerita of AXIS Dance Company, is one of the world's driving forces in physically integrated dance. Under Judith's direction AXIS commissioned more than 35 works from the nation's best choreographers and composers; toured to over 100 cities and appeared twice on FOX TV'S So You Think You Can Dance. She led the development of the field's most extensive integrated dance education/outreach programs with a range of programs serving all ages, abilities and interests from recreation to the pursuit of a professional career.

Her advocacy/equity work led to the first-ever National Convening on the Future of Physically Integrated Dance in the USA. This project culminated in an extensive report and the launch of the AXIS Artistic Advancement Platform to Advance Artistry, Opportunity and Equity for Dancers with Disabilities. She was instrumental in the creation of the Dance/USA Disability and Dance Affinity Group and co-chairs the group.

Her awards include the Alameda County Arts Leadership Award; KQED's Local Hero; an Isadora Duncan Dance Award for Sustained Achievement; the O2 Initiatives Sabbatical Award; Red Oak Foundations' Community Excellence Award and she is one of Theatre Bay Area's 40 people that have changed the face of Bay Area theatre. Judith is an independent consultant in dance and disability.

Carl Smith, River, Laguna Beach

Director Carl E. Smith has organized and produced exhibitions and other art events in California and internationally for the past two decades. Smith opened his first gallery in the Czech Republic 15 years ago, curating young artists into their first exhibitions. He has advocated for artists on commercial and fine art platforms between Prague, his hometown of Laguna Beach and subsequently, CES Gallery, in Downtown LA—all with the intention of fostering artistic vision. He is passionate about art and is dedicated to helping emerging artists through the crucial first stages of their careers, while providing more established artists with unique opportunities. Smith is an active creative, specializing in art, design and education. He currently works as an art director, designer and instructor, conducting professional practice workshops for artists at various institutions.

Rachel Smith, UC Davis, Davis

Rachel Maryam Smith is an Asian-American graduate student in the Studio Art MFA program at UC Davis investigating duration and trauma. She earned her double-major

BA in Art (studio) and History of Art and Visual Culture (HAVC) at UC Santa Cruz where she served on the Arts Dean's Advisory Board, HAVC Chair Advisory Board, Child Care Advisory Board, and as a HAVC Mentor. Growing up, she participated in music, theater, and art programs in San Joaquin and Santa Cruz County schools and performed with the Mountain Community and Cabrillo College theaters. Previous to returning to university, Rachel was deeply involved with seed bead beadwork. In 2011, the Smithsonian Renwick Gallery requested her curriculum vitae for the 2012 40 Under 40 exhibition. During the same period, she participated in Santa Cruz Open Studios for five years, traveled the United States and neighboring countries teaching beadwork, and published articles and three books on the topic.

Kelly Smith Cassidy, South Lake Tahoe

I am the current President of The Tahoe Art League (TAL) in South Lake Tahoe, CA. I have served on the TAL board since 2013. I am a third-generation Fine Artist and I have been a professional fine artist since I was 17 (22 years in the business this year). I have worked towards creating children's art programs and cultural enrichment programs through my Presidency.

Robin Sohnen, Each One Each One, South San Francisco

Before starting Each One Reach One (EORO) in 1998, Robin was a Meisner trained theater artist, event producer, and marketing specialist. In 1987, she founded and directed Centre 4 Events; Los Angeles-based group specializing in designing, and producing live theater as unique vehicles for companies to communicate their message to employees and clients.

In 1998, Robin decided to start a non-profit organization to address the escalating rate of incarcerating youth of color by exploring theater-based strategies that could effectively break the cycle of violence and divert youth from the adult prison system.

In 2017, Robin was awarded the Children's Theatre Foundation of America's Orlin Corey Medallion Award for EORO's significant achievements for the enrichment of children through theater and the arts. EORO has been a national finalist for President's Committee on the Arts Youth Program Awards in 2010, 2013, 2014, 2016, and 2017. Robin is also a contributing author in the award winning book; *challenging the Prison-Industrial Complex: Activism, Arts, & Educational Alternatives*. Robin has served as member of the Skyline College Administration of Justice Advisory Committee and received the 1999 the New American Community Award from National Council on Crime and Delinquency for EORO's creative efforts to reduce crime.

Wendy Soneson, Soneson Studios, Oakland

I have taught art for 45 years and now am an independent artist and teacher in the Bay Area. My Masters degree is in the Arts in Human Development from Lesley University. I have served as judge on many committees for various arts organizations. I have taught all ages and in a wide variety of institutions including charter schools for inner city students and dozens of nonprofit arts centers. I have displayed my paintings in many venues including a one woman show this year at Oakland City Hall, the subject being the clash of cultures in Oakland. I have been artist in resident at several major museums including the Museum of Fine Arts Boston. Currently I teach elders in classroom settings as well as in home lessons for disabled students. I have received many grants from the Massachusetts Cultural Council and from the Philanthropic Institute.

Monique Sonoquie, The Indigenous Youth Foundation, Inc., Chico

Monique Sonoquie (Chumash/Apache/Yaqui/Zapotec/Irish). Cultural Practitioner/Presenter, Author, Videographer and Maori Romiromi Practitioner. Board member - Indigenous Youth Foundation, PIKO Maui & Native Women's Health and Wellness Alliance. Promotes and provides Traditional Foods & Medicines, Organic/Gluten/dairy and Waste Free events. Established gardens/trees at Tribal schools. Creates culture & health book/videos with youth. Author of children's book, The Beginning of the Chumash.

As the co-founder of IYF I have written grants for, and collaborated with other organizations for the production of Indigenous culture books and videos, traditional crafts and language classes and youth camps. We have received many small grants, as our organization is small and project based with no paid staff. I have been part of grant review boards such as The Fund for Santa Barbara and the Administration for Native Americans (both many years ago).

Violetta Antonia Sorcini, Sorcini by Design, Los Angeles

Raised in East Los Angeles leaving home at the age of Fifteen MS. Violetta Antonia Sorcini became acquainted with street and mural artists Los Cuatro from East Los Angeles. Inspired, she graduated from UCLA School of Arts studying an influenced by Richard Diebenkron, Sam Amato, Jan Stussy among others. Ms. Sorcini had a long career as an abstract artist, showing regularly with representation in Los Angeles and in New York. Her honors included a residency in Spain and being invited by His Majesty Juan Carlos II to a group show at the Palace Armory in Madrid, with notable American and European artists Jamie Wyeth and works by the renowned Spanish artist Xavier Corbero. Over 15 years ago, she was stricken with a near fatal illness with a long rehabilitation. Having restarted her art career with a number of projects that involve

taking a look at her social and physical environments and making interpretations from experiences and social sensibilities. Currently, exhibiting locally, internationally and associated with the ChimMaya Art Gallery and La Galleria Gitana in Los Angeles, California. After a successful career in abstract art Ms. Violetta Antonia Sorcini is again an emerging artist.

Ismael Soto, Magnolia Public Schools, Los Angeles

In his role as Director of Partnerships, Mr. Soto is charged with leading efforts in the areas of external relations, marketing, communications, development, and strategic partnerships. In addition, during the 2017-2018 academic school year he served as the Interim Chief External Officer where he successfully lead efforts with charter school renewal with various authorizing bodies and created the Parent and Community Engagement program that aims to empower school stakeholders to deepen their connection with the families and communities they serve, support advocacy efforts, and develop transformational leaders who are committed to Innovation, Connection, and Excellence.

He has over twenty-one years of experience leading in public charter schools in Los Angeles. Mr. Soto graduated from Otis College of Art and Design with a BFA in Communication Arts and is currently pursuing his Master of Arts in Leadership Development at Chapman University. He previously served as the Director of Visual and Performing Arts and Communications Manager for a district-wide CMO where he managed a team of twelve art teachers and numerous external partners across Los Angeles County.

Andrea Spearman, 1986, Oakland

Andréa Spearman is a student, teacher, choreographer, and performer of a variety of modern-based movement. Her 20-year background includes the study of modern dance, hip hop, jazz, west African, ballet, Haitian, Latin styles, worship dance, musical and dramatic theatre, music theory, dance composition, dance history and production. She has studied under Dawn James, PJay Phillips, Dr. Linda Goodrich, Jacqueline Burgess, Dr. Zak Diouf and Carla Service. In the most recent 5 years, she has focused on working in the nonprofit arts administration sector, working for World Arts West and Dancers' Group, along with taking a position as Work Exchange Coordinator for The Beat Berkeley Performing Arts in 2014 and consulting as Stage Manager and Choreographer for the Black History Month Praise Explosion 2016 and 2017 at St. Mary's College of California.

Amy Spencer, The Richmond Art Center, Richmond

Amy Spencer is the Exhibitions Director at the Richmond Art Center, where she is responsible for developing an exhibition program that explores the interconnection between the visual arts and the culturally rich communities of the Bay Area. She has over ten years experience organizing exhibitions and supporting community art at regional art centers, government entities and museums. Formally Amy served as community arts development coordinator at the Nevada Arts Council and as program coordinator/curator at Pro Arts in Oakland.

John Spiak, CSUF Grand Central Art Center, Santa Ana

John D. Spiak was appointed Director/Chief Curator of CSUF Grand Central Art Center (GCAC), Santa Ana in September of 2011. His curatorial emphasis is on contemporary art and society, with focus on works in socially engaged practices and video. GCAC hosts national and international artists-in-residence as they develop projects, most recently Paul Ramirez Jonas, Adriana Salazar, Carmen Papalia, Daniel Tucker, and Lisa Bielawa. Prior to GCAC, Spiak was Curator at the Arizona State University Art Museum, joining that staff in 1994. He was in charge of the ASU Art Museum residency series Social Studies, originating project by Julianne Swartz, Jillian McDonald, Josh Green, Gregory Sale, Jennifer Nelson. In 1997, he founded and was director for fifteen years for the ASUAM Short Film and Video Festival. He has curated over 100 solo and group exhibitions, working directly with artists including Pipilotti Rist, Shirin Neshat, Brent Green, Tony de los Reyes, Kenyatta A. C. Hinkle, and Adam Chodzko. His project have received support from such prestigious organizations as The British Council, Metabolic Studio, Polish Cultural Institute, National Endowment for the Arts (NEA), CEC ArtsLink, Multi-Arts Production (MAP) Fund and three grants from The Andy Warhol Foundation for the Visual Arts.

Sarah Spinks, Backfence Society, Inc., City of Vista, Vista

Founder of the Backfence Society (501c3) community art organization (backfencesociety.com). Chair of the City of Vista Public Arts Commission since 2015. Tattooing since 2005. Creating public art projects since 2013. @sarahsspinks

Richard Stein, Arts Orange County, Irvine

Rick has served for 10 years as President & CEO of Arts Orange County, the countywide nonprofit arts agency and State-Local Partner, which provides a robust menu of programs and services for artists, arts organizations, arts education and municipalities. Before that, over 17 years as its Executive Director, he transformed Laguna Playhouse in Laguna Beach from an amateur theatre into a \$7 million budget professional resident theatre company. Earlier in his career, he ran a small professional

theater company, a university performing arts center, held senior management positions with two symphony orchestras, and was executive director of a countywide arts council in upstate New York. He holds degrees in English from Columbia and Syracuse Universities. A member of the Board of California Arts Advocates & Californians for the Arts, he served as their President for three terms. He has been a grants reviewer/panelist for National Endowment for the Arts, Western States Arts Federation, New England Foundation for the Arts, California Arts Council, Los Angeles County Arts Commission, City of Los Angeles Department of Cultural Affairs, Riverside Arts Council, Louisville, KY Fund for the Arts, Connecticut Commission on the Arts. He is a resident of San Juan Capistrano.

Victoria Stevens, Pacifica Graduate Institute/Antioch University/Self, Santa Monica

My research specialty is the study of the development and inhibition of creativity in children and adults, with an emphasis on the relationship between creative thinking, neurobiology, emotional development, trauma, and affect regulation. I integrate my artistic experience with my expertise in psychology and pedagogical theory to develop innovative arts education curricula and assessments, teacher training programs and trainings for those who work with veterans, foster children, gifted, twice-exceptional, and “at-risk” youth. I provide professional development training for teachers in public and private schools across the country on the subjects of creativity, the arts, trauma, emotional regulation, imagination, and metacognition as they relate to life-long learning and academic achievement for all children. I developed the full curriculum framework for an innovative new charter high school in Salinas California that integrates all art forms, media arts and technology with core curricular subjects focused on developing creative thinking. I recently returned from creating a full pre-K — 12th grade curriculum for the Center for Teaching and Learning in Abuja, Nigeria which integrates 21st century skills, empathy, leadership, and collaborative project-based learning with STEAM (Science, Technology, Engineering, Arts, and Math) skills. This innovative school is dedicated to developing leadership skills in their students and providing teacher training for teachers throughout Africa. I am an independent consultant for research, program development, and leadership for A Sense of Home which creates homes and community for former foster youth, and a research consultant for the Imagination Workshop offering trauma informed theatre improvisation and playwriting workshops for veterans, at-risk youth, the elderly, and those with psychiatric illnesses. I have been a peer reviewer for the Grammy Foundation for music and science research grants for 11 years, and a peer reviewer for the JumpStarts program for the California Arts Council.

Taryn Stroop, Chapman University, Orange

At Chapman University I serve as the Grants Analyst for the College of Arts, Humanities and Social Sciences. I have a BA in Sociology and graduate certificates in Grantsmanship and Arts Management, as well as extensive experience in project and event management. In 2015, I assisted with a multi-activity grant from the European Union in Creative Industries including hosting three artists in residence, the establishment of a CCI incubator, and an international conference; I am the creative director for the colleges largest interdisciplinary event which includes establishing local community partnerships, running marketing campaigns, and event design and execution. Along with the City of Santa Ana, myself and Victor Payan (of MASA) envisioned a placemaking project for the NEA's creative placemaking grant program. If funded, the project will begin this July adjacent to the launch of the cities street car. In addition to my professional experience, I am creative by nature; I practice art and creative writing as hobbies, and I co-host/produce a podcast interviewing those working in arts and culture across the U.S. Although I am early career I would love the opportunity to be selected as a panelist for this year's CA Arts Council.

Jessica Swanson, San Bernardino City Unified and Empire Wind Ensemble, San Bernardino

I have been a public school teacher in the areas of art and music for the last 18 years. I currently live in a cultural void in San Bernardino. I have created organizations to fill that void and am working toward partnering with area groups to expand our reach and focus.

Lisette Sweetland, Tuolumne County Arts Alliance, Sonora

I am a long time arts advocate. My work as an Executive Director allows me an opportunity to impact my community and hopefully bring about change through artistic expression. Accessibility to art (especially for marginalized groups) is our biggest motivator.

James A. Tabuchi, Sacramento Mandarins, Elk Grove

James Tabuchi has been the Executive Director the Sacramento Mandarins since 2013. The Mandarins mission is to Transform the Lives of Children through Musical Performance and they have been doing so since 1963. He brings to bear a unique set of experience in electrical engineering, performing arts, organizational development and music education. His experience includes being a Senior Manager at Hewlett-Packard, an Executive Director for the Sacramento Mandarins, Director of Organizational Development at Kaiser Permanente and Senior Fellow at the American Leadership Forum. In his tenure at the Mandarins, the organization has grown to impact the lives of

over 1,000 students per year in their Drum and Bugle Corps and Music Academy Programs.

Leah Tarlen, 826 Valencia, San Francisco

I have an MA in Museum Studies and a 20-year career in the non-profit sector with a focus on art and education. I began my career as an Education Curator at the Museum of Craft and Folk Art in Santa Cruz, moving into Development (with a focus on grants) after returning to my hometown, San Francisco. Former institutions where I have worked as a fundraiser include the Museum of Craft and Folk Art, Yerba Buena Center for the Arts, Contemporary Jewish Museum, and currently, 826 Valencia. I have also worked as a freelance grant writer for organizations such as the San Jose Museum of Art, Cantor Center for the Arts, Noe Valley Chamber Music, and College Track. In addition to fundraising, I worked as a bookkeeper at the San Francisco Opera Guild while in graduate school and am adept at reading non-profit financial statements and 990s. Outside of work, I serve on the Board of Creativity Explored, an organization that supports artists with developmental disabilities. I also enjoyed three years serving on the program committee of ArtTable, a volunteer-run professional organization dedicated to advancing the leadership of women in the visual arts.

Andrea Tatum, Tableau Software, Oakland

I started my career in the arts as a Public Relations intern at the Tennessee Performing Arts Center in Nashville, TN. I was subsequently hired full-time as a marketing assistant upon graduation. I went on to work at the Alliance Theatre in Atlanta, GA, which is a part of the Woodruff Arts Center (also home to the High Museum of Arts and the Atlanta Symphony). Working at the Arts Center meant I had constant access to amazing regional theatre, breathtaking art exhibits and wonderful music. I was recognized by Rolling Out magazine as one of Atlanta's 25 Most Influential Women for the work that I was doing to increase the number of young patrons. After moving to San Francisco in 2011, I continued my work in the arts with the Smuin Ballet and The San Francisco Symphony. Although I currently do not work in the arts, I am still a patron and arts lover.

Joanne Tawfilis, UNESCO National Commissioner/Co Founder Art Miles Mural Project and Muramid Mural Museum, Oceanside

I have worked in the arts community for more than 35 years and previously owned an art gallery in Vienna, Austria, in Gales Ferry, CT USA, and currently in Oceanside, California (under renovation). I have curated and served on selection panels with the Haymarket Foundation in Connecticut and Massachusetts and was awarded an honorary PhD from CSUSM in 2016. I founded the Art Miles Mural Project in 1997 in Bosnia where the first of more than 4,500 murals have been painted on canvas throughout the world with more than 1/2 million people from over 100 countries. I am a

retired UN Executive level employee and currently serve as a member of the US National Commission to UNESCO.

Judith Teitelman, Judith Teitelman Consulting, Los Angeles

Judith Teitelman brings 36 years of experience in helping arts and cultural organizations strengthen their management and resource generating capacities and effectively plan for the future. She is a strong proponent of initiatives designed to examine and challenge long-standing assumptions about nonprofit administration, and is committed to helping organizations rethink “‘business as usual.’” Judith is also a mentor and professional advisor to artists working in all disciplines. A skilled, innovative designer and facilitator of meetings and retreats, she regularly works with Boards of Directors and staff to institute positive, effective organizational change. Between 1994 and 1996 — the last three years of the program — Judith served as a Planning Consultant to the N.E.A.’s Advancement Program. The L.A. County Arts Commission contracted Judith as a Technical Assistance Specialist for more than a decade, and she worked with the Flintridge Foundation’s Nonprofit Leadership Program in a similar capacity during the program’s four-year history. Her Los Angeles-based national consulting practice provides a full range of services tailored to meet the unique vision and particular needs of each organization and artist. In her parallel realm, Judith's debut novel, "Guesthouse for Ganesha," a magical realist tale of love, loss, and spirit reclaimed, will be published 7 May, 2019.

Rhoda Teplow, Mendocino Dance Series, Gloriana Opera Company, Rhoda Teplow Presents, Fort Bragg U.S. District, Mendocino

For a decade I was the Executive Director of the Mendocino Dance Series bringing world class dance companies from around the world to perform at Cotton Auditorium in Fort Bragg, CA. This brought me a fellowship to be at the NEA in the Dance Department where I specialized in dance touring. I was also secretary and grant writer for the Gloriana Opera Company and helped other non-profits write their grants. I was a site visitor for the CAC. For 12 years I was a booking agent/manager for La Tania, Flamenco Dancer and the Lily Cai Dance Company and others. For a couple of years I was the director of the Mendocino County Arts Council. I am currently teaching at the Coastal Adult School in Fort Bragg, CA.

Tracy Teran, Fresno State University, Reedley

Tracy Teran is an educator, performance artist, writer, academic and curator. Her articles on art theory, criticism, and visitor experience has been featured in the Long Beach Post, the Journal of the North American Japanese Garden Association and the Community Alliance Newspaper. Her graduate thesis, *Freelance: A Felipe Ehrenberg Monograph*, was one of the first comprehensive studies in English on the Mexican post-

modern artist. Teran has worked extensively in cultural museums performing programming, fundraising, curatorial and educational duties in spaces such as The Museum of Latin American Art, Long Beach, The Earl Burns Miller Japanese Garden in Long Beach, and as Director of Education for the Shinzen Japanese Garden in Fresno developing an interactive, arts-based tour. Her performances are baroque in nature, combining storytelling, installation, music and performative elements navigating personal and public myths around the formation of feminine identity. She received her B.A. in History and Art History from UCLA and an M.A. and Graduate Certificate in Curatorial Studies from California State University, Long Beach. She is a Lecturer of Art History at Fresno State University, and Adjunct Art Faculty for State Center Community College District where she teaches courses in art history and art appreciation.

Shivani Thakkar, Independent Artist/MKM Bollystars Dance Company, North Hollywood

Shivani is an internationally recognized choreographer, dancer, master teacher, and actress. Her artistic practice comprises of Bharata Natyam, Tap, Jazz, Ballet, Bollywood, and Classical Fusion. She Artistic Director of the MKM BollyStars Dance Company and Academy (www.mkmbollystars.com) which present artistic, commercial, and educational works. Memorable credits include: Hollywood Bowl Summer Sounds, Disney's Step Up 3-D, Bellydance Superstars' Bombay Bellywood Japan Tour, Bollywood film Chance Pe Dance, Canadian tour of Dvaya: A Confluence of Male Female Spirits, Girish Karnad's Naga Mandala (USC), Vanitha Film Awards (India), productions with Navarasa Dance Theatre, and numerous performances at dance festivals across the US, Canada, and India, and various museums including the Los Angeles County Museum of Arts, the Smithsonian, Skirball Cultural Center and Glenbow Museum, Calgary. She has been invited to serve on various Juries including the Canada Council for the Arts, Los Angeles County Arts Commission, Calgary Arts Development Arts Vest, and the Shastri Indo-Canadian Institute. Shivani was recognized as Genesis Artist of the Year 2012, and is the recipient of art grants from Canada Council for the Arts, Alberta Foundation for the Arts, Shastri Foundation, and Calgary Arts Development. She is currently dance faculty at AMDA LA, and has presented guest lectures at University of Southern California, University of Calgary, and Howard Community College.

Shobha Tharoor Srinivasan, self-employed, Campbell

I am a California-based voice over talent, poet, translator, editor, and children's author. My voice has been used for narration in a number of Santa Clara County dance productions. I'm also a former non-profit development professional who spent two decades as an advocate and fundraiser for persons with disabilities. I have been a “story teller” and communicator all my adult life. I’ve used the “power” of words and the

stories of people to draw funders to programs they wished to support, and I take this same love of words to my writing and voice career. My voice has been used in documentaries, educational and journalistic initiatives, and audio books, and my essays and stories have appeared in diverse publications like India Currents, and Skipping Stones. I have published children's books in the India and the United States, with publishers DCMango Books, Tulika Books, Solstice Publishing and Bharat Babies. My work has been exhibited at book fairs and is part of school curricula. You can learn more about me from my website www.shobhatharoorstrinivasan.com

I've served on the board of the historic Campbell Heritage Theatre and am committed to arts and cultural communities.

Nicholas Thurkettle, Arts Orange County, Irvine

Nicholas Thurkettle is a writer, actor, and filmmaker. His work has carried him through a wide variety of media and organizations - he is a published author and playwright, director of five award-winning short films, and has worked as a short film Programmer for the Newport Beach Film Festival. He spent five seasons performing with the acclaimed theater festival Shakespeare Orange County - two years as an artistic associate and casting director. He is actor-manager of the performing troupe The Modjeska Shakespeare Players, partnered with the Modjeska Historic House to perform showcases and workshops. He is also a member of the Orange County Playwrights Alliance, and a writer/producer/performer with the award-winning audio drama podcast Earbud Theater. A prolific voice actor in animation, video games, and audiobooks, he has taught local workshops in voice acting as well as in screenwriting and storytelling. His work with Arts Orange County has put him in contact with many arts institutions across the O.C., with responsibilities ranging from managing the submission and adjudication process for the City of Newport Beach's Civic Center Sculpture Exhibition, to coordinating the local chapter of Emerging Arts Leaders to facilitate networking and professional development in the arts and cultural community.

Emily Anne Tkaczibson, PBS SoCal, Talk Back Theatre, Freelance, Irvine

Emily Anne Tkaczibson (previously Emily Anne Gibson) is the co-founder and Managing & Literary Director of Talk Back Theatre, a staged reading forum. A member of Literary Managers and Dramaturgs of America, she is a dramaturg by trade and works professionally in nonprofit development, focusing on grant acquisitions for theatre and media companies in Southern California. She has worked with independent contractors and organizations such as Center Theatre Group, Shakespeare Orange County, and IAMA Theatre. Emily is currently on staff at PBS SoCal as the Institutional Giving Manager. She also serves on the Programming Committee for the newly rebranded Emerging Arts Leaders, Orange County.

Emily believes in the power of the arts to spark conversation and social change. She hopes to continue working in arts administration and development, growing her theatre company, and increasing her community's quality of life. She passionately pursues access for all: to the arts, to education, and to dignity.

Mitchum Todd, San Diego Dance Theater, San Diego

Mitchum Todd's career is vast and rich. As an artist-in-residence with the California Center for the Arts, Escondido California, he joined CCAE, following a ten-year association with the New York based Lincoln Center Institute of Arts Education. He currently dances and choreographs for the San Diego Dance Theater's Aging Creative Program. In addition, he is a Lead Teaching Artist at Minding Motion for Graceful Aging where he facilitates movement classes for seniors with Parkinson's Dementia and Alzheimer.

Richard Tonkib, Carolina Lugo's & Carole Acuna's Ballet Flamenco, Pleasant Hill

Richard Tonkin is a co-founder and the Executive Director of Carolina Lugo's & Carole Acuna's Ballet Flamenco. He has been responsible for 23 years for the company's financial management, marketing, booking and production. Under his authorship the company has received grants from the California Arts Council four times, Zellerbach Family Foundation fourteen times, and California Alliance for Traditional Arts, East Bay Foundation, Longs Family Foundation, Fort Mason Foundation, GRTA the past four years and the SFAC. He served as President of the Board of Directors for Rosa Montoya Bailes Flamenco, San Francisco, for 5 years and secured funding from the GFTA and the NEA. He has more than 27 years of arts production experience and retired from his work as a special education teacher to work full-time for the company in 2010. He holds a BA, 1973, and Masters Degree, 1984, in counseling, and several teaching credentials from San Francisco State University.

Deidre Trudeau, Brush of Creativity, Roseville

Deidre Trudeau's dedicated longevity as a participant and supporter of the Arts in the Greater Sacramento Region has been evident among many artists, art-groups, education, events, land and historic preservation, misc. organizations, and efforts since 1990. She feels art as an imperative language and emphasizes the essential need for heightened creative expression in her playshops, lectures, and art education programs. Additionally conveying how art helps create thriving communities and sustainable economic and environmentally sound growth.

An award-winning and passionate fine artist, Deidre enjoyed a professional graphic design career since 1986, later a brand strategist since 2005. She teaches art to all ages as a passion to pass on concepts that helped her build a powerful creative muscle,

and confidence as an artist by providing unique workshops with innovative concepts on; learning how to express creatively. And has produced several signature art concepts, lessons, presentations, and shows such as, Creative to the Core, Spark of Imagination, the Journey of Awareness, Soulful Expressions, and Mergence: Where visual and performing arts collide. Deidre also enjoys working with orgs. such as Blue Line Arts, NCDC, RPAL, Social Art Working, Placer Arts, Arts Studio Trek, Sacramento Arts, City Arts, Thalo, Grambacher, and National Speakers Association.

Richard Douglas Tucci, Greater and Grander Art Collective, Los Angeles

Richard Tucci is an accomplished storyteller. An alumni of both Chapman and USC, he began producing documentaries, commercials, and music videos before he graduated. One documentary project he produced in 2005, WALK IN THE LIGHT, received critical acclaim and was chosen as official selection at over a dozen film festivals, and was distributed on BET Jazz as a half hour special in 2007.

Andrew Turner, Arts Consortium, Visalia

As a professional Artist Andrew Turner has dedicated years to his craft. His passion has inspired children and adults. He's often found teaching at many local art classes at various non-profit organizations. He studied art at the College of the Sequoias from 2009-2013 and has set lofty goals of finishing his degree while raising two children. Artist Andrew Turner's work has been shown in many exhibitions from California to Minnesota and has won awards in both states. Take a look at his online portfolio at; artistandrewturner.wixsite.com/website.

Monk Turner, The Music Center, Los Angeles

Monk is responsible for providing high-quality assemblies from a roster of world-class performing artists to schools throughout Los Angeles County. Prior to joining The Music Center, Turner was with the Harmony Project, where he was both a music teacher and program administrator who oversaw programs. He also spent time managing mentoring programs for at-risk youth at Youth Mentoring Connection as well as teaching music and conducting youth ensembles at A Place Called Home in South LA. An artist himself, Turner has recorded more than 25 concept albums that push the boundaries of digital distribution and copyright law by making his music available online for free download via Creative Commons licenses.

Claire Van Ryswyk, The Wooden Floor, Santa Ana

Claire Van Ryswyk is an arts professional who currently serves as the Development Operations Coordinator at The Wooden Floor in Santa Ana, where she supports the organization's mission to transform the lives of young people in low-income

communities through the power of dance and access to higher education. Claire received her BA in Dance and Arts Administration from Goucher College in Baltimore, Maryland. Prior to joining The Wooden Floor, Claire worked in the development department at Pacific Symphony in Irvine, and as a dance educator in Claremont, California. She has experience in finance, fundraising, project management, and program evaluation.

Kelly Varian, Vogl Consulting, Berkeley

In my professional life, I help artists, cultural organizations, public agencies, and academic institutions get the information they need to get where they want to go. As a Consultant working with Vogl Consulting (a small firm in San Francisco led by Marc Vogl), I specialize in research, data collection and analysis, impact evaluation and strategic planning. Currently, I am working with the Kenneth Rainin Foundation and a group of their Arts grantees to test new models for making art and supporting artists' capacity to sustain their creative practices.

As Communications and Development Specialist at Sustain Arts, a cultural data platform developed at Harvard University, I help artists and cultural workers put meaningful data to use. Currently, I am working with the Foundation Center and Fractured Atlas to create a report mapping the health and sustainability of the Chicago dance ecosystem.

I am also a practicing dancer and choreographer taking classes and creating work casually with other artists in the East Bay. I've trained with the Martha Graham School, Taipei National University of the Arts, Bates Dance Festival, and others. In 2017 (while living briefly in Maine) I was one of 6 artists selected by the Maine Arts Commission to show work in its first-ever showcase of dance in Maine, "Maine Moves".

I hold a B.A. in Art History and Dance from Colorado College (Distinction in Art, Phi Beta Kappa, magna cum laude).

Terry Vaughn, San Diego

I'm 59 father of one daughter and four grandchildren, grew up in a very large poor white family in GA, art is how I survived a traumatic childhood. In 1984, I was diagnosed with HIV; my life changed forever.

After I came out of shock I went to work at Grady Memorial in Atlanta dealing with the purple cancer patients, I volunteered with an all black community center that was walking the streets talking to anyone but mostly drug addicts. After biting all my friends I moved to Punta goes a fl where I started an art class for people with and multiple disabilities that where all loving on small incomes. I owned a small arts and crafts store

in fort Myers. Craig Lawver my partner who was a pointilist artist I managed for a couple yrs in gallery shows and print. Moved to San Diego and developed a mask making class I taught for free for five yrs, homeless after school program, woman and children's center, all HIV agencies, would go on to learn body casting and do my own gallery shows.

Michele Vavonese, Hope Center for the Arts, Anaheim

Teaching art and working in the arts industry for over 20 years Michele has shown her work internationally in various shows and competitions. A published artist and designer she has work in both private and public collections. Michele received her M.F.A. from Rochester Institute of Technology and is currently the Executive Director of Hope Center for the Arts in Anaheim, CA.

In 2006 Michele started her own business ~ the Michele Vavonese Studio (MVStudio) where she creates original art. Professional honors include the 2006 Citizen Community Leadership Award from Long Beach's 8th District Councilmember Rae Gabelich and Alumni Board of Directors; California Division for R. I. T. (1995 ~ present), in 2011, the MVStudio was chosen to be one of the top "Compassionate Businesses in California" by Animal Acres.

Edmund Velasco, AFM Local 7, Whittier

I can be seen as a featured sax soloist with The Estrada Brothers Latin Jazz Ensemble and has just finished recording their next CD release. He has also recently joined The Chris Williams Quintet. He has also made many guest appearances with Joe LaBarbara, Tony Dumas, Ron Eschete and many others. He has also performed twice at the Playboy Jazz Festival at the Hollywood Bowl.

Edmund has performed at many important local venues, including the Baked Potato and L.A.'s Catalina Bar & Grill and at The San Jose Jazz Festival, The Manoshinos Festival and The Funchal Jazz Festival.

He has played professionally for over twenty years with such top names as Mel Torme, Eddie Daniels, Ernie Andrews and many others. Edmund has served on the Executive Board for the Orange County Musicians Association, Local 7, for the past 15 years and was recently elected Vice President in 2016.

Edmund is also involved with music education outreach programs. He is on the advisory board for SanArts, a fledgling arts conservatory at Santa Ana High School. He is also developing several concert series for the Orange County community as both a arts outreach and educational program for the aspiring musicians.

Zoot Velasco, Gianneschi Center for Nonprofits, CSUF Mihaylo College of Business, Fullerton

Zoot worked 12 years as an artist (included many CAC programs as a grantee since 1990) and 23 years leading programs for Arts-in-Corrections, LA Cultural Affairs, and many organizations like Unusual Suspects Theatre, Homeland Cultural Center and the Muckenthaler Cultural Center. He has been a CAC grantee 26 times and a peer panelist on the local, state and national level 29 times. Zoot has worked extensively in the arts in LA, Orange County, the Inland Empire and Kern County. At the Muckenthaler he helped restart Arts-in-Corrections programs and started the first STEAM education program in Orange County which won local, county and California Department of Education awards for excellence. Currently he serves as consultant on a CAC grant for the Arts Connection San Bernardino and works in Arts-in-Corrections for the Riverside Arts Council. Zoot leads the Gianneschi Center for Nonprofit Research at Cal State Fullerton's Mihaylo College of Business. He was last a CAC panelist for JUMPStArts in 2015.

Eric Vollmer, Los Angeles

I am the executive director of A VOICE IN THE WELL, a diverse group of writers, poets and performing artists dedicated to bringing the Arts and Humanities to public life for eighteen years. In addition, I act as an independent grants consultant and have worked with numerous Arts and Education nonprofit organizations in the L.A. area.

I have also produced and hosted a monthly literary cabaret called SNAP SHOTS: A Performance Gallery Drawn From The Page & The Stage for twenty one years. I choose a theme and select excerpts from choice works of prose, poetry and plays from the World Stage and then I invite talented performers to present the materials in a Readers Theater format for all audiences. We've performed at Cafes, Churches, Libraries, Travel Shops, Literary Centers, Theaters, Bookshops, Museums and Nightclubs throughout the State of California and are now developing our three hundredth production. My interests are inter-disciplinary. I would like to see the Humanities revival, again, and to jump start a new national learning movement in the spirit of the old-time Chautauquas and the Lyceum Movement, which caught the public imagination in the 19th and early 20th Century.

Parul Wadhwa, UC Santa Cruz, Santa Cruz

Parul Wadhwa is a new media artist and documentarian. Her work blurs the boundaries between film and digital technology to create immersive environments. Her research include immersive digital storytelling and virtual reality, and she is committed to the use of new technologies for social impact.

In 2017, she was a new media entrepreneurial fellow at Catalyst, NYC Media Lab. Previously, she worked in the film industries in Britain, South Korea, and India, in film production, color-grading, and digital film restoration. She is a recipient of several grants and fellowships and is currently a fellow at Facebook Oculus's Launchpad program which recognizes and encourages the best VR content makers in the industry with resources to produce immersive media arts.

Website: <https://www.parulwadhwa.com>

Victoria Wagner, California College of the Arts, Occidental

For several years, I have had roles as an exhibiting artist and college faculty. In my artistic community, I have had the opportunity to curate and install exhibitions of my own work and others, manage galleries, balance budgets, handle correspondence and balance studio practice. At school, I have most recently served a three year term on Curriculum Committee whereby tasks included vetting class proposals, reviewing pedagogical and learning outcomes and working with faculty outside of my department to find creative solutions to campus wide strategies.

Raymond Hugh Wakeham, Palm Springs Art Museum, Palm Springs

Hugh Wakeham is a creative entrepreneur and visionary leader who has made a major impact on the arts and entertainment sectors in Canada and the US for over three decades.

In 1998 Hugh established a sponsorship marketing agency specializing in securing corporate funding for arts and entertainment properties, working with many of North America's top brands and rights holders. He has been highly successful in providing clients with sponsorship marketing consulting and valuation services; sponsorship and naming rights sales; allocation of corporate sponsorship revenues and grants; and sponsorship activation services. Hugh is known for establishing effective business strategies for clients; maximizing sponsorship marketing revenues; creating effective event marketing platforms; and maximizing ROI for sponsors through creative activation programs. Hugh has successfully generated tens of millions of dollars in sponsorship revenue for his blue-chip clients, and has helped corporate clients allocate funds to worthwhile arts and culture initiatives.

Prior to launching his companies, Hugh spent over seven years at a New York- and Toronto-based entertainment company as Senior Vice President, Sponsorship and Promotions where he was responsible for securing naming rights partners for theatrical venues; as well as corporate sponsors, promotional partners and suppliers for theatrical and concert programming and properties in the US, Canada, the UK and Australia.

In addition to his marketing and sponsorship work, Hugh has managed cultural programming, event planning and production for museums, international festivals, world's fairs and high-level government and corporate events.

Hugh teaches at universities and conferences worldwide; and has served on a number of boards. He currently serves as Vice Chair of Architecture and Design at the Palm Springs Art Museum. He has been featured in many books and periodicals on marketing, sponsorship, and cultural event planning and programming.

Eric Wallner, Zaccho Dance Theatre, San Francisco

Eric Wallner is an unwavering advocate for the catalytic power of artists and the arts to grow healthy, engaged communities. For over 25 years, Eric has held leadership roles in community-based organizations and local arts agencies (such as LEAP, Painted Bride Art Center, Queens Council on the Arts, City of Ventura Cultural Affairs) as well as in institutions working at the state and national levels (Ohio Alliance for Arts Education, OPERA America, Urban Institute). He holds a B.A. from Brown University in Art/Semiotics, a M.A. in Arts Policy and Administration from the Ohio State University and has taught in the Arts Management program at George Mason University. While at the Urban Institute, he was a lead researcher on Investing in Creativity: A Study of the Support Structure for U.S. Artists and was a co-project manager for the design and construction of NYFA Source, the largest comprehensive database of artists resources. As a consultant, he has worked with the Creative Capital Foundation, co-wrote the City of Santa Monica's Cultural Plan, was a Senior Research Associate on Live from Your Neighborhood: A National Study of Outdoor Arts Festivals for the National Endowment for the Arts and served on numerous grant panels. He worked as the Chief Executive Officer for the Torpedo Factory Art Center and currently as Executive Director of Zaccho Dance Theatre.

Betty Wan, Arroyo Arts Collective, Los Angeles

I'm a multi-disciplined visual artist, BFA from Otis Art College.

I took studio art at Barnsdall Arts Center, Otis Art Institute, Art Center,

UC Santa Barbara & Armory Center for the Arts in Pasadena. I took a Gallery Seminar course at the Queensland Art Gallery, Australia.

I travel to create, study & explore art & culture. My travels were usually independent & included America, Europe, Scandinavia, England, Australia, New Zealand, Indonesia, Malaysia, Singapore, Thailand, Burma, Hong Kong, China, Turkey, Greece, Slovenia, Egypt & Morocco. I performed in a Yosakoi dance group L.A. Beat, in Nagoya, Japan. Further travels took me to Montreal & a return visit to Canada.

I worked for 4+ years for Cultural Affairs at the Photography Center, as a gallery attendant, lab tech, preparator, exhibition coordinator and guest curator. My art administration career continued at Pacific Asia Museum, for 8 years. As the community engagement/museum educator, I organized 26 + monthly ethnic festivals. I developed programs and workshops that involved a range of artists. I became the collection registrar/art handler & then guest curator. I did 2 talks at the Smithsonian museum on the exhibit.

I'm a board member and arts administrator with the Arroyo Arts Collective.

Melissa Warren, Artist, Los Gatos

I am an artist. I was an art teacher with the Berkeley Unified School District for 4 years. I am a Board Member of the International Child Foundation In D.C. . I was an Art Commissioner for the Los Gatos for 1 year. I helped with the allocation of Grants for local Non- Profits. I have worked with up and coming artist as a Gallery Director for Young Artist of Texas. I have Volunteered with Rocky Top Therapy, a ride to walk organization located in Keller Texas. I have Worked as an Art Therapist at Mount Zion Hospital in San Francisco. Creating art at the bed side with Cancer Patients. I have volunteered with Douglas Recreational Community Service with Adults of all ages, oldest one was 99 years old as their Art Lesion. I have worked at Merrill Gardens in Douglas County, Nevada with Seniors teaching art classes. I was part of the Southlake Women's Club in Southlake Texas as the Art in the Square and head event organizer. I volunteered with the Lions Club in Southlake Texas , helping to raise funding for glasses and putting on benefits for the organization. I was the President of the PTA in Tracy, Ca. I was the school mom for both of my boys elementary classrooms. I am a active participant with school fundraisers and social events. I am a mother of two boys, 16 and 18. I was the manager of the Boys Football Leagues. I was the Team Mother, getting awards, trophies, setting up calendars for parents to help with snacks and setting up the last day parties for the kids where awards are handed out. I was part of student government in both high school and in college, University of California at Berkeley.

I think I would be a valuable asset to your organization.

Patricia A. Wayne, Create CA, Beaumont

Pat Wayne is the Program Director of CREATE CA, California's Statewide Arts Education Coalition. CREATE CA works to ensure all students are able to reach their full potential by advancing an educational model that promotes innovation and creativity. Prior to joining CREATE CA, Pat served as Deputy Director of Arts Orange County, the county-wide arts council. She has held the positions of Manager of Community Programs for the Segerstrom Center for the Arts, Deputy Director of the Columbus Arts

Council (Ohio), and Managing Director of MoMing Dance Center (Chicago) and Merrimack Regional Theatre (Boston). Pat has a teaching credential and a Master's degree in Performing Arts Administration.

Julie Weaverling, Front Porch Gallery, Vista

Julie directs all aspects of the gallery, including curating shows, working with local, regional and national artists, innovative partnerships, community outreach and overall development including creating programs for residents of Front Porch Retirement Communities. Front Porch Gallery believes in the art of the individual and that art creates community and is a visionary outreach program of Front Porch. Julie has been with the gallery since January 2006. A successful professional artist, Julie creates contemporary abstract paintings which are exhibited locally and nationally.

Brea Weinreb, CTRL+SHFT Collective, Oakland

Brea Weinreb is a visual artist dedicated to building a living archive of the LGBT community she is a part of. Her practice spans figurative painting, experimental film, writing and collective organizing. She is a member of CTRL+SHFT Collective, a group of womxn, nonbinary and trans-spectrum artists working to provide studio and exhibition space for underrepresented artists. In addition, Brea is a studio member at Norton Factory Studios and exhibits her work at cultural institutions around the Bay Area. Brea holds a dual B.A. in English and Art Practice from UC Berkeley. While in school Brea and her classmates founded Little Greenie, a queer artists collective committed to creating a platform for emerging queer voices in the Bay Area. Brea sustains her art practice by working as Marketing Specialist for 99designs, a global creative platform located in downtown Oakland that provides opportunities for freelance designers and artists across the globe.

Stephanie Wenning, Del Norte Association for Cultural Awareness, Crescent City

I have served my hometown community in the capacity of ED at DNACA for just over two years. In that time, I have learned a lot about arts programs and how best to promote them, foster relationships with donors, volunteers, and artists, and encourage engagement and participation from the entire county. I have, of course, met many challenges along the way and have approached them with optimism and transparency. In addition to my role at DNACA, I sit on the Del Norte Nonprofit Alliance Steering Committee, the Crescent City-Del Norte Chamber of Commerce Ambassadors, the North Coast Redwoods Writers' Conference Steering Committee, the CAC's SLP/SRN Conference Planning Steering Committee, and am a reporter for our local NPR news show the North Coast Update.

Jean Whitehead, MOCHA Museum of Children's Arts, Berkeley

I am a recent graduate of Tamalpa Institute - A Movement-based Expressive Arts Education and Therapy Program.

I am currently working at MOCHA in Oakland.

I would like to be involved in CAC 's Peer Review Panelists Grant Application Process

I am free to travel to Sacramento.

And be a part of the Grant Application Process Review in Spring 2019.

Sandra White-Stevens, Prestige Communications, San Diego

I have a AA degree in Telemedia and a diploma in Fashion, I was a committee and production staff member of The Miss San Diego Pageant, a local preliminary for Miss America for 12 years, where I worked with and coached young women in poise, speaking and talent for competition. I also was the director of the pageant's princess program coaching girls 5-2 years old. Worked as Media Account Executive for a local San Diego Radio Station and production assistant for public access TV show. Currently I publish two online magazines, Urban Teen Magazine and ModelStyle Magazine, teach runway modeling to teens in our summer camp programs as well as host an online radio podcast also called Urban Teen Magazine where I interview up & coming music artist.

Steven Wiget, Sacramento Art and Frame, Sacramento

Education: Sacramento City College, 1982, Associate of Arts Degree, Special studies: Printmaking, Independent Studies

Steven's art reflects a variety of media and technique. Subject matter ranges from the figurative, to still life, landscape and most recently, seascapes. He specializes in charcoal and pastel though often uses mixed media. Recent works have included still life and photography, monotypes, lithographs and other works on paper.

Steven has studied under such well-known artists as Gregory Kondos, Larry Welden, Fred Dalkey and Darrell Forney. His work has been commissioned and collected locally and abroad.

Exhibitions: Steven has participated individually and in group shows such as:

- 2016—Sacramento City College Centennial
- 2016--California State University
- 2014--Alex Bult Gallery, individual
- 2013--Dr. Augusto Seamas Gallery, São Miguel, Azores Islands, Portugal, group

- 2012--Alex Bult Gallery, individual
- 2012--Alex Bult Gallery, group
- 2013-2014--The Temporary Contemporary, group Tribute to Larry Weldon
- 2012--Park Fine Art Gallery, individual
- 2010--20th Street Art Gallery, group
- 2010--Temporary Contemporary, individual
- Artists Contemporary Gallery, Himovitz, New Age, Big Art, Thistle Dew, Gregory Kondos, Robert Else, Exploding Head, Solomon Dubnik, and Jerome McGuire.

Steven's works have also been displayed at Art on the River, Garth Benton Gallery, Carmel; Ethan's Gallery, Auburn, UC-Davis Medical Centers and Kaiser Permanente hospitals, Paragary's, Fourth Street Grill, Clarksburg Fine Arts and Wine Tasting. He has participated in the Crocker Museum and Channel Six (KVIE) auctions, and "Street of Dreams" show cases contributing commissioned as well as individual pieces.

Awards: Steven has received awards from Northern California Arts (NCA), Kingsley Scholarship, Sacramento Fine Arts Center, Inc., and Art on the River.

"This body of work is dazzling ...It's easy to pick up on the passion Wiget exudes for such simple subject matter, persuading the viewer to realize that it isn't necessarily so simple after all." —Tim White, News & Review

"a good deal of technical skill ... Steve Wiget's straight-on charcoal drawing of himself." —Victoria Dalkey, Sacramento Bee, "Self-Portraits/Self-Expressions" at ACG

Florene Wiley, Perkins Wiley, Richmond

Florene "Flo" Wiley has an intuitive sense of effective marketing and has developed marketing, public relations, and media campaigns for a commercial and non-profit client list that includes the Amer-I-Can Foundation for Social Change, Compagnia de' Colombari, Dwyer Cultural Center, Harlem Arts Alliance, National Black Touring Circuit, Frederick Douglass Creative Arts Center, New Federal Theatre, Center for African & African American Art & Culture, Oakland Jazz Alliance, Tatge-Haizlip Productions (US/Switzerland), and the San Francisco international Film Festival. Formerly the Director of Marketing & Communications for the world-famous Apollo Theatre, she has also been employed as the Manager of Employee Communication for Scholastic Inc., Account Executive with Uniworld Group, Program Director of the Black Filmmakers Hall of Fame. For thirteen years she produced and hosted a weekly radio show, Black Beat New York: The Flo Wiley Show on WHCR 90.3 FM & www.whcr.org (Harlem Community Radio). In January 2016 she debuted Black Beat Bay Area on KGPC 96.9 FM & www.kgpc969.org (Peralta Colleges Community Radio) where she has amassed a broad and loyal audience of listeners. She has produced programming and events for

the Harlem Arts Alliance, the City of Oakland CA, Essence Communications/WPIX-TV, Group W Cable/Westinghouse Broadcasting, Latola Films Ltd. (Lagos, Nigeria) and WNET/13, and her own productions at Mills College, the Julia Morgan Theatre and Memorial Baptist Church. In February 2018 she was appointed by Mayor Tom Butt to the Richmond Arts & Culture Commission.

Sabra Williams, Creative Acts, LA

Sabra Williams has received international acclaim for her work as an actor and co-founder of The Actors' Gang Prison Project, including being named by President Obama a, "Champion of Change" in 2016, and being honored with a British Empire Medal by Queen Elizabeth in 2018.

As former Director of The Prison Project, for thirteen years, she oversaw the program from one California State Prison to thirteen, as well as programs in two Reentry facilities, girls Juveniles Camps and a new Correctional & Probation Officer program.

She is currently the Executive Director of a new Social Justice initiative, Creative Acts. www.creativeacts.us

Michelle Williams, Arts Council Santa Cruz County, Santa Cruz

Michelle has been the Executive Director of the Arts Council Santa Cruz County since 2009. Raised in the arts, she studied cello, piano, bass and voice before earning a BFA in Musical Theater. She has worked in theaters and recording studios across the U.S. and around the globe. Michelle has served on panels for the California Arts Council and the National Endowment for the Arts and has presented at forums across California and nationally on topics such as new funding models, advocacy, program development, public art, affordable and safe housing for artists, and building partnerships. A woman of diverse experience, she has also worked as a writer, EMT, Emergency Responder in disaster relief, wine education, and hospitality. Michelle's passions for radical partnerships, workplace culture, and harnessing the power of the arts to ignite community change are what drive her work.

Amy Williams, Camerata Pacifica, Santa Barbara

Amy Williams joined Camerata Pacifica in March of 2018. Prior to this she was the Director of Artistic Administration and Education at the Santa Barbara Symphony for seven years where she built a sustainable music education program that worked alongside programs in the local school district. Through her leadership the Santa Barbara Symphony Music Education Center was built and grew from serving 3000 students to nearly 10,000 students. This growth structure allowed for increased organizational growth with programs that could constantly adapt and meet the needs of

the entire child. Ms. Williams began working in arts administration with the Los Angeles Chamber Orchestra following the receipt of her Doctor of Musical Arts degree from The Ohio State University.

Michael Wingert, Assyrian Arts Institute, Vacaville

Michael Wingert is an administrator and scholarly advisor for the Assyrian Arts Institute. He earned his PhD at UCLA in the Department of Near Eastern Languages and Cultures where he focused on the languages, texts and traditions of the ancient Near East.

Wingert's research focuses on Semitic scriptural literature, the linguistic and philological background to Semitic languages in contact with neighboring speech communities, Northwest Semitic epigraphy, the philosophy of language, and ancient Near Eastern religions. At UCLA, Wingert developed a course for undergraduate students on the origins of medicine based on ancient Assyro-Babylonian and Egyptian medicine. Additionally, he was the lead research assistant on the Sinai Palimpsests Project for the UCLA Digital Library's partnership with the Early Manuscript Electronic Library, a project that digitizes and recovers the washed away texts from the library of St. Catherine's monastery in the Sinai of Egypt.

Dr. Wingert is a sixth-generation Californian with deep ties to the Assyrian community in North America and overseas. He and his wife Romina, a medical student from Syria and graduate of Johns Hopkins, are raising their daughter in a multi-lingual household where Assyrian and American cultures are celebrated in harmony.

Gail Wingfield, Guitars in the Classroom, San Diego

My long career in the nonprofit sector includes arts administration, dance, and choreography. I have a B.A. in Performing Arts from the University of California, Los Angeles, and an M.A. in Nonprofit Leadership and Management from the University of San Diego.

I provided executive support, project management and development assistance to California Ballet Association from 2008 - 2018, stewarding donors and writing and administering grants. I launched CBA's Sharing the Art outreach program. I have consulted with nonprofits in San Diego, including arts organizations, assisting with fundraising, marketing, financial assessment, grant writing, and board governance.

I bring a well-rounded perspective and vast personal creative experience to my work in arts administration. I also teach ballet in San Diego, taught creative dance in elementary schools and coached Olympic figure skating competitors.

Melanie Wofford, San Francisco Foundation, Oakland

I am currently a consultant and work primarily with arts and cultural organizations. I am a person of color and am passionate about philanthropy.

Christian Wolf, Torrance Cultural Arts Foundation, Torrance

Christian's background in the arts began in kindergarten. He started by putting on plays in his living room and was a performing (paid) magician by age 12. Christian has worked as a performer (actor and magician), writer (three produced plays, print and media copy, award winning video script), producer, director (over 30 shows plus special events, music videos and student films), presenter (18 years for venues of 199 to 1,500 seats), arts administrator, acting teacher, graphic designer and marketing professional.

In addition to his current duties as the Executive Director for the Torrance Cultural Arts Center Foundation, Christian has served as the Vice President of California Presenters for 4 years, where he helped to launch the Artist Spotlight and still serves on this committee. Christian recently been elected to the board of directors of Western Arts Alliance, an organization servicing all the performing arts organizations of the western state.

Melissa Wolfish, KCRW, Santa Monica

Melissa Wolfish is the Institutional Giving Manager at KCRW, an award-winning public radio station and NPR affiliate based in Santa Monica, CA, where she oversees the station's portfolio of foundation, corporate, and government funders. Her passions for the arts, education, and community engagement are complemented her prior fundraising positions at Wayfinder Family Services, which provides a wide spectrum of services to individuals of all abilities, and the Los Angeles chapter of The Posse Foundation, which identifies high school students with extraordinary potential that may be overlooked by the traditional college admissions system.

Melissa received her Master of Education in Arts Education from the Harvard Graduate School of Education, after graduating from Oberlin College where she majored in creative writing. Melissa's lifelong appreciation and enthusiasm for the arts served as the roots for her professional career. Following internships with TheatreWorks (Silicon Valley), Center Theatre Group (Los Angeles), and 826LA, she worked in arts administration and media relations at the Los Angeles Ballet and the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Randall Wong, Other Minds, Oakland

Randall Wong has built a distinguished reputation specializing in historically informed performances of Baroque/Classic and contemporary music. He is also active as a composer.

A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick and Harvey Milk* (Houston Grand Opera, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*, *The Politics of Quiet*, and *A Celebration Service* (domestic and foreign tours). He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and J.C. Bach, in venues such as Rome, Dresden, Stuttgart, Cologne, Boston, San Francisco, Sydney, and Hong Kong.

Mr. Wong is the composer/performer/designer of a number of "miniature" or "puppet" operas: *The Household Opera*, *Di Nostra Vita*, *Flatland* and *Waiting for Godzilla*. Presenting organizations include the SF Arts Commission, Museum of Jurassic Technology, Z Space Theater, Project Artaud, Yerba Buena Center, Noh Space, and the Chicago Humanities Festival.

He received his Doctor of Musical Arts degree (historic performance) from Stanford University and BMus and MA degrees in music (composition) from SFSU. In addition, he studied with the noted composer, Lou Harrison. He currently serves as Administrative Director for the Other Minds Festival.

He has served on grants panels for the California Arts Council, San Francisco Arts Commission, Theatre Bay Area, and Opera America.

Deborah Wong, University of California, Riverside, Riverside

I hold a PhD in ethnomusicology and am a Professor at the University of California, Riverside. I specialize in the musics of Asian America and Thailand and have written three books: *"Speak It Louder: Asian Americans Making Music"*; *"Sounding the Center: History and Aesthetics in Thai Buddhist Ritual"*; *"Louder and Faster: Pain, Joy, Taiko, and the Body Politic in Asian American California"* (to be published by the University of California Press in April 2019). I am a past President of the Society for Ethnomusicology.

Very active in public sector work at the national, state, and local levels, I am the Chair of the Advisory Council for the Smithsonian Institution's Center for Folklife and Cultural Heritage. For a decade, I served on the Board for the Alliance for California Traditional Arts, ending as its Board Chair. I am currently involved in two public sector projects: I am the project manager for the Great Leap Online Archive, for the well-known Asian

American non-profit arts organization in Los Angeles founded and directed by Nobuko Miyamoto, and I am deeply involved with a loose North American collective called Women and Taiko, working to create structural change in the taiko community.

Gloria Woodlock, Former Sacramento Metropolitan Arts Commissioner, former CAC staff, Sacramento

Gloria Woodlock has more than twenty years of experience in the arts, including grants management, program development, training and providing technical assistance gained as a senior staff member of the California Arts Council (CAC) and as a Commissioner appointed to the Sacramento Metropolitan Arts Commissioner for seven years. She helped establish, worked in and eventually managed many of the CAC grant programs in its formative years. I developed new arts programs and new initiatives for the arts at the CAC, including an early arts and technology initiative and technical assistance programs to assist artists and arts organizations to adapt to trends. She created the annual Governor's Conferences on the Arts that brought leaders in business, politics, academia, tourism, entertainment, and the arts to create dialogue about the role of the arts in California's economic and creative future.

Ashleigh Worley, Luther Burbank Center, Mill Valley

Hailing from the east coast, Ashleigh paid her dues working in the trenches of education as a public school theatre teacher for grades 6-12. As an award-winning director and educator, she was charged with designing curriculum for the North Carolina Department of Public Instruction to use as examples of best practice. Ashleigh has worked for theatre companies across North Carolina in a variety of capacities from special effects makeup, directing, teaching artistry, and design. While full time in-school teaching holds her heart, Ashleigh decided to make the leap to professional theatre to expand her reach to students beyond her classroom walls. Ashleigh moved to California to join the Marin Theatre Company Education Team in 2015 as MTC's Director of Education. Ashleigh now serves as the Director of Education and Community Engagement for the Luther Burbank Center in Santa Rosa, which serves 40,000 students annually.

Barbara Worsley, Meistersingers, Huntington Beach

A lifelong involvement and passion for the arts runs the gamut of my experiences from performance to education to administration. I have a DMA in keyboard performance from the University of Southern California with an MA in music from California State University, Fresno. For 12 years, I worked with the students at California State University, Fullerton as staff accompanist and part-time lecturer. Working with students in music education/performance has been a constant for nearly 50 years. Currently, I am executive director and accompanist for Meistersingers, a semi-professional chamber music group. We are dedicated to enriching our society and education our communities

in the promotion of the choral arts. Through the years, we have sustained an annual scholarship program for students from various Southern California high schools. In addition to working with Meistersingers, I am a participating member of the Choral Consortium of Orange County and have been on the music ministry staff at Sts. Simon and Jude Church in Huntington Beach for over 25 years. My support for the arts also extended to my participation as a parent volunteer for my children's schools where I successfully preserved and expanded arts programs for the students.

Diana Wyenn, Plain Wood Productions, Los Angeles

DIANA WYENN is a Los Angeles-based director, choreographer, dramaturg, and curator of contemporary performance, who—whether working on large spectaculars or more intimate performances—consistently challenges and inspires audiences to see beyond the usual. She has collaborated on projects with The Walt Disney Company, Lincoln Center, the LA Philharmonic, Center Theater Group, REDCAT, SummerStage, Grand Performances, CAP UCLA, Ford Theatres, Chalk Repertory Theatre, and Ghost Road Ensemble, among others. Wyenn is a Climate Reality Leader, co-founder of Plain Wood Productions, Artistic Director for TIOH Arts & Culture, and recently jumped back on stage to create and perform "Blood/Sugar," an autobiographical solo performance illuminating and embodying the global diabetes epidemic. Committed to fostering the development of new works for the American stage and her fellow directors and choreographers, she also serves as literary manager for Inkwell Theater and on the producing steering committee for Directors Lab West, of which she is an alumna. Her work, ideas, and words have been featured in American Theatre Magazine, Howlround, the Daily Beast, LA Times, Fast Company, and on NPR. She received a BFA in Drama with Honors from New York University, and is proud associate member of the Stage Directors and Choreographers Society. dianawyenn.com

Allison Wyper, Center for Cultural Innovation, Los Angeles

Allison Wyper is the Artists Knowledge Manager for the Center for Cultural Innovation, where she produces professional development workshops and manages the Creative Economic Development Fund for arts-based social entrepreneurs. She is an interdisciplinary performance artist and founder of Rhizomatic Arts, which provides professional services, training, and community support to independent artists and creatives. Her performance works produce charged, often participatory encounters between performer and viewer that encourage intimate exchange and critical solidarity. She has taught, produced, and facilitated workshops on experimental performance, professional/creative practice, and collaborative processes across California and internationally. Her performance work has been seen across the US, Canada, Australia, and Germany, and she has been published by The Dancer-Citizen, Itch, Platform, The Present Tense, and Emergency Index. She was an Artistic Associate of Guillermo

Gómez-Peña's international performance company La Pocha Nostra from 2004-2016, and often collaborates with the performance collective Hydra Poesis in Perth, Western Australia. Allison curated performances for Play the L.A. River, a year-long civic art project organized by Project 51. She has an MFA in Dance from UCLA, and a BA in Theatre Studies from Emerson College.

Bryan Yamami, TAIKOPROJECT, Los Angeles

Bryan Yamami founded TAIKOPROJECT in 2000 and currently serves as the group's Executive Director. Bryan served as creative lead for the acclaimed 2005 Mitsubishi Eclipse commercial, for recording sessions for Nike and Target, and for the group's appearances on the 2009 Academy Awards, the 2011 Grammy Awards, Conan, Jimmy Kimmel, and the Late Late Show. He has performed with John Legend, DJ Tiesto, rock band 30 Seconds to Mars, Sean Paul, Reggie Watts, and the legendary Stevie Wonder. He has written successfully-funded grant proposals to the City of Los Angeles, Department of Cultural Affairs, the Los Angeles County Arts Commission, the National Endowment for the Arts, the MAP Fund, and the Japan Foundation. Under his leadership, TAIKOPROJECT has become the most actively touring American taiko ensemble, having recently toured to performing arts centers and festivals in Alaska, California, Arizona, New Mexico, Oregon, Washington, Minnesota, New York, and Utah.

Angela Yang, Museum of Contemporary Art, Los Angeles (MOCA), Los Angeles

Art has always been a major part of my life. I grew up dancing, drawing, and painting, and graduated with a degree in Art History from the University of California, San Diego. Since then, I have worked in the Los Angeles arts landscape over the past seven years, serving at institutions including the Los Angeles County Museum of Art (LACMA) and, currently, at the Museum of Contemporary Art (MOCA). These positions have been focused on fundraising: at LACMA I worked with the Modern and Curatorial departments on art acquisitions and my current role at MOCA is focused on institutional giving. I was proud to secure the first grant from the California Arts Council for MOCA in 15 years for two of the museum's education programs. I am passionate about arts education, and have volunteered as a teachers' aide at Inner-City Arts since 2015. I assist with the Graphic Design studio, working on a weekly basis with students in 6th-12th grade. I am obtaining my Masters in Public Administration at the University of Southern California (expected 2020), where I am an active member of the Students of Color and Allies Policy Forum.

Thomas Yanni, Riverside City College; College of the Desert, Palm Springs

Even before graduating college with a degree in art history, I started working at an art gallery in Philadelphia; I held another gallery internship at Gracie Mansion Gallery in New York's East Village. Past experience includes art gallery management at the Locks

Gallery in Philadelphia, Koplín Gallery in Los Angeles, and my own gallery in Palm Springs. At two Philadelphia museums—the Philadelphia Art Alliance and the Rosenbach Museum & Library-- I managed programs in literature, theater and dance. I also helped prepare grants for these institutions. Freelance work includes promoting children’s arts programs at Prints in Progress in Philadelphia and dance performances and workshops at Philadelphia Dance Projects. I also wrote educators guides for exhibitions at the Guggenheim Museum. For *Frontiers Magazine* in Los Angeles, I wrote book reviews and author interviews and was a finalist in a screenwriting competition at Outfest film festival. Since 2007, I have taught humanities courses focusing on American art, architecture, dance, and literature at Riverside City College. I hold degrees in Art History, American Studies and US history; my recent doctoral research examined performance art, the Los Angeles “Black Arts” movement, and postmodern dance. I have served as Vice Chair of the Palm Springs Public Arts Commission since 2015.

Kim Yasuda, Public Practice, Dept of Art, UC Santa Barbara, Goleta

Kim Yasuda is an artist and professor of Public Practice in the Department of Art at University of California, Santa Barbara. Her work investigates the role of art, artists and educational institutions in community organizing, cultural development and civic life.

As a faculty member, Yasuda has served as department chair (2001-2004) and co-director and program coordinator for the system-wide University of California Institute for Research in the Arts (2005-2015). While hosted on the UCSB campus, UCIRA served as one of the only major platforms across the system for presenting, discussing and advocating for artists and arts-centered research. UCIRA supported engaged and embedded scholarship models through its facilitation and funding of multi-agency partnerships in diverse geographic settings that pushed beyond the conventional teaching, studio and exhibition contexts. In May of 2016, Yasuda organized LightWorks, a community-based, illuminated public art and residency program that featured temporary works by emerging and distinguished California artists in the downtown central parks of Isla Vista, California. LightWorks was funded by a California Arts Council Creative Communities grant.

For more than a decade, Yasuda has activated her university teaching with her public arts research, developing partnerships between universities and the local/regional communities in which they are situated, exploring the intersection between institutional knowledge making and creative practice. Yasuda and her students have undertaken numerous projects together, including the 2004 collaboration with residents of an affordable farm-worker housing complex in Oxnard, California, a 2006 repurposing of used shipping containers into mobile art studios and a 2007 storefront renovation into a mixed-use café©, gallery and performance space. Since 2005, Yasuda has worked on

public intervention and urban renewal projects in the local, student community of Isla Vista, an unincorporated area of 21,000 inhabitants adjacent to the UCSB campus.

Yasuda established the Friday Academy in 2005 and IV Open Lab in 2014, as temporary instructional environments that operate at the intersection of university and community. These open-access spaces maintain a separate academic calendar and experimental curricula to conduct year-round, off-site and multi-disciplinary projects for community engagement and benefit. This open lab model strays from traditional studio arts training to encourage flexible programming in response to immediate social and environmental concerns. Projects draw from an interdisciplinary array of students, academics, professionals and community scholars. Through partnerships between academic and non-profit agencies, Yasuda provides opportunity for students to engage in the practice of “civic aesthetics’ — a curriculum for retooling existing institutional spaces as well as providing essential creative skill sets to navigate the unforeseeable future.

Yasuda’s previous commissioned public projects include station designs for the Broad Street Corridor transit system in Providence, Rhode Island, the Green Line Vermont Metrorail and Union Station Gateway Center for the Metropolitan Transit Authority of Los Angeles. Her permanent commemorative works are part of the public art collections for the cities of San Jose and Hollywood, preserving the legacies of Mexican American history and the Hollywood’s early film industry.

Yasuda’s past exhibition work has been presented at museums and alternative spaces in the U.S., Canada and U.K., including: the New Museum of Contemporary Art and Art in General, New York; Whitney Museum of American Art@ Champion, CT; MIT List Visual Arts Center, Boston; Art Gallery of Ontario, Canada; Camerawork Gallery, East London. She has been the recipient of individual artist grants from the National Endowment for the Arts, US/Japan Foundation, Howard Foundation, Art Matters, Joan Mitchell Foundation and Anonymous Was a Woman Foundation. Yasuda is principal investigator for recent grants from the California Arts Council, the Pearl Chase Community Development Fund and the Santa Barbara Foundation to support temporary and long-term permanent public arts and cultural development programs in Isla Vista, California.

Brenda Yodice, Sit & Chat, Lotus

Brenda Yodice is an artist-teacher with more than 25 years of teaching music in public schools in California and New York. Her experience covers elementary through high school and community. She has served on the Board of Directors of the Music Teachers' Association of California. Community-minded she provides piano accompaniment to several local music choirs. She is at work on a choral piece that is a

tribute to recent victims of the nationwide shootings. She can be found playing the clunky outdoor piano for Sutter Street strollers who appreciate the beautiful piano music that unexpectedly enhances their experience.

Adriana Yugovich, LAUSD, Pasadena

Originally from Detroit, MI, Adriana Yugovich received her BFA from the University of Michigan, her MFA from CalArts and her teaching credential in Art from CSU Northridge. Before becoming a full-time educator in 2013, Adriana worked as an artist and writer in the entertainment industry. She has taught workshops and lectured at The Getty, San Diego Comic Con, Natural History Museum of LA County, The Walt Disney Company, and the California Arts Education Association, and L.A. Zine Fest. She has worked with multicultural adolescents since 1998, and currently teaches digital art at Humanitas Academy of Art and Technology (HAAT) in East Los Angeles.

Emily Zaiden, Craft in America, Los Angeles

Emily Zaiden is Director and lead curator of the Craft in America Center in Los Angeles, where she has curated more than thirty exhibitions focused on contemporary craft and design for the Center and outside venues. Zaiden has published various exhibition catalogues and contributed articles and reviews to Archives of American Art Journal, Metalsmith, and Antiques and Fine Art. She lectures on contemporary craft and American and international decorative arts topics. After completing an M.A. at the Winterthur Program in American Material Culture and a B.A. from UC Berkeley in American Studies and Italian, Zaiden was Research Associate to the Decorative Arts department at the Los Angeles County Museum of Art. Prior to becoming Center Director in 2010, she was a research editor for Architectural Digest and she consulted for private collections and institutions focusing on decorative arts, material culture, architecture and design.

Walter Zoi, Young Musicians Foundation, Los Angeles

Walter Zoi is an award-winning arts entrepreneur and organizational leader with over 20 years of experience in program development, strategic and fiscal planning, marketing and communications. Walter currently serves as executive director of the Young Musicians Foundation (YMF). Under his direction YMF tripled its impact and reach and now provides tuition-free music education to over 3,400 students in under-resourced 25 schools and sites throughout Los Angeles. He is the founder and past director of South Pasadena Music Center & Conservatory and the founder and past artistic director of the South Pasadena Eclectic Music Festival, a city-wide, multi-stage event that showcases musical artists from across a wide variety of cultures and genres. As director of communications at the California Institute of the Arts he oversaw the branding and development communications program for both the Institute and the Roy

and Edna Disney CalArts Theater (REDCAT) in the Walt Disney Concert Hall. Walter held a similar position with USC's Thornton School of Music.

Laura Zucker, Claremont Graduate University, Sherman Oaks

Laura Zucker is a nationally recognized arts leader whose expertise spans cultural policy, capital project master planning, arts education, public art, cultural tourism, and funding strategies. She served for 25 years as executive director of the Los Angeles County Arts Commission. In that capacity, Laura managed the civic art policy for the largest county in the United States and directed the funding for more than 400 arts organizations. Major accomplishments during her tenure include implementing the regional initiative to restore arts education to 81 public school districts, heading the California Cultural Tourism Initiative; creating the largest paid arts internship program for undergraduates in the country, and completing the \$70 million revitalization of the Ford Amphitheatre. She also was executive producer of the Emmy® Award winning Holiday Celebration. Prior to the Arts Commission, Laura was executive director of the Ventura Arts Council and producing director of the Back Alley Theatre. During She has served on the boards of Grantmakers in the Arts, and was a founding board member of Arts for LA, which created an annual fellowship in her honor. She received a B.A. from Barnard College and attended the Yale School of Drama.

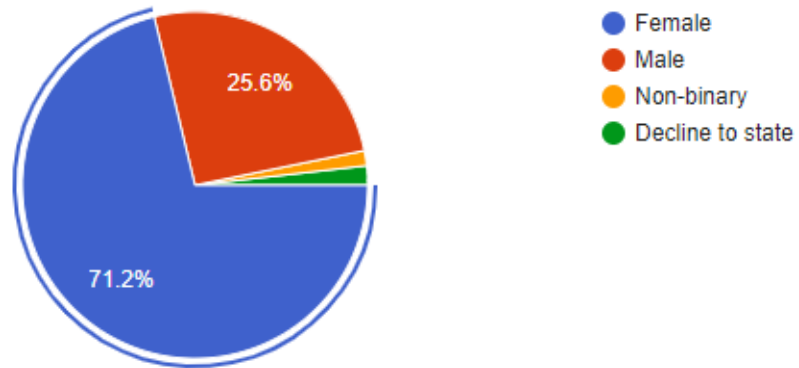
Aimee Zygmanski, Santa Cruz Shakespeare, Santa Cruz

Aimee Zygmanski has been the managing director at Santa Cruz Shakespeare since its inception in 2014. Navigating the unique world of managing a “start-up” with a previous 32-year history as an organization of UC Santa Cruz, been a challenging and rewarding experience. In five short seasons, she applied and received IRS non-profit status; worked with a consultant to design a strong fundraising program; helmed two strategic planning processes; embarked on a successful \$1.4 million capital campaign to find, secure, design, and construct at new outdoor theater in 10 months; and has written grants to raise over \$350,000 for the organization. In her “other life,” she lectured as a theater history professor for five years at UC Santa Cruz, and has taught at other universities. Prior to higher education, Zygmanski was the Education Manager at La Jolla Playhouse, administering year-long residencies in area schools, organizing an annual touring production to over 50 elementary schools, writing study guide/outreach materials for 4-6 student matinee programs a year, and coordinating two summer camps. She has also worked at the Public Theater, Roundabout Theater Company, Williamstown Theatre Festival, among others. She holds at PhD from UC San Diego and an MFA in theater pedagogy from Virginia Commonwealth.

Panelist Response Data

Gender identification

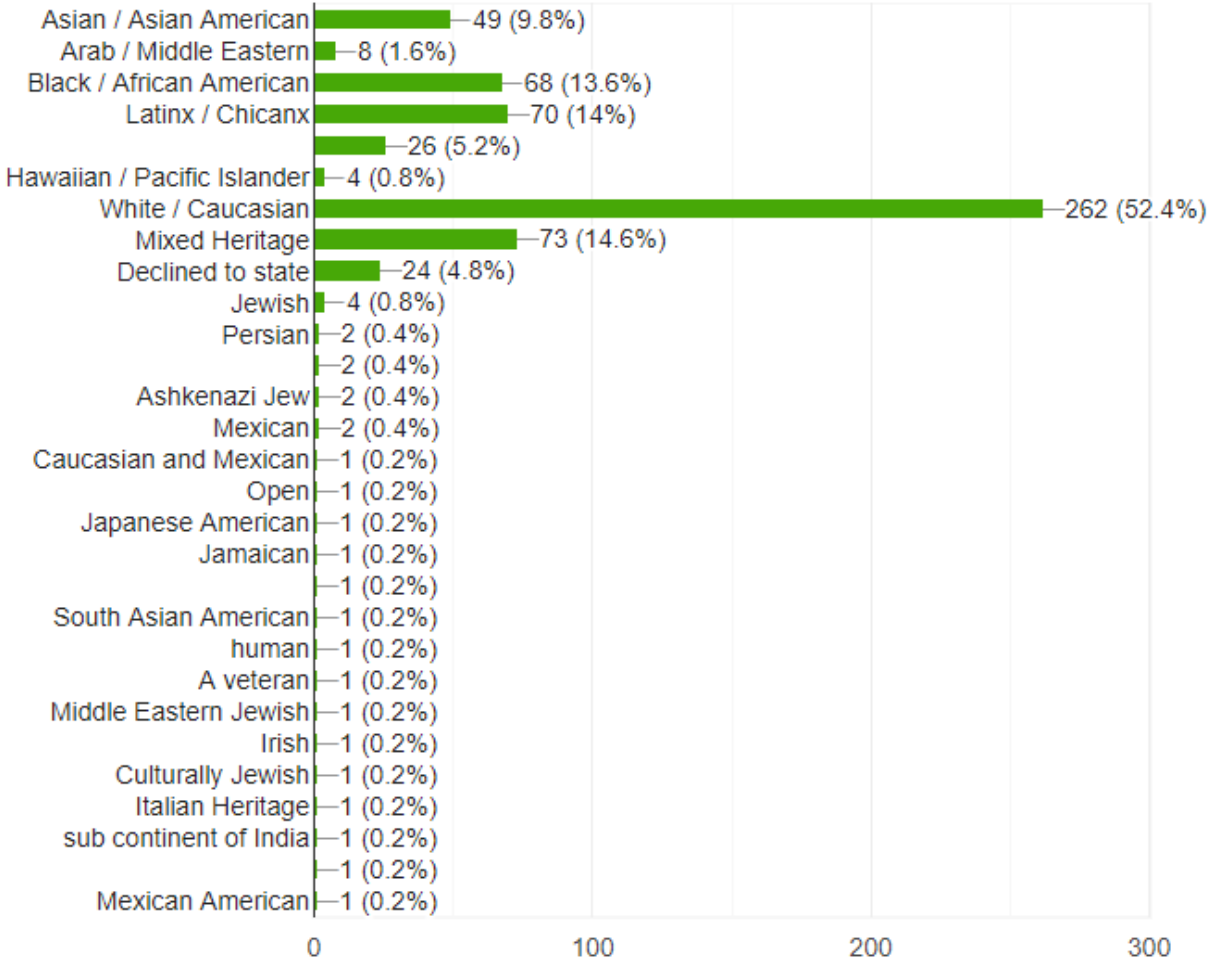
500 responses



- Non-binary: 1.4%
- Decline to state: 1.8%

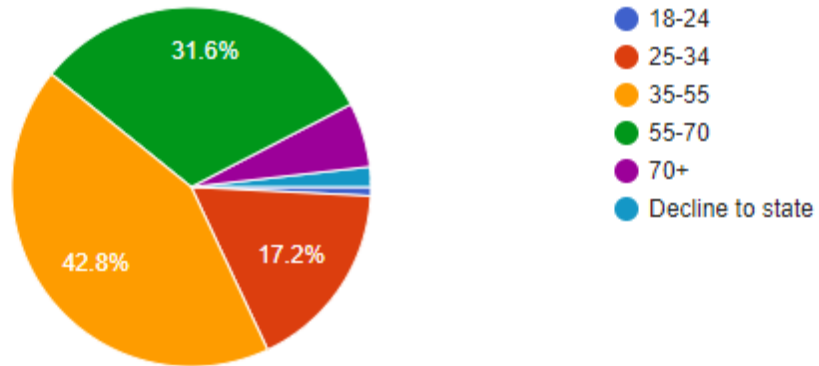
Race/Ethnicity: choose how you most strongly identify, as many as applicable

500 responses



Age range

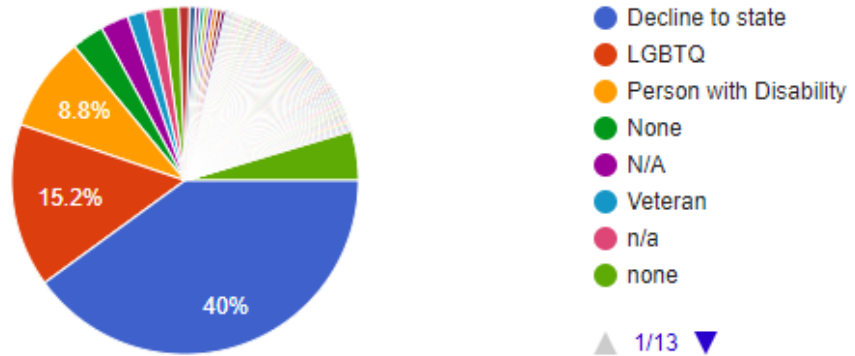
500 responses



- 70+: 5.8%
- Decline to state: 1.8%
- 18-24: 0.8%

Other identifiers - choose as many as applicable

500 responses



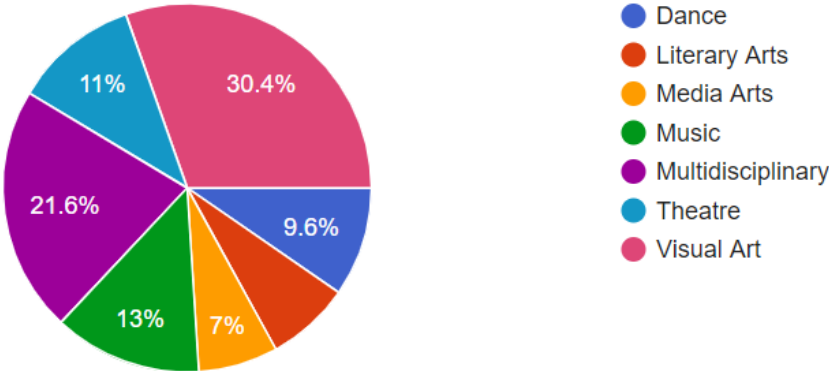
- None: 3%
- N/A: 2.6%
- Veteran: 1.6%
- n/a: 1.6%
- none: 1.6%
- NA: 1%
- Senior: 0.6%
- Human: 0.4%
- Jewish: 0.4%
- None of the above: 0.4%
- None: 0.4%
- I am a member of the rare disease community.: 0.4%
- Immigrant: 0.4%
- none of the above: 0.4%
- woman of color: 0.2%
- Woman, working class: 0.2%
- Christian: 0.2%
- woman: 0.2%
- Arts Community Advocate: 0.2%
- jewish: 0.2%
- LGBTQ; person with disability: 0.2%
- Retired: 0.2%
- Human being: 0.2%
- n/a: 0.2%
- “Senior Citizen” : 0.2%
- Autistic children caregiver , 2 families, 4 children, 5 years exp. : 0.2%
- First Generation college graduate: 0.2%
- mother of a child with autism: 0.2%
- no identifiers: 0.2%
- not applicable: 0.2%
- Working Parent: 0.2%
- In Home Caregiver to Disabled Adult: 0.2%
- no others: 0.2%
- a human being: 0.2%
- Widow: 0.2%
- This question doesn't have the option of picking more than one: 0.2%
- mature artist: 0.2%

- no other: 0.2%
- Not sure what is required here? : 0.2%
- Trauma survivor: 0.2%
- Single parent: 0.2%
- Mother: 0.2%
- Advocate for Women's Leadership in the Arts: 0.2%
- Cancer Survivor: 0.2%
- Women Artist: 0.2%
- I have none: 0.2%
- Indian-American Woman: 0.2%
- 1st generation Californian: 0.2%
- None of these: 0.2%
- Mother, cancer survivor, widow, retiree with a passion for the arts: 0.2%
- Human: 0.2%
- ptsd: 0.2%
- woman owned business: 0.2%
- Elder/Crone: 0.2%
- LGBTQ Ally: 0.2%
- Nothing here describes me. : 0.2%
- Optimism: 0.2%
- Immigrant: 0.2%
- Mature Diva: 0.2%
- Bilingual Single mother of 2 teenagers (1 foster child) : 0.2%
- Married, mother of two, grandmother of four: 0.2%
- Single parent. : 0.2%
- Caribbean and Traditional Cultural Arts: 0.2%
- N.A: 0.2%
- Concerned citizen Veteran Advocate for the Arts: 0.2%
- Third generation Democrat: 0.2%
- business owner, mother: 0.2%
- Formerly Incarcerated Person: 0.2%
- . : 0.2%
- I am a human being: 0.2%
- The form doesn't let me choose two. I am BGLQT and disabled per SSI standards. : 0.2%
- Senior by age...junior by though...child by creativity: 0.2%
- Creative type: 0.2%
- retired educator: 0.2%
- Published writer: 0.2%
- none – regular average guy: 0.2%
- openminded hetro-sexual human: 0.2%
- religious minority: 0.2%
- I identify as Queer and though I do not use governmental disability, I have a diagnosed physical/invisible disability. : 0.2%
- not applicable to me: 0.2%
- Child and ex wife of veterans: 0.2%
- Military spouse, mother of a child with disabilities: 0.2%
- a very outspoken individual: 0.2%
- Artist: 0.2%
- retired, politically active: 0.2%
- Learning disabilities, dyslexic: 0.2%
- parent, organizer, practicing artist: 0.2%
- DV Survivor: 0.2%
- Haitian-American: 0.2%
- person of faith: 0.2%
- First-Gen American: 0.2%
- Chinese American; woman of color: 0.2%

- Veteran, LGBTQ and person with disability: 0.2%
- None in particular: 0.2%
- first generational immigrant, survivor of sexual abuse: 0.2%
- Learning disabled: 0.2%
- None of these: 0.2%
- Other: 0.2%

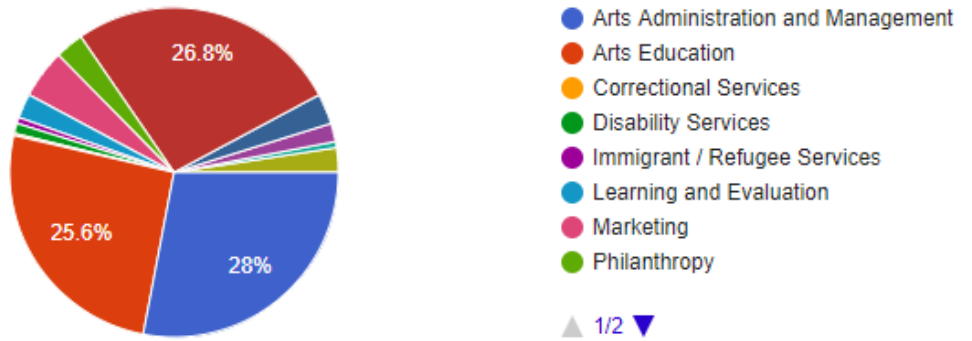
Primary Artistic Area of Experience - choose one primary area.

500 responses



Primary Area of Experience - choose one primary area.

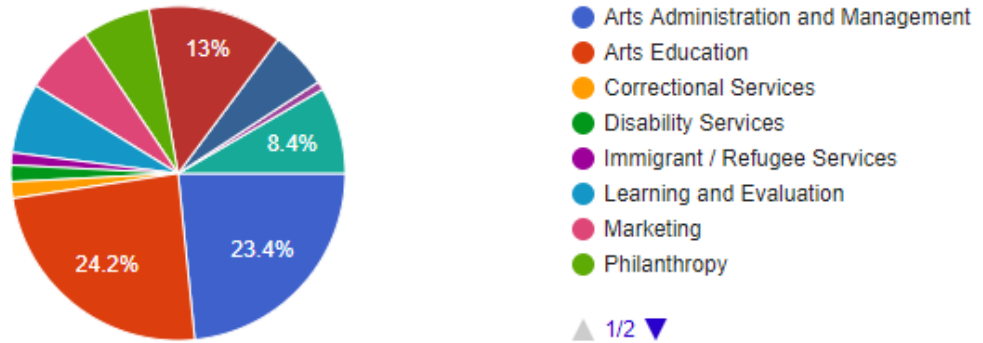
500 responses



- Marketing: 4.8%
- Social Justice: 3%
- Philanthropy: 2.8%
- Youth Services: 2.4%
- Learning and Evaluation: 2.4%
- Social Practice: 1.8%
- Disability Services: 1%
- Veterans Services: 0.6%
- Immigrant / Refugee Services: 0.6%

Secondary Area of Experience - choose one primary area.

500 responses



- Learning and Evaluation: 6.8%
- Marketing: 6.8%
- Philanthropy: 6.6%
- Social Practice: 5.6%
- Correctional Services: 1.6%
- Disability Services: 1.6%
- Immigrant / Refugee Services: 1.2%
- Veterans Services: 0.8%

TAB 8

California Arts Council | Public Meeting | 12/06/2018



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: California Arts Council
From: Nashormeh Lindo, Kathleen Gallegos
Date: December 6, 2018
Re: **Equity Committee Update**

Purpose of Committee:

The Equity Committee ensures that Equity, Diversity and Inclusion are integral to the policy decisions of the Council. We are charged with reviewing CAC policy from an equity lens to ensure that they reflect the evolving and diverse demographics of California.

Review of what took place at the last Council meeting:

- Committee reported to the Council a set of recommendations based on our review of all grant program requirements (spreadsheet available upon request). Those recommendations included allowing fiscal sponsorship in all grant programs. Other recommendations included that the Council consider changing the Data Arts requirement as it can be a barrier for small, diverse organizations.

What we accomplished during this past quarter:

- We reviewed and discussed the demographics and term limits of the current panel pool. We had previously been given a chart documenting the demographics of our panel pool and we reviewed that again. At the time of this report, staff is analyzing demographics of those panelists who served last season. The goal of the analysis is to demonstrate that although the pool is not as diverse as desired, staff curate the pool to ensure a diverse panel.
- We discussed the possibility of the call for panelists being open all year rather than only during particular time periods. With equity and inclusion in mind, we reviewed the panelist application questions and we feel comfortable with them. Here is a link to the application questions if you would like to share this with anyone interested in applying:
https://docs.google.com/forms/d/e/1FAIpQLSeZZuKQKk5KrpG1HPWH6dIC3gtUsPORAQQTaHc6gLu5_Zvuw/viewform.

Current Recommendations:

- The Equity Committee would like to encourage the Council to participate in a series of trainings on race equity in grantmaking provided by CAC staff next year in order to meet the Diversity, Access and Partnership pillar for the Council's current Strategic Plan. The details of the training to be determined based on interest.
- The Equity Committee recommends that the upcoming Strategic Plan development include development of an equity statement. In the meantime, the Equity Committee will draft a preliminary equity statement.

TAB 9

California Arts Council | Public Meeting | 12/06/2018



Memorandum

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

To: Council Members
From: Legislative Committee, Nashormeh Lindo and Juan Devis
Date: December 6, 2018
Re: Legislative Update

Assembly Bill 2456

AB 2456 was signed by Governor Brown and chaptered by the Secretary of State as Chapter 869 on September 28, 2018. Chapter 869, an act to amend Section 8753 of the Government Code, relating to state government, reads as follows:

8753. The council shall:

p) Have the authority to appoint peer review panels whenever necessary. Each member of a peer review panel may, at the discretion of the council, receive a per diem and honorarium for each day of service and be reimbursed for necessary travel and other expenses incurred in the performance of official duties.

This statute will take effect on January 1, 2019, and the Arts Council will be able to pay all peer review panelists an honorarium for the first time.

Poet Laureate Panel

The top three candidates were detailed in 3 binders and delivered to the Governor's office on August 30, 2018. The names of these top three poets are confidential. The Governor has until the end of his term to announce the appointment of the next Poet Laureate. Governor Brown's term ends January 6, 2018.

Youth Poet Laureate Bill Proposal

The California Arts Council submitted a formal request to the Governor to bring legislation to establish a California Youth Poet Laureate, who shall be appointed by the Governor and confirmed by the Senate from a list of three nominees provided by the Arts Council by means of a specific process. Senator Henry Stern has agreed to author this legislation on behalf of the California Arts Council. The rationale for this bill request is primarily based on the recent surge

of Youth Poet Laureates in California, the success of the California Poet Laureate Program, and the direct connection of a Youth Poet Laureate to California Poetry Out Loud. The Arts Council has historically supported poetry as an art form due to its many benefits for younger generations. Writing and reading poetry is a means of passing on stories and creating, discovering, and understanding different people and places. Poetry fuels children's vocabulary and imagination, and it is an art form that is often lost in today's busy world. Honoring a youth poet as California's Youth Poet Laureate will inspire young adults statewide to have a voice and help ensure poetry is passed on to future generations. The Governor establishing the position of California Youth Poet Laureate will give youth poets the opportunity to participate in public service. Moreover, this appointment will give the state a valuable way to identify young writers and leaders who are committed to civic and community engagement, poetry and performance, human relations, diversity, and education. The California Youth Poet Laureate as a Governor's appointee would have the mission to advocate for the art of poetry in classrooms and communities across the state, to inspire an emerging generation of literary artists, and to educate all Californians about the many poets and authors who have influenced our great state through creative literary expression.

The Legislative Committee will report on the progress of this proposal in January.

Election News

California State Senate elections, 2018

California state senators serve staggered, four-year terms and half of the Senate is up for election every two years. Democrats won a supermajority in the California State Senate in the November 6, 2018 elections, winning 28 seats to Republicans' 12.

A total of 20 seats out of the chamber's 40 seats were up for election in 2018. (i = incumbent)

Office	 Democrat	 Republican	Other
District 2	✓ Mike McGuire (i) Veronica Jacobi		
District 4	Phillip Kim	✓ Jim Nielsen (i)	
District 6	✓ Richard Pan (i)		Eric Frame (Independent)
District 8	Paulina Miranda	✓ Andreas Borgeas	
District 10	✓ Bob Wieckowski (i)	Victor San Vicente	
District 12	✓ Anna Caballero	Rob Poythress	
District 14	✓ Melissa Hurtado	Andy Vidak (i)	
District 16	Ruth Musser-Lopez	✓ Shannon Grove	
District 18	✓ Robert Hertzberg (i)	Rudy Melendez	
District 20	✓ Connie Leyva (i)	Matthew Munson	
District 22	Mike Eng ✓ Susan Rubio		
District 24	Peter Choi ✓ Maria Elena Durazo		
District 26	✓ Ben Allen (i)		Baron Bruno (Independent)
District 28	Joy Silver	✓ Jeff Stone (i)	
District 30	✓ Holly Mitchell (i)		
District 32	✓ Bob Archuleta	Rita Topalian	
District 34	Tom Umberg	✓ Janet Nguyen (i)	
District 36	Maggie Castellano	✓ Patricia Bates (i)	
District 38	Jeff Griffith	✓ Brian Jones	
District 40	✓ Ben Hueso (i)	Luis R. Vargas	

California State Assembly General Election 2018

California state assembly members serve two-year terms, with all seats up for election every two years. Democrats maintained their supermajority in the California State Assembly in the 2018 elections, winning 57 seats to Republicans' 23.

All 80 Assembly seats were up for election in 2018.

Office	 Democrat	 Republican	Other
District 1	Caleen Sisk	✓ Brian Dahle (i)	
District 2	✓ Jim Wood (i)	Matt Heath	
District 3	Sonia Aery	✓ James Gallagher (i)	
District 4	✓ Cecilia Aguiar-Curry (i)		Brandon Nelson (Libertarian Party)
District 5	Carla Neal	✓ Frank Bigelow (i)	
District 6	Jackie Smith	✓ Kevin Kiley (i)	
District 7	✓ Kevin McCarty (i)	Scott Schmidt	
District 8	✓ Ken Cooley (i)	Melinda Avey	
District 9	✓ Jim Cooper (i) Harry He		
District 10	✓ Marc Levine (i) Dan Monte		
District 11	✓ Jim Frazier (i)	Lisa Romero	
District 12	Robert Chase	✓ Heath Flora (i)	
District 13	✓ Susan Talamantes Eggman (i)	Antonio Garcia	
District 14	✓ Tim Grayson (i) Aasim Yahya		
District 15	Jovanka Beckles ✓ Buffy Wicks		

District 16	Rebecca Bauer-Kahan	Catharine Baker (i)
District 17	✓ David Chiu (i) Alejandro Fernandez	
District 18	✓ Rob Bonta (i)	Stephen Slauson
District 19	✓ Phil Ting (i)	Keith Bogdon
District 20	✓ Bill Quirk (i)	Joseph Grcar
District 21	✓ Adam Gray (i)	Justin Quigley (Libertarian Party)
District 22	✓ Kevin Mullin (i)	Christina Laskowski
District 23	Aileen Rizo	✓ Jim Patterson (i)
District 24	✓ Marc Berman (i)	Alex Glew
District 25	✓ Kansen Chu (i)	Bob Brunton
District 26	Jose Sigala	✓ Devon Mathis (i)
District 27	✓ Ash Kalra (i)	G. Burt Lancaster
District 28	✓ Evan Low	Michael Snyder
District 29	✓ Mark Stone (i)	Vicki Nohrden
District 30	✓ Robert Rivas	Neil Kitchens
District 31	✓ Joaquin Arambula (i)	Lupe Espinoza
District 32	✓ Rudy Salas (i)	Justin Mendes
District 33	Socorro Cisneros	✓ Jay Obernolte (i)
District 34	Nick Nicita	✓ Vince Fong (i)
District 35	William Ostrander	✓ Jordan Cunningham (i)
District 36	Steve Fox	✓ Tom Lackey (i)
District 37	David Norrdin ✓ S. Monique Limón (i)	
District 38	Christy Smith	Dante Acosta (i)

District 39	✓ Luz Maria Rivas (i)	Ricardo Benitez	
District 40	✓ James Ramos	Henry Nickel	
District 41	✓ Chris Holden (i)		Alan Reynolds (Independent)
District 42	Deniantionette Mazingo	✓ Chad Mayes (i)	
District 43	✓ Laura Friedman (i)		
District 44	✓ Jacqui Irwin (i)	Ronda Baldwin-Kennedy	
District 45	✓ Jesse Gabriel	Justin Clark	
District 46	✓ Adrin Nazarian (i)	Roxanne Beckford Hoge	
District 47	✓ Eloise Gomez Reyes (i)		
District 48	✓ Blanca Rubio (i)		
District 49	✓ Edwin Chau (i)	Burton Brink	
District 50	✓ Richard Bloom (i)		
District 51	✓ Wendy Carrillo (i)		Christopher Stare (Libertarian Party)
District 52	✓ Freddie Rodriguez (i)	Toni Holle	
District 53	Kevin Hee Young Jang		
	✓ Miguel Santiago (i)		
District 54	✓ Sydney Kamlager-Dove (i)		
	Tepring Michelle Piquado		
District 55	Gregg Fritchle	✓ Phillip Chen (i)	
District 56	✓ Eduardo Garcia	Jeff Gonzalez	
District 57	✓ Ian Charles Calderon (i)	Jessica Martinez	
District 58	✓ Cristina Garcia (i)	Michael Simpferfer	
District 59	✓ Reginald Jones-Sawyer (i)		
	Leslie Hagan-Morgan		

District 60	Sabrina Cervantes (i)	Bill Essayli	
District 61	✓ Jose Medina (i)	Mohammad-Ali Mazarei	
District 62	✓ Autumn Burke (i)	Al Hernandez	
District 63	✓ Anthony Rendon (i) Maria Estrada		
District 64	✓ Mike Gipson (i)	Theresa Sanford	
District 65	✓ Sharon Quirk-Silva (i)	Alexandria Coronado	
District 66	✓ Al Muratsuchi (i)	Frank Scotto	
District 67	Michelle Singleton	✓ Melissa Melendez (i)	
District 68	Michelle Duman	✓ Steven S. Choi (i)	
District 69	✓ Tom Daly (i)		Autumn Browne (Libertarian Party)
District 70	✓ Patrick O'Donnell (i)		Honor "Mimi" Robson (Libertarian Party)
District 71	James Elia	✓ Randy Voepel (i)	
District 72	Josh Lowenthal	✓ Tyler Diep	
District 73	Scott Rhinehart	✓ William Brough (i)	
District 74	Cottie Petrie-Norris	Matthew Harper (i)	
District 75	Alan Geraci	✓ Marie Waldron (i)	
District 76	✓ Tasha Boerner Horvath Elizabeth Warren		
District 77	Sunday Gover	✓ Brian Maienschein (i)	
District 78	✓ Todd Gloria (i)	Maggie Campbell	
District 79	✓ Shirley Weber (i)	John Moore	
District 80	✓ Lorena Gonzalez Fletcher (i)	Lincoln Pickard	

TAB 10

California Arts Council | Public Meeting | 12/06/2018



Memorandum

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

To: Council Members
From: Governance Committee, Donn Harris and Louise McGuinness
Date: December 6, 2018
Re: Council Bylaws

Council Bylaws

The Council Bylaws, which are a part of the Council Handbook, were last updated and adopted in 2012. It is the responsibility of the members of the Governance Committee to update the Council Handbook, and attached is an updated version of the Bylaws for the Council to discuss along with a copy of the 2012 Bylaws. It is the goal of the Governance Committee to vote on these new Bylaws at the January Council meeting. The Bylaws must be voted on by the Council in order to be adopted.

California Arts Council
Bylaws
Adopted Month X, 2018

DEFINITION OF TERMS

"Council" is defined as 11 member body of appointees.

"Agency" is defined as California Arts Council staff.

CALIFORNIA ARTS COUNCIL

The California Arts Council exists under California General Government Code, Chapter 9. Article 8750-8756.

COUNCIL MEMBERS

Nine Council Members are appointed by the Governor, one by the Senate President pro Tempore and one by the Assembly Speaker.

Five of the eleven members shall hold office for four years, four shall hold office for three years, and two shall hold office for two years.

Gubernatorial appointees require Senate confirmation.

The Council Members will perform the following duties:

- Represent the people of the entire state of California.
- Encourage artistic awareness, participation and expression among the people throughout California, acting as delegates of all geographic areas, particular arts disciplines, institutions, and specific interest groups.
- Establish general policy within the framework of policy established by the Legislature and the Governor; and in accordance with state and federal laws and regulations.
- Approve local assistance funding allocations.
- Advise the Governor and the Legislature on matters of council policy, in consultation with the Director.
- Review its policies and programs on a regular basis.
- Possess sound judgment, as demonstrated by the management of their own affairs.
- Attend regularly scheduled and special meetings of the Council and, upon request of the Chair, other meetings, events, forums, seminars and the like, that further Council objectives.

- Actively acquaint themselves with the arts in California to the greatest extent possible; provided, however that this responsibility shall not obligate the agency to incur any specific expense.
- Inform the Chair and the Director of any activities wherein they act in an official capacity representing the Council. This applies to any written correspondence, which shall be forwarded to the Chair and Director.
- Abide by the conflict of interest policy and code of responsibility.

THE CHAIR

The following applies to the Chair of the California Arts Council:

- Elected by the Council in December and begins their term in January.
- Serves as the spokesperson on policy matters for the Council.
- Presides at Council meetings and activities.
- Works in partnership with the Vice Chair, Director, and fellow Council Members.
- Serves, in partnership with the Director, as liaison to other agencies and organizations.
- Establishes and maintains effective working relationships with the Governor and staff, Senate President pro Tempore, Assembly Speaker, and other stakeholders.
- May recommend potential Council members to the Governor and/or the Speaker and President pro Tempore.
- Notifies members of the Council about issues of major concern to the agency.
- Must obtain authorization of the Council as a whole, before committing the Council to any action.

THE VICE CHAIR

The following applies to the Vice Chair of the Council:

- Elected by Council in December and begins their term in January.
- Carries out the duties of the Chair with the powers and duties prescribed by these Bylaws, when the Chair is absent.

THE DIRECTOR

The following applies to the Director of the Council:

- Appointed by, serves at the pleasure of, and reports to the Cabinet Secretary (or designee) in the Governor's office.
- Works in cooperation with the Chair of the Council.
- Working with the Deputy Director, is responsible for the management and administration of the agency staff and the implementation of Council policy.
- Working with the Deputy Director, the Director of Legislative Affairs, and the Director of Public Affairs, establishes and maintains continuing liaison with the Governor, Legislature and all national and state agencies, institutions, associations and entities working with the Agency to develop cultural programs and implement the direction of the Agency.
- May recommend potential Council members to the Governor and/or the Speaker and President pro Tempore.
- Serves as staff on all Council committees.
- Implements Council approved policies and develops operational policies.
- Must act in compliance with the "Incompatibility Statement" in California Government Code section 19990.

MEETINGS

The following applies to the Meetings of the Council:

- Held at the call of the Chair no more than eight times each calendar year.
- Must be preceded by at least ten days public notice, unless there are extraordinary circumstances.
- Must have a quorum, consisting of a majority of the Council members, in order to transact business.
- Must be held in various places throughout the state so as to encourage broad and diverse attendance.
- All are subject to the Bagley-Keene Act.
- The Chair shall preside at all meetings. In the absence of the Chair, the Vice-Chair(s) shall preside at meetings.
- Meetings shall be conducted in accordance with rules, procedures and protocols established by the Council.

STRATEGIC PLAN

The Council shall establish, maintain, and regularly update a strategic plan which shall set forth the following:

- Clearly stated goals and objectives with a timeline.
- A delineation of the broad programs and activities required in order to achieve Council objectives.
- An implementation plan with benchmarks for the Council to discuss and evaluate.
- In developing the Strategic Plan, persons may be designated as advisors and advisory groups may be created. Advisor and advisory group input will be reported at each Council meeting; committees will make recommendations to full Council, not set policy; and all policy votes and decisions will be in public.

COMMITTEES

The following applies to the Committees of the Council:

- The Chair shall establish and appoint standing committees.
- The Chair may establish and appoint ad hoc committees utilizing Council members and/or non-voting non-Council members as necessary. An ad hoc committee dissolves once it has completed its task.
- The Director shall assign staff to assist the committee chair(s) with the operation of each committee.
- Each committee shall have a charge, which shall include its objective(s), its proposed work schedule, reporting deadlines and termination date.
- Committee members shall be responsible for implementation of committee assignments.
- Committee Chair(s) shall be Council members, and preside over meetings and report to the Council as necessary.
- Committees will make a concerted effort to meet in person whenever convenient to foster meaningful engagement.
- All Committees are subject to the Bagley Keene Act.

CURRENT STANDING COMMITTEES

Equity Committee	The Equity Committee is charged with ensuring that grants invest in the evolving and diverse demographics of California. The committee defines equitable grant making as fair, accessible, inclusive and effectively serving to dismantle structural racism and other inequities.
Executive Committee	<p>The Executive Committee shall consist of the Chair, the Vice-Chair(s), the Director and others as appointed by the Chair.</p> <p>The Executive Committee shall act for the Council within Council policy between regularly scheduled meetings and report actions to the full Council at the next full Council meeting, within the prescriptions of the Bagley-Keene Act.</p>
Governance Committee	The Governance Committee shall review and draft revisions to the CAC Member Handbook including the CAC By-Laws and make recommendations to the Council.
Innovations and Aspirations Committee	The Innovations and Aspirations Committee shall explore new directions and concepts for the Council's activities and make recommendations to the Council.
Legislative Committee	The Legislative Committee shall develop materials and strategy for Council's engagement with the Governor and Legislature, provide updates on CAC government affairs activities, and make recommendations to the Council.
Nominating Committee	The Nominating Committee shall consist of two Council members appointed annually by the Chair in advance of the December meeting. The Committee shall nominate officers for one-year terms. The Committee shall nominate the officers and the Council shall vote to elect the officers at the December annual meeting. Officers shall consist of a Chair, one Vice-Chair and other officers the Council may, from time to time, designate.
Programs Allocations Committee	The Programs Allocations Committee shall provide input on the grant funding formula based on panel ranks, help formulate the projected grants budget, review staff and panel recommendations, and make recommendations to the Council.
Programs Policy Committee	The Programs Policy Committee shall provide input on program guidelines and policies, consider framework for Council on the adoption of new pilot grant programs based on Council priorities, and make recommendations to the Council.
Special Liaison Committee	The Special Liaison Committee shall support relationships and communications between the Council process and outcomes with the Governor's office.
Strategic Plan Committee	The Strategic Plan Committee shall maintain an active role of the Council in strategic planning by reviewing/assessing the current strategic plan, reporting on Council progress related to a strategic plan, establishing Council priorities for a planning process, considering public input strategies, and making recommendations to the Council.

POLICY

The following outlines the policies that impact the California Arts Council.

- Council policies are the objectives of the Council and the rules and procedures enacted by the Council for its governance. Policy recommendations may come from any Council member.
 - All policies shall be in writing and shall set forth clearly and concisely the policy objectives and the designation of responsibility for enactment of the policy.
 - Copies of all policies adopted by the Council shall be distributed to each member and be available to the public.
- State Policy includes the California Arts Council's enabling legislation and all applicable state laws, rules and regulations.
- Council members shall approve all policy statements at meetings with a quorum present.

PROGRAM DEVELOPMENT AND IMPLEMENTATION

Programs supported by local assistance funds shall be developed in accordance with established Council policies. Programs shall be implemented by staff, under the direction of the Director and Deputy Director.

The Council shall approve financial assistance as contained in the programming guidelines.

Council members shall not, jointly and/or separately, attempt to approve the granting of funds to any person or organization outside the policies and procedures established by the Council.

**CONFLICT OF INTEREST,
APPEARANCE OF
CONFLICT OF INTEREST,
AND CODE OF
RESPONSIBILITY**

Council members shall be subject to the California State Ethics and Conflict of Interest Code, and any rules adopted by the Council.

Council members shall file the Statement of Economic Interest form 700 annually as required by law.

Council members shall not be present nor participate in any communication or discussion with any other council member, nor vote on any matter, involving an individual or organization with which there is an association as board member, officer, advisory panel or staff, salaried or volunteer, or where there is, or has been, any economic interest for twelve months prior to the discussion or vote.

Council members shall excuse themselves from the discussion and/or vote on any matter where an outside observer might have reasonable cause to believe the Council member might not be impartial, whether positively or negatively, on behalf of the issue or entity.

**Seeking and
Receiving Gifts**

Council members shall adhere to and abide by all relevant provisions of the regulations of the Fair Political Practices Commission.

What constitutes a gift:

Council members shall not seek gifts, gratuities, or gratis admission to programs, events or performances for which the public is charged a price for admission or at which a meal is provided (or other things of value) from any CAC grant applicant, nor shall Council members request of any grant applicant anything that would have the appearance of impropriety.

In the event of the unsolicited receipt and use of something described in the preceding paragraph for use by an individual Council member or his or her spouse or immediate family member, such receipt and/or use shall constitute receipt of a gift under the regulations of the Fair Political Practices Commission, the State Franchise Tax Board, and the Internal Revenue Service. Reporting of receipt of such a gift shall be the obligation of the Council member.

**What does NOT constitute
a gift:**

Tickets/passes to programs, events, performances, lunches/dinners or otherwise, provided to Council member(s), their spouses and/or immediate family, in conjunction with a request by the Director and/or Chair, for the Council member to represent the agency at such event, performance, lunch/dinner or otherwise shall not be considered a gift to said Council member(s). Tickets/passes provided to a Council member, his or her spouse and/or immediate family, for an event at which the Council member has an official or ceremonial role shall not be considered a gift to the Council member. Council member(s) invited to perform an official and/or ceremonial role shall notify the Chair and Director of such invitation.

Use of Council Appointment Council members should be alert to avoid any actions which could possibly be interpreted as a use of Council appointment to attain personal financial gain, favors, or special treatment, or act in any way which furthers the economic interests of an organization or person with which they are affiliated in any way.

Future Affiliations Once appointed, the Director and Council members are requested, during the term of their service, not to join the boards of or initiate affiliations of a policy-making or financial nature with actual or potential applicant organizations.

Acting Without Self-Interest Council members shall make every reasonable effort to act without self-interest or without serving the self-interest of fellow Council members, recognizing that loyalties to a particular geographic area, arts discipline, institution, or specific interest group must be subordinated to the broader purposes of acting in the best interest of the entire arts field.

Responsibilities of Director The Director shall call the Conflict of Interest Code, Appearance of Conflict of Interest, and Code of Responsibility to the attention of all Council members upon appointment to the Council.

REIMBURSEMENT FOR COUNCIL MEMBERS Council members are entitled to \$100 per Council meeting. Council members shall be reimbursed for eligible expenses incurred to:

- 1) Attend regular and special meetings of the Council and its committees; or
- 2) Attend special activities/events approved in advance by the Chair and Director.

In the event the Chair and/or Director desire a Council member to represent the agency at a specific event, meeting, performance, lunch/dinner or otherwise to be held in the state, the Chair and/or Director will first make such request of the Council member(s) living in the immediate geographical area of opportunity unless said representation would be within the province of a specific committee chaired by a Council member outside said immediate geographical area; or, in the discretion of the Chair and/or Director, the agency would be best represented by a specific Council member.

All out of state travel is subject to prior approval by the Chair, Director, and the Governor's office in accordance with governing rules and procedures.

Reimbursement of Expenses Council members shall be reimbursed for eligible expenses incurred using budgetary limitations as established by the state and the agency budget.

To receive reimbursement, Council members shall file, within 90 days of incurring the eligible expense, an itemized expense form with the agency's administrative Deputy Director. Reimbursement shall be made in accordance with state

governing regulations. The agency will make every attempt to issue authorized reimbursement within 30 days of receipt from the Council member.

**Travel and
Expense Budget**

The Agency budget shall include an amount sufficient to cover the cost of authorized and eligible Council member reimbursable travel and other expenses as reasonably projected by the Chair in consultation with the Director on an annual basis. Said travel budget line item within the agency's budget shall be within the requirements of the Department of Finance and other control agencies, based on the operational needs and requirements of the agency.

**REPRESENTATIVE ROLE
IN RELATIONSHIP TO THE
GOVERNOR'S OFFICE
AND THE LEGISLATURE**

Council members, at the request of the Chair and/or Director, may actively participate in the promulgation and advocacy of positions regarding legislation affecting the arts, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.

The Director and Director of Legislative Affairs shall advocate on behalf of the agency and the health of the arts, including advocacy in favor of specific legislation, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.

California Arts Council
Bylaws
Adopted June 26, 2012

QUALIFICATIONS OF COUNCIL MEMBERS

**Council Member
Appointment**

Nine Council Members are appointed by the Governor and two by the Legislature. Council members shall serve four-year terms.

Council members shall be representative of the general public and distinguished for their demonstrated interest in and knowledge of the arts, and/or for their achievement, scholarship or creativity in the arts.

Council members shall be broadly concerned about the arts in the entire State and not consider themselves delegates of geographic areas, particular arts disciplines, institutions, or specific interest groups.

Council members shall possess sound judgment, as demonstrated by the management of their own affairs.

The Chair and/or the Director in consultation with the Council may recommend potential Council members to the Governor and/or the Legislature.

POWERS, DUTIES AND RESPONSIBILITIES

**Council
Powers**

The Council makes policy within the framework of policy established by the Legislature and the Governor; and in accordance with state and federal laws and regulations.

**Council
Duties**

The Council, in consultation with the Director, will advise the Governor and the Legislature on matters affecting the agency.

The Council shall review its policies and programs on a regular basis.

The Council will approve disbursement of grant funds.

**Council
Responsibilities**

The Council members shall attend regularly scheduled and special meetings of the Council and, upon request of the Chair, other meetings, events, forums, seminars and the like, that further Council objectives.

Council members shall support all actions taken by the majority of the Council and shall not represent positions and/or statements contrary to the will of the majority as a matter of policy.

The Council shall act impartially and in the best of interest statewide arts promotion and development.

The Council shall be an advocate for agreed-upon positions with the Legislature and the Governor, as requested by the Chair.

The Council shall be acquainted with the arts in California to the greatest extent possible; provided, however that this responsibility shall not obligate the agency to incur any specific expense.

The Council members shall keep the Chair and Director informed as to all activities of the Council member acting in his/her official capacity on behalf of the agency, and send a copy of all correspondence sent in their official capacity as a Council member to the Chair and Director.

The Council will abide by the conflict of interest policy and code of responsibility. Council members will be furnished with copies of conflict of interest policy and code of responsibility statements.

Chair

The Chair is elected annually by the Council.

The Chair shall serve as the spokesperson on policy matters for the Council.

The Chair shall preside at Council meetings and activities.

The Chair shall work in partnership with the Director and fellow Council Members.

The Chair, in partnership with the Director, shall serve as liaison to other agencies and organizations.

The Chair shall be responsible for notifying members of the Council about issues of major concern to the agency.

The Chair shall not commit the Council to any action without authorization of the Council as a whole.

THE DIRECTOR

Director Selection

The Director is selected by, serves at the pleasure of, and reports to the Council. The Director shall assist the Council in carrying out its work and responsibilities.

Director Duties

The Director shall develop and implement the agency budget.

The Director shall prepare and submit funding requests to the Department of Finance and other control agencies.

The Director shall develop and administer agency programs.

The Director shall be responsible for the hiring and management of agency staff, including the deputy directors.

The Director shall keep the Council, the Governor and Legislature informed on pertinent matters.

The Director shall serve ex-officio on all committees.

The Director shall serve as liaison, with the Chair, to other agencies and organizations; the Legislature and the Governor.

The Director shall perform other duties as directed by the Council.

Director Responsibilities

The Director shall formulate recommended policies.

The Director shall interpret Council approved policies and develop operational policies to implement the Council's intentions.

The Director shall schedule and assist with policy review.

The Director shall distribute the Council policy manual to other staff.

The Director shall take all necessary and appropriate actions to implement Council policy.

MEETINGS

The Council shall meet not more than eight times per year at the call of the Chair. Special meetings may be called by the Chair. Reasonable attempts shall be made to rotate the site of Council meetings between the northern and southern regions of the state. The Chair shall determine the dates and location of its meetings preceded by ten days public notice.

A quorum, consisting of a majority of the Council members, shall be necessary for the transaction of business at any Council meeting.

All Council and committee meetings shall be subject to the Bagley-Keene Act.

The Chair shall preside at all meetings. In the absence of the Chair, the Vice-Chair(s) shall preside at meetings.

Meetings shall be conducted in accordance with rules, procedures and protocols established, from time to time, by the Council.

COMMITTEES

The Chair and Council shall establish and appoint standing committees; the Chair shall establish and appoint ad hoc committees as necessary;

Committees shall be under the direction of the Chair.

The Chair and the Director shall be ex officio members of all committees.

Each ad hoc committee shall have a charge, which shall include its objective(s), its proposed work schedule, reporting deadlines and termination date.

Committee Members

Committee members shall be responsible for implementation of committee assignments. Ad hoc committees may include non-voting non-Council members subject to approval by the Chair.

Committee Chair(s)

Committee Chair(s) shall be Council members, and preside over meetings and report to the Council as necessary.

CURRENT STANDING COMMITTEES

Executive Committee

The Executive Committee shall consist of the Chair, the Vice-Chair(s), the Director and others as appointed by the Chair.

The Executive Committee shall act for the Council within Council policy between regularly scheduled meetings and report actions to the full Council at the next meeting, within the prescriptions of the Bagley-Keene Act.

Nominating Committee

The Nominating Committee shall consist of two Council members appointed by the Chair. The Committee shall nominate officers for one-year terms. The Committee shall nominate the officers and the Council shall vote to elect the officers at the January annual meeting. Officers shall consist of a Chair, one or more Vice-Chairs and whatever other officers the Council may, from time to time, designate.

Grants Committee

The Vice-Chair shall Chair the Grants Committee which shall review grant awards as put forth by the staff and make recommendation to the full Council for approval or disapproval.

POLICY

Policy defined

Policy is defined as stated objectives and the rules and procedures by which actions are taken.

State Policy defined

The California Arts Council's enabling legislation and all applicable state laws, rules and regulations.

Council Policy defined

The objectives of the Council and the rules and procedures enacted by the Council for its governance. Policy recommendations may come from any Council member or the Director/Staff.

Policies shall be in writing and shall set forth clearly and concisely the policy objective and the designation of responsibility for enactment of the policy.

Council members shall approve all policy statements at meetings with a quorum present.

Policy Implementation

The Director shall develop operational policies to implement Council policy statements (WHO, WHERE, WHEN, HOW).

Copies of all policies adopted by the Council shall be distributed to each member and shall be available to the public.

Strategic Plan

The Council shall establish and maintain a strategic plan.

The strategic plan shall be based on clearly stated goals and objectives and include a timeline.

The strategic plan shall delineate the broad programs and activities required in order to achieve Council objectives.

The Council shall approve and regularly update its strategic plan.

The Director/Staff shall implement the plan and keep the Council apprised of progress and timeline.

PROGRAM DEVELOPMENT AND IMPLEMENTATION

Authority

Program development is the function of the Council and Director, with input from the Deputy Director and staff, as requested. Programs shall be developed in accordance with established Council policies. Programs shall be implemented by staff, under the direction of the Director and Deputy Director.

The Council

The Council shall approve financial assistance as contained in the programming guidelines;

Council members shall not, jointly and/or separately, attempt to approve the granting of funds to any person or organization outside the policies and procedures established by the Council.

CONFLICT OF INTEREST, APPEARANCE OF CONFLICT OF INTEREST, AND CODE OF RESPONSIBILITY

Conflict of Interest

Council members shall be subject to the Ethics and Conflict of Interest Code of the state, and any rules adopted by the Council.

Council members shall file the Statement of Economic Interest form annually as required by law.

Council members shall not be present nor participate in any communication or discussion with any other council member, nor vote on any matter, involving an individual or organization with which there is an association as board member, officer, advisory panel or staff, salaried or volunteer, or where there is, or has been, any economic interest for twelve months prior to the discussion or vote.

Appearance of Conflict of Interest

Council members shall excuse themselves from the discussion and/or vote on any matter where an outside observer might have reasonable cause to believe the Council member might not be impartial, whether positively or negatively, on behalf of the issue or entity.

Code of Responsibility: Seeking/Receiving Gifts

Council members shall adhere to and abide by all relevant provisions of the regulations of the Fair Political Practices Commission.

What constitutes a gift:

Council members shall not seek gifts, gratuities, or gratis admission to programs, events or performances for which the public is charged a price for admission or at which a meal is provided (or other things of value) from any CAC grant applicant, nor shall Council members request of any grant applicant anything that would have the appearance of impropriety.

In the event of the unsolicited receipt and use of something described in the preceding paragraph for use by an individual Council member or his or her spouse or immediate family member, such receipt and/or use shall constitute receipt of a gift under the regulations of the Fair Political Practices Commission, the State Franchise Tax Board, and the Internal Revenue Service. Reporting of receipt of such a gift shall be the obligation of the Council member.

What does not constitute a gift:

Tickets/passes to programs, events, performances, lunches/dinners or otherwise, provided to Council member(s), their spouses and/or immediate family, in conjunction with a request by the Director and/or Chair, for the Council member to represent the agency at such event, performance, lunch/dinner or otherwise shall not be considered a gift to said Council member(s). Tickets/passes provided to a Council member, his or her spouse and/or immediate family, for an event at which the Council member has an official or ceremonial role shall not be considered a gift to the Council member. Council member(s) invited to perform an official and/or ceremonial role shall notify the Chair and Director of such invitation.

Use of Board Membership

Council members should be alert to avoid any actions which could possibly be interpreted as a use of board membership to attain personal financial gain, favors, or special treatment, or act in any way which furthers the economic interests of an organization or person with which they are affiliated in any way.

Future Affiliations

Once appointed, Council members are requested, during the term of their service, not to join the boards of or initiate affiliations of a policy-making or financial nature with actual or potential applicant organizations.

Acting Without Self-Interest

Council members shall make every reasonable effort to act without self-interest or without serving the self-interest of fellow Council members, recognizing that loyalties to a particular geographic area, arts discipline, institution, or specific interest group must be subordinated to the broader purposes of acting in the best interest of the entire arts field.

Responsibilities of Director

The Director shall call the Conflict of Interest Code, Appearance of Conflict of Interest, and Code of Responsibility to the attention of all Council members upon appointment to the Council.

REIMBURSEMENT FOR COUNCIL MEMBERS AND COMMITTEE MEMBERS**Authorization**

Council members are entitled to \$100 per Council meeting. Council members shall be reimbursed for eligible expenses incurred to:

- 1) Attend regular and special meetings of the Council and its committees; or
- 2) Attend special activities/events approved in advance by the Chair and/or Director;

In the event the Chair and/or Director desire a Council member to represent the agency at a specific event, meeting, performance, lunch/dinner or otherwise to be held in the state, the Chair and/or Director will first make such request of the Council member(s) living in the immediate geographical area of the event, performance, lunch/dinner or otherwise unless said representation would be within the province of a specific committee chaired by a Council member outside said immediate geographical area, or, in the discretion of the Chair and/or Director, the agency would be best represented by a specific Council member.

All out of state travel is subject to prior approval by the Chair and the Governor's office in accordance with governing rules and procedures.

Reimbursement of Expenses

Council members shall be reimbursed for eligible expenses incurred using budgetary limitations as established by the state and the agency budget.

To receive reimbursement, Council members shall file, within 90 days of incurring the eligible expense, an itemized expense form with the agency's administrative Deputy Director. Reimbursement shall be made in accordance with state

governing regulations. The agency will make every attempt to issue authorized reimbursement within 30 days of receipt from the Council member.

**Travel and Expense
Budget**

The Agency budget shall include an amount sufficient to cover the cost of authorized and eligible Council member reimbursable travel and other expenses as reasonably projected by the Chair in consultation with the Director on an annual basis. Said travel budget line item within the agency's budget shall be within the requirements of the Department of Finance and other control agencies, based on the operational needs and requirements of the agency.

**REPRESENTATIVE ROLE IN RELATIONSHIP TO THE GOVERNOR'S OFFICE
AND THE LEGISLATURE**

Council and Director

Council members, at the request of the Chair and/or Director, may actively participate in the promulgation and advocacy of positions regarding legislation affecting the arts, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.

The Director shall advocate on behalf of the agency and the health of the arts, including advocacy in favor of specific legislation, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.

TAB 11

California Arts Council | Public Meeting | 12/06/2018



Memorandum

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

Date: December 6, 2018

To: Council Members

From: Jaime Galli and Donn Harris, Strategic Planning Committee

Re: Strategic Framework Update

RFP Timeline and Status

CAC staff is currently administering a Creative Strategy Consultant Request for Proposals, in accordance with the state contracting process. The scheduled contract award date is December 14, 2018.

The RFP stipulates that engagement with CAC Council must include at least one in-person visioning work session in early 2019. Dates for this session will be proposed by staff once a contractor is in place. It is anticipated that the consultant will present the final strategic framework to Council in December 2019 for implementation beginning in January 2020.

Our committee will meet regularly in 2019, monthly at minimum, to develop updates, recommendations, and input opportunities for the Council.

RFP Highlights

The RFP has been carefully framed to allow for outside-the-box thinking and reflects the CAC's focus on equity. In general, the criterion in the RFP lends itself to a new approach in a way that is innovative and exciting. We look forward to seeing the results of the contracting process.

The following are excerpts from the RFP that was publicly posted and shared with the Council in October.

The purpose of the RFP is to identify a qualified creative consultant or consultant team (contractor) to develop vision and values; strategic framework; and brand identity and messaging that are bold and innovative with a forward-thinking approach. A single contract will be awarded for a 13-month period (January 2019 to February 2020).

For the purposes of this project, the following definitions shall be referenced:

- **Values** are the core principles that guide and direct the CAC and its culture and **vision** represents an aspirational direction that promotes growth, both internally and externally.

- **Strategic framework** is a tool that will serve in place of a traditional strategic plan. The framework will be a clear guide for choosing current and future courses of action, priorities, and policies for the CAC. The CAC includes both appointed Council Members and the state agency staff.

- **Brand identity and messaging** are the blueprints for external and internal visual, written, verbal, media, and electronic communication of the identity of the CAC. It articulates the vision and values of the CAC and tells a story that makes an impact on the CAC’s stakeholders.

With this project, the CAC aims to “break the mold” for strategic planning and develop a new vision, values, and strategic framework that are forward-thinking, bold, innovative and dynamic. The project will also result in brand identity and messaging that are reflective of the CAC’s new strategic focus.

The CAC has prioritized the following qualities for this project:

- Non-traditional
- People-centered
- Radical approach to equity in the arts
- Diverse perspectives
- Straightforward
- Intuitive
- Agile
- Shapes the future of arts
- Confronts challenges present in California society today
- Addresses sustainability
- Fosters broad public and political will
- Fosters collaborations with public and private sectors

TAB 12

California Arts Council | Public Meeting | 12/06/2018



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

To: Council Members

**From: Shelly Gilbride, Ph.D., Programs Officer
Ayanna Kiburi, Deputy Director**

Date: December 6, 2018

**Re: Special Panel Recommendation for Loco Bloco/Jamestown Community Center
Applications**

Staff recommends that Council approve grants AE-AIS-18-3076 and AE-EXT-17-1856 for Jamestown Community Center in accordance with recommendations from a special peer review panel. These grants were originally approved for the organization Loco Bloco, now formally merged with Jamestown Community Center.

Background

Loco Bloco was awarded both an FY18-19 Artists in Schools grant and an FY17-18 Arts Education: Extension grant. In August, staff was contacted by the Executive Director of Loco Bloco, Annie Jupiter-Jones, informing us that effective July 1, 2018, Loco Bloco had formally merged with the Jamestown Community Center; that all of their assets had been officially transferred to Jamestown; and that all contracts after June 30, 2018 must be made with Jamestown Community Center. They had not yet signed their contract documents for their CAC grants and requested that the contracts instead be made with Jamestown Community Center due to the merger.

After conversation with both Ms. Jupiter-Jones and the leadership of Jamestown Community Center, staff determined that awarding the grants to Jamestown Community Center would require a special panel convening to determine if Jamestown was fiscally and managerially capable of managing the grant, and to determine that the grant activities as originally proposed and awarded were not compromised by the merger.

Process

Staff requested that Jamestown provide the following documentation for the panel:

- Letter explaining conditions of merger and intent to execute the proposal as described in the original application
- Biographies and job descriptions of key staff of Jamestown Community Center responsible for the granted project
- DataArts Funder Report

Staff reviewed these documents, and then passed them on to three panelists that had participated on AIS and EXT panels this past spring, but that had not been involved in adjudicating Loco Bloco's original applications. That panel convened via teleconference on the afternoon of December 3 to review the documents, discuss, and vote on whether Jamestown Community Center was capable of managing the grants.

The panel vote was a unanimous "yea" vote to recommend awarding contracts to Jamestown Community Center based on demonstrated fiscal and managerial capacity. The panelists indicated that they were impressed by the resume of the Executive Director of Jamestown Community Center, and confident in her qualifications. They also noted that the merger had resulted in Loco Bloco's Executive Director being promoted to a position with significantly more responsibility, and that the two leaders were clearly poised to work together effectively and collaboratively. The panel also pointed out that, as was made clear in the letter of explanation, the two organizations had been working together for a number of years and that the merger made formal what was actually a long-standing relationship.

The panel reviewed the DataArts Funder Report and found no cause for concern regarding the financial or programmatic stability of the merged organization. In fact, one panelist commented that in terms of programming, the merger had already proved productive in the few months the new organization had operated prior to the close of the 2017 fiscal year. The number of classes and events, as well as both paid and free participation, increased markedly from 2016 to 2017.

Recommendation

Overall, the panel enthusiastically recommended that Council approve grants AE-AIS-18-3076 for \$15,300 and AE-EXT-17-1856 for \$17,100 to Jamestown Community Center.