

NOTICE OF PUBLIC MEETING

Wednesday, January 30, 2019
9:00 a.m. to 4:00 p.m.

Garcia Center for the Arts
536 West 11th Street
San Bernardino, CA 92310
(909) 888-6400

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| 1. | Call to Order
Welcome from Arts Connection
Welcome from Garcia Center for the Arts | N. Lindo
J. Kane
E. Garcia |
| 2. | Acknowledgment of Tribal Land and Tribal Representative | A. Bown-Crawford
K. Gallegos |
| 3. | Roll Call and Establishment of a Quorum | L. Barcena |
| 4. | Approval of Minutes from December 6 Council Meeting
(TAB 1) | N. Lindo |
| 5. | Chair's Report (TAB 2) | N. Lindo |
| 6. | Director's Report (TAB 3) | A. Bown-Crawford |
| 7. | Committee Updates
Brief updates from committees reporting out on recent meetings.
a. Equity Committee (TAB 4)
b. Legislative Committee (TAB 5)
c. Strategic Planning Committee (TAB 6) | N. Lindo
K. Gallegos
J. Devis
D. Harris |
| 8. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |

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| 9. | <p>Committee Updates</p> <p>Brief updates from committees reporting out on recent meetings.</p> <p>d. Programs Allocation Committee</p> <p>e. Programs Policy Committee</p> <p>f. Innovations and Aspirations Committee</p> | <p>L. McGuinness</p> <p>L.Baza</p> |
| 10. | <p><i>Grantee Presentation: Noah Purifoy Foundation</i></p> <p><i>NPF is an AIS-EXP grantee. Its mission is to preserve and maintain the site Noah Purifoy developed in Joshua Tree, California as a permanent cultural center and sculpture park open to the public.</i></p> | <p>J. Lewis</p> |
| 11. | <p><i>Voting Item: Professional Development Staff Panel Recommendations (TAB 7)</i></p> <p><i>Council will vote to approve the panel recommendations and award amounts for the FY 18-19 Professional Development Grant Program.</i></p> | <p>S.Gilbride</p> <p>A. Kiburi</p> |
| 12. | <p><i>Voting Item: California Emerging Arts Managers of Color Fellowship Program: Administering Organization Grant Guidelines (TAB 8)</i></p> <p><i>Council will vote to give staff the authority to make revisions, fine tune and publish the guidelines for the pilot fellowship grant program Administering Organization guidelines.</i></p> | <p>L. Baza</p> |
| 13. | <p>Report of HMA Evaluation for Reentry Through The Arts Grant Program (TAB 9)</p> <p><i>Council will vote on proposed grant guidelines for the organization that will administer the CAC's pilot fellowship program investing in the diversity of California's arts and cultural workforce.</i></p> | <p>S. Gilbride</p> |
| 14. | <p><i>Voting Item: Council Bylaws (TAB 10)</i></p> <p><i>As presented by the Governance committee. The Council will vote on proposed changes and updates to the Council Bylaws.</i></p> | <p>D. Harris</p> <p>L. McGuinness</p> |
| 15. | <p>Break: Council Members Paperwork</p> | |
| 16. | <p>Partner & Networks Grantee Meeting Report</p> <p><i>Report-out on December 10 & 11, 2018 convening of State-Local Partner and Statewide & Regional Networks grantees.</i></p> | <p>A. Bown-Crawford</p> <p>C. Fitzwater</p> |

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| 17. | <i>Presentation: CAC Budget Overview</i>
<i>Staff will review the entire CAC budget including the 2018 one-time budget augment.</i> | A. Kiburi |
| 18. | <i>Voting Item: Panel Pool Approval (TAB 11)</i>
<i>Council will review and vote on additions to the pool of possible review panelists.</i> | A. Kiburi |
| 19. | <i>Presentation: Government Alliance on Race Equity (GARE)</i>
<i>Staff will present on the Capitol Cohort pilot program facilitated by the Health in All Policies Task Force, and its influence on the agency's racial equity efforts and plans for implementation.</i> | A. Kiburi |
| 20. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 21. | Future Agenda Items
<i>Opportunity for all Council members to submit requests for future agenda items.</i> | N. Lindo |
| 22. | Adjournment (TAB 12)
<i>Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.</i> | N. Lindo |

Notes:

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

TAB 1

California Arts Council | Public Meeting | 01/30/2019

MINUTES 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**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Larry Baza, Vice Chair
Donn K. Harris
Kathleen Gallegos
Jaime Galli
Louise McGuinness
Steve Oliver

Council Members absent: Phoebe Beasley, Christopher Coppola, Juan Devis, Rosalind Wyman

Arts Council Staff

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

Invited Attendees

Connie Martinez, Silicon Valley Creates
Sara Batton, San Jose Museum
Mona Abadir, Engaging the Senses Foundation
Jimmy Biala

Other Attendees / Members of the Public

Alexandra Urbanowski, Silicon Valley Creates

Sarah Moore, Silicon Valley Creates
Alyssa Erickson, Silicon Valley Creates
Brendan Rawson, San Jose Jazz
Victoria Hamilton, Jacobs Center for Neighborhood Innovation
Zia Abraham, Fine Arts Museums of San Francisco
Jonathon Glus, San Diego Arts Commission
Arlene Biala, City of San Jose Office of Cultural Affairs
Mona Abadir, Engaging the Senses Foundation
Roy Hirabayashi, San Jose Taiko
Ron P. Muriera, San Jose Arts Commission
Lisette Sweetland, Tuolumne County Arts Alliance
Anne Huang, World ArtsWest
Bruce W. Davis, World Arts West
Peter Comiskey, Balboa Park Cultural District
Kerry Adams Hapner, City of San Jose Office of Cultural Affairs
Michael Alexander, California Arts Advocates
Peter Allen, Teatro Visión

I. Performance: Brazilian Percussionist Jimmy Biala

Programs Officer Shelly Gilbride thanks those in attendance and introduces Jimmy Biala. Biala is a music educator and performer, with a strong passion for the style of Brazilian music known as escola de samba. He teaches Brazilian percussion music programs to youth and adult students in the South Bay Area, is a faculty member of the California Brazil Camp and San Jose Jazz Summer Education Camp, and performs regularly with the James Robinson Ensemble and Sound and Social Justice Collective.

Biala shares that he received one of the California Arts Council’s Artists in Residency grants in 2002, one of the last awarded before the program was eliminated due to budget cuts. He expressed his gratitude to the Council.

II. Call to Order

Chair Lindo calls the meeting to order at 10:19 a.m.

She introduces Connie Martinez, CEO of Silicon Valley Creates.

Martinez welcomes the Council to San Jose and thanks them for their service to the state. She introduces SV Creates as a local arts partner of the CAC and museum. With support from the CAC, SV Creates invest in 80 arts organizations and a network of artists—she mentions that many of them will be a part of the reception that will follow the Council meeting and invites all to stay. Martinez shares some info about the local arts community—there are more than 600 nonprofit organizations across Santa Clara County, with the majority identifying with cultural heritage as a part of their mission. Seventy percent have operating budgets under \$50,000 and volunteer-driven. More than 90 percent of philanthropy in Silicon Valley leaves the region, presenting a challenge for the arts field. Martinez talks about the fast

growth of the region, rapidly changing demographics, and male-dominated engineering culture as presenting divisions and challenges, but also opportunity.

Lindo introduces Susan Batton, Oshman Executive Director of San Jose Museum of Art.

Batton welcomes the Council to the new Wendell Education Center, thanks the City of San Jose, and welcomes CAC Executive Director Anne-Bown Crawford. She invites Council to enjoy the museum galleries and highlights current exhibitions. She explains that the museum just launched a new five-year strategic plan with a goal of becoming a borderless museum for the creativity of San Jose's diverse communities. She announces that artists seats have been created on the board of trustees, with Oakland-based artist Hung Liu as its first artist to join. Martinez thanks the CAC for its transformational support over time and in recent years. She mentions their recent Arts Education Exposure grant from the CAC helped to extend the museum's field trip program and increased access to students, including large immigrant populations, with many having their first museum experience through the program; as well as the museum's disability and diversity training of front line staff funded through a CAC Professional Development grant.

III. Acknowledgment of Tribal Land and Tribal Representative

Lindo gives credit to staff member Andrea Porras for the CAC's adoption of tribal acknowledgment and introduces Bown-Crawford to explain the practice.

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Councilwoman Kathy Gallegos to read the list of tribes.

Gallegos acknowledged the following tribal groups: the Amah Mutsun Tribal Band, the Amah Mutsun Tribal Band of Mission San Juan, Indian Canyon Mutsun Band of Costanoan, Muwekma Ohlone Indian Tribe of the SF Bay Area, North Valley Yokuts Tribe, and the Ohlone Indian Tribe.

IV. Roll Call and Establishment of a Quorum

At 10:40 a.m., Lindo calls for roll. A quorum is established.

V. Approval of Minutes from September 12 & 13, 2018

The Chair calls for the motion to approve the minutes from September 12 & 13, 2018. McGuinness moves, Harris seconds.

In discussion, Gallegos requests a correction:

- Page 7, second to last bullet point, changing "Royal Arts Collective" to "Arroyo Arts Collective."

Gallegos also asks about the mention in the minutes regarding a thank you letter from the Council to Gov. Brown. Harris replies that he would be sending something around to Council prior to the governor's goodbye event in mid-December.

At 10:43 a.m., Lindo calls for the vote. The motion passes 7-0.

VI. Chair's Report

Lindo reads the [Chair's Update](#) report in full, reflecting on 2018 accomplishments and activities and looking forward into next year.

VII. Director's Report

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff from October through December.

VIII. Public Comment

- Anne Huang, World ArtsWest

Huang introduces herself as the Development Director of World Arts West, a 40-year-old regional presenting arts service organization that serves as a hub for 450 culturally specific dance companies throughout Northern California, representing 100 dance forms from around the world. Its programs include the annual San Francisco Ethnic Dance Festival and an Artist Support Service Program with fiscal sponsorship, grants coaching, marketing support and artist referral. She is also the former Executive Director for the Oakland Asian Cultural Center. With CAC funding, World Arts West has been able to grow its reach and expand its programming. She thanks the California Arts Council for their longstanding support of both organizations, and for its support of ethnic dance organizations throughout the state.

- Lisette Sweetland, Tuolumne County Arts

Sweetland thanks the Council and Director for the opportunity to speak and for their support during a difficult year for Tuolumne County Arts. Tuolumne County Arts recently held its first gala for a sold-out audience, which was beneficial for garnering new support for the organization from young people to building sustainability for the future. The county board of supervisors has not given word regarding funding for their organization and it is not looking likely. She announces that a new donor offered to provide a corner space in a newly purchased downtown hotel to Tuolumne County Arts at no cost. She invites the Council to visit their county and organization.

- Peter Comiskey, Balboa Park Cultural District

Comiskey greets the Council and introduces himself as representative from the Balboa Park Cultural District. He has spent three months visiting all of the pilot cohort of the California Cultural Districts program. He explains that many of the pilot districts have joined together to form California Cultural Districts Coalition in order to unify districts, advance advocacy and the collaboration in arts and culture. The coalition is advocating for the formalization of the Cultural Districts program to include stable funding for operating support, marketing and expansion; facilitating communication between districts; encouraging online and in-person meetings designed to share best practices and inspire activities and programs; and assisting other communities who wish to seek the state cultural district status in the future to develop and thrive.

- Victoria Hamilton/Julie Baker, Californians for the Arts

Hamilton thanks the Council and CAC staff for their support and funding for the California Arts Advocates/Californians for the Arts. She introduces board members: Ron Muriera, Kerry Adams Hapner, and Michael Alexander. She mentions their arts leaders meeting that afternoon to discuss arts funding and advocacy for 2019.

Baker introduces Californians for the Arts as the state's arts advocacy organization. She mentions some of the issues to discuss with legislators are increasing permanent public funding for the arts (currently at \$0.68 cents per capita vs. \$7.04 in Minnesota), supporting for arts education, building programs around a strong creative economy, cultural equity, race, diversity, and inclusion, and arts as a tool for social change. She argues that organizational support is necessary in order for organizations to move from volunteer-driven structures. Baker says that Californians for the Arts is reintroducing Arts Advocacy Day on April 24, but also framing it as a month for arts advocacy. She invites attendees to offer their support as delegates, attendees, sponsors, etc. She adds that Californians for the Arts is pleased to host the post-meeting reception along with the City of San Jose and SV Creates.

- Kerry Adams Hapner, City of San Jose Office of Cultural Affairs

Adams Hapner welcomes the Council and arts leaders to San Jose. She introduces the Office of Cultural Affairs as San Jose's local arts agency, championing the arts through grantmaking, public art, special events, working with creative entrepreneurs, and managing the city's cultural facilities. She updates the Council on their Creating Connection public will project, a national initiative to building public will for arts and culture that was initially supported by the CAC. She asks Council for the possibility to report out on their work at a future Council meeting and distributes a promotional item for their campaign, a "creative license" building on the regulatory function of the city.

- Roy Hirabayashi, San Jose Taiko

Hirabayashi thanks the Council and welcomes them to San Jose. He credits the CAC for the success and longevity of San Jose Taiko, helping to launch the organization and create opportunities. He urges the Council to pay attention to and support smaller organizations, particularly from specific ethnic communities.

- Michael Alexander, California Arts Advocates

Alexander urges the Council to prioritize operational support in order to help midsize and small nonprofits which are struggling. He mentions that arts funding is less per capita than it was after Gov. Brown's previous term in office, and urges advocates to work together to push the Legislature to raise funding. He adds that he wants Council to consider a touring program in the near future. He inquires as to who he may be able to talk to regarding the Otis report, and mentions that the average salary in the performing arts is skewed by Hollywood—that a median would be a clearer picture than the average.

- Ron Muriera, Vice Chair, San Jose Arts Commission

Muriera welcomes the Council and CAC staff to San Jose. He explains that the commission is an 11-member advisory commission appointed by the City Council to advise Council in terms of artistic and creative landscape of San Jose. He thanks the Council, as a first-generation Filipino American and a

performing artist, for its continued support and advocacy for small to midsize arts organizations and artistic and cultural heritage.

- Peter Allen, Teatro Visión

Allen welcomes Council and CAC staff. He introduces himself as having served on the San Jose Arts Commission and currently serving on the city's planning commission. He introduces Teatro Visión as a 34-year-old theater company in San Jose representing the Latinx and Chicanx communities. In 2011, the organization was in debt up to five times its annual budget and had to rebuild from scratch. They have been supported by the California Arts Council since 2014 and are now recovered from their previous debt. Allen thanks the Council for its support and encourages the Council to continue its support for them and fellow small and midsize organizations.

IX. Voting Item: Innovations & Aspirations Committee

Oliver introduces the committee's proposal. He talks about he and Council member Beasley's work with the staff to look at how they could put together something special. He asks Bown-Crawford to explain the proposed pilot program in more detail.

Bown-Crawford lays out the [background, framework, and proposed process for the Innovation & Demonstration Grant pilot](#) from the memo provided in the Council book.

Bown-Crawford thanks the governor and the Legislature for the one-time funding that allows for this pilot to be possible. She stresses that intention for the entire process to be innovative, from its inception all the way through to proposals and the work being done. She adds that calling the grant a demonstration grant is meaningful, that it has the potential to help inform many different areas of the CAC's work.

She tells the Council that a proposed process is included, but that the discussion and vote do not have to determine the process at this point.

ACTION ITEM: At 11:45 a.m., Lindo calls for the motion 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, and to give the Council programs policy committee and staff authority to draft grant category guidelines for Council discussion and vote at our January meeting.

Baza moves. Harris seconds.

Council discusses specifics such as maximum funding for individual grants, request caps based on operational budget, and panel reviews.

The clarification is made that Council will vote today whether to move forward with the pilot's concept and framework, with details to be recommended by the Programs Policy Committee to address specifics. Guidelines would then be provided to the Council for vote and discussion.

Council members discuss the freedom for experimentation that comes with one-time funding. Harris mentions the opportunity to focus on diversity in leadership with this new pilot. Gallegos asks to include racial equity as a suggested focus area for the health and well-being category. Galli suggests a name change to make the grant more marketable.

Council members thank the Innovations & Aspirations Committee for synthesizing their suggestions and discussions into a cohesive proposal and for making this development a thorough, two-step process.

Baza adds that suggestions, including and in addition to those discussed at today's meeting, are welcomed and encouraged for the Programs Policy Committee to consider should the Council move forward with this pilot.

At 12:01 p.m., Lindo calls for the vote. The motion passes 7-0.

X. Presentation: Highlights from the Gathering of California's Poets Laureate

Bown-Crawford introduces Mona Abadir as the CEO of Engaging of the Senses Foundation, former chair of the Hawaii State Foundation on Culture and the Arts, and a past board member of the National Assembly of State Arts Agencies. The Engaging the Senses Foundation was a partner with the California Arts Council to produce the Gathering of California's Poets Laureate on October 6 at the McGroarty Arts Center in Tujunga.

Abadir thanks the Council for inviting her to the meeting and for their public service. She speaks about her work in public service over the last 40 years, in California and Hawaii. Her work as chair of the Hawaii State Foundation on Culture and the Arts first introduced her to Dana Gioia while he was chair of the NEA, having started the Poetry Out Loud high school poetry competition during his tenure. Now as head of the private Engaging the Senses Foundation, which explores the intersection of the arts with mindfulness, Gioia asked for her partnership to honor the California poet laureates of cities regions and states. She says Engaging the Senses was honored to work with the California Arts Council to bring their talents to the event.

Abadir presents a 10-minute video showing the highlights of the Gathering of California's Poets Laureate on October 6.

At 12:32 p.m., a break was taken.

XI. Voting Item: FY 2018-2019 Program Guidelines

At 12:51 p.m., the Chair calls the meeting to order.

Lindo makes the announcement that due to some Council members needing to leave the meeting early, voting items on the agenda will be moved up to ensure a quorum.

Baza provides an introduction to the voting item. The Programs Policy Committee has taken input from Council to implement some changes to the new State Local Partnership and Statewide and Regional

Networks guidelines. Galli reminds Council that the changes reflected were discussed in the September meeting, along with some additional changes regarding eligibility.

ACTION ITEM: Lindo calls for the motion to give staff the authority to fine-tune and publish the FY 18-19 State-Local Partnership and Statewide and Regional Networks guidelines in consultation with the Programs Policy Committee.

Harris moves; McGuinness seconds.

Discussion:

Gallegos asks for clarification about who designates county arts partners. Harris responds that it's usually the county board of supervisors, but if they don't have a county board of supervisors, there is another government entity that makes the designation.

Gallegos inquires about the Pasadena Arts Council's status as a Statewide and Regional Network.

Gilbride explained that the Pasadena Arts Council is the legal name for Fulcrum Arts, which does provide regional services for a network of artists, fiscal sponsorships, and is a service organization for regional group of artists.

Galli and Baza mention the exceptions of L.A. and San Diego—L.A. having both a city and county organization as an SLP, and San Diego having only a city—and suggest a future conversation about how to address those gaps and similar future scenarios.

Harris mentions that there are have been other counties with disbanded arts organizations, where there is no State-Local Partner representation.

Bown-Crawford mentions that the CAC is developing a relationship with the Rural Counties Representatives of California to try and determine why some counties are not designating a local arts partner, to educate them about the benefits of designating and funding those designees.

Galli tells Council to be aware of the increase in grant amounts within the guidelines, the new option for extension or renewal beyond a year in which applications do not have to be submitted in full every year, and the elimination of duplicative budget information in application which can be gleaned from the DataArts report.

Harris thanks the Programs Policy Committee for minimizing the work required for SLPs/SRNs.

The Chair calls for the vote at 1:04 p.m. The motion passes 7-0.

Gallegos mentions the need for a correction in the guidelines timeline for interim and final reports for SRNs. Gilbride confirms that it should only include a final report, with a deadline of July 30, 2020.

XII. Voting Item: Panel Pool Approval

ACTION ITEM: Lindo calls for the motion to approve the pool of prospective peer review panelists who may be called upon to serve in 2019 or 2020.

McGuinness moves; Baza seconds.

Bown-Crawford reads the Council book memo outlining the details for the [Pool of Prospective Peer Review Panelists](#), including the new honorarium for panelists and the 11 percent increase in applicants of color.

McGuinness inquires as to how demographics are determined. Gilbride replies that applicants are asked optional questions regarding how they identify.

Gallegos asks about a request from the Equity Committee to have a year-round open call for panelists. Gilbride replies that it is possible, but applications beyond the Council's vote in January would roll over to the next year's panels.

Baza comments on the picture painted by the applicants as one of a state very passionate and interested in arts and culture, and being encouraged by variety and diversity. Oliver agrees.

Gallegos inquires about retaining applications for two years. Gilbride replies that the rule is implemented in order to keep data, experience, and contact information up to date. She tells Council that California is one of the few state arts agencies that does an open call and a point of pride that the CAC is a model for other states.

Oliver asks if they are excluded if they have previously served as a panelist. Gilbride replies that the goal is to always have one returning panelists for transfer of knowledge, but the CAC tends to not go beyond those two years, in an effort not to exhaust those who serve.

At 1:20 p.m., the Chair calls for the vote. The motion passes 7-0.

XIII. Voting Item: Grant award for Jamestown Community Center

Lindo goes over the [memo distributed at the meeting](#) that includes the special peer-review panel's recommendations. The panel assessed the impact of the merger between Jamestown Community Center and Loco Bloco to the grants received by Loco Bloco for FY17-18. The vote was a unanimous "yay" to recommend awarding contracts to Jamestown Community Center based on a demonstrated fiscal and managerial capacity.

ACTION ITEM: Lindo calls for the motion to approve a special peer review panel recommendation for Jamestown Community Center for the following grants: AE-AIS-18-3076 and AE-EXT-17-1856 for \$17,100.

Baza moves; McGuinness seconds.

Harris and Baza offer their support for the panel's recommendations. Baza suggests looking at developing a policy and process for the issue of mergers in the future, recommends that the Programs Policy Committee looks at the topic in the new year to determine a future process. Council agrees.

At 1:30 p.m., the Chair calls for the vote. The motion passes 7-0.

XIV. Voting Item: 2019 Council Dates and Locations

ACTION ITEM: At 1:31 p.m., the Chair calls for the motion to vote on Council Meeting dates for the year 2019.

Gallegos moves; Galli seconds.

Discussion:

Lindo mentions that two dates are more or less locked in, which are January 30 and May 22, because of deadlines around the agency grant cycle.

Galli recommends that those meetings with big voting items be placed in more centralized locations. Council agrees.

Fitzwater suggests swapping suggested location for June of Calaveras County with the May suggested location of San Pedro, closer to a major airport.

Bown-Crawford emphasizes the need to visit for urban and rural, north and south locations. Council agrees.

Margolis clarifies that Sacramento dates are specific in order to accommodate Council members meeting with Legislature when in the capital city.

Council discussion results in the following dates and suggested locations: January 30 – San Bernardino; March 26 – Sacramento; May 22 – San Pedro; June 25 – Calaveras County; September 19 – Eureka; and December 5 – Oceanside. Voting is for dates only, not locations, which are subject to change.

The Chair calls for the vote at 1:44 p.m. The motion passes 7-0.

XV. Voting Item: Nominating Committee

Lindo gives the floor to the Nominating Committee, represented by McGuinness, to report on the nominations process.

McGuinness states that she met with committee co-chair Beasley to discuss nominations and recommend a second term for the Chair and Vice Chair.

Lindo asks Council for additional nominations. There are none.

Barcena calls for the motion to vote for Nashormeh Lindo as 2019 Chair and Larry Baza as 2019 Vice Chair.

Harris moves; McGuinness seconds. Ballots are distributed and votes are tallied by Barcena. Lindo and Baza are renewed for a second term.

XVI. Public Comment

Lindo reads a comment from California artist Mildred Howard celebrating the new honorarium for peer-review panelists. Gallegos inquires about reading submissions for those who can't attend the meetings. Fitzwater replies that staff is investigating alternative methods for getting public input on the record as a part of its equity planning, but that it is not currently part of the CAC practice to accept public comment outside of those present at meetings.

XVII. Future Agenda Items

Lindo asks for Council to make suggestions for future agenda items. She includes her request for a conversation about developing an emergency response fund for arts organizations and artists. She mentions that in addition to natural disasters, communities face loss and trauma through other community-wide emergencies, including acts of violence. She would like the Council to explore if there is an opportunity for community recovery support to be something that can regularly exist, not just as a one-off special initiative.

Baza requests to add addressing policy regarding mergers, touring programs, and fellowships. Gallegos requests a conversation about the CAC's role regarding public art in California. McGuinness asks for a conversation around a marketing/knowledge campaign to raise awareness about the agency.

XVIII. Honoring of Council Members

Lindo recognizes the five departing Council members who have completed their terms for their service to the agency. Oliver and McGuinness, the two members present, are presented with commemorative plaques. Lindo thanks all five members and gives a summary of each person's accolades and contributions to the arts. Council members all echo their appreciation.

Steve Oliver – Steven H. Oliver is President of the award-winning construction and development firm Oliver & Company based in Richmond, CA, which has built over a thousand buildings in the Bay Area, including the California College of the Arts in Oakland and San Francisco, Berkeley Repertory Theatre, and the Charles M. Schulz Museum in Santa Rosa. A well-known arts philanthropist, advocate, and civic leader in the Bay Area, Oliver is the former Chairman of the Board of the San Francisco Museum of Modern Art and currently serves as Chairman of the Board for the United States Artists and Chairman of the Board for Community Arts Stabilization Trust (CAST). He's also served as Former Chairman

(and currently as a Board Trustee) for the California College of the Arts, the National Endowment for the Arts and the Oakland Museum of California. Oliver has also served on the boards of the Smithsonian's Hirshhorn Museum and Sculpture Garden and the Artists' Legacy Foundation. Steven Oliver and his wife, Nancy, are respected collectors of contemporary art. They display one of the nation's most renowned private collections of site-specific art at their northern California home, Oliver Ranch.

Louise McGuinness – Louise McGuinness has been a working artist since 1970, and presently serves on the Long Range Planning Committee of the Women's Board of the Oakland Museum of California. She has been a member of the Board since 2010 and previously served on its Acquisitions and Grants Committees. As a jewelry artist/craftswoman whose business is established under the name "These Hands," McGuinness was part of the burgeoning American Crafts Movement and participated in the groundbreaking first City of Omaha Crafts show in 1971. Her award-winning work has been exhibited at shows on both coasts, in galleries across the United States, and at the World's Fair in Spain. In the 1980s she established a studio to teach young artists her techniques and in 2001 began a solo practice, emphasizing one-of-a-kind and limited edition work.

Phoebe Beasley – Phoebe Beasley is the only artist to twice receive the coveted Presidential Seal on her artwork: First in 1989, when she was commissioned to do the "Official Artwork" for the inauguration of President Bush, and again in 1993 when President Clinton presented the Ambassadors of the Diplomatic Corps with one of Beasley's monoprints entitled "Clinton Inaugural." She has had numerous solo and group exhibitions in the United States and abroad, was honored by the State Department for her participation in the Art in Embassies Program, and has had her artwork featured in major touring museum exhibitions, including a group show mounted by the Smithsonian Institution. In 1998 Beasley collaborated with Dr. Maya Angelou, creating several serigraphs from poems by Langston Hughes for a limited edition book titled *Sunrise Is Coming After While*. Beasley served as a Commissioner on the Los Angeles County Arts Commission from 1997 to 2012 and has worked nationally, as an instructor, with Victoria Rowell and her Rowell Foster Children Positive Plan to help students achieve self-esteem through their artwork expressions.

Christopher Coppola – Christopher Coppola is the Director of the Film Department at the San Francisco Art Institute. As President of Christopher R. Coppola Enterprises, Christopher Coppola has been a champion of, and leader in, digital media for over a decade. Since 1987 he has directed eight feature films and numerous television shows as well as developing and producing content for alternative distribution and interactive platforms. For example, his "HD: American Portraits" premiered on the Wal-Mart in-store network and reached over 160 million people. Coppola is deeply committed to education. His educational initiatives include helping to build a High Definition Research Laboratory at the San Francisco Art Institute, Coppola's alma mater. The state-of-the-art lab provides equipment for shooting, editing and viewing, enabling students and visiting artists to discover new, artistic uses for high definition technology. A member of the prolific Coppola family, Christopher studied music composition at University of Redlands School of Music and film at the San Francisco Art Institute. He is a member of the Directors Guild of America and serves on the Independent Directors Committee.

Rosalind Wyman – Rosalind Wyman is a life-long resident of Los Angeles, and was the youngest person ever elected to the Los Angeles City Council, where she served from 1953 to 1965. Wyman is a long-time board member of The Music Center – Performing Arts Center of Los Angeles County. A member of the Board of the Los Angeles County Arts Commission, she served as President twice. She serves on the Thelma Pearl Howard Board (part of the California Community Foundation), which works to create programs in the field of education, music, and culture for disadvantaged and homeless children, and is President of the James A. Doolittle Foundation, which is dedicated to the promotion of dance. Wyman was appointed under President Reagan to serve on the Independent Commission to Review the National Endowment for the Arts to determine the future of the NEA in America – which helped ensure the continuation of the NEA. A former executive at Columbia Pictures Television, she also served as the Executive Chair of the Producers Guild of America and was appointed to the National Endowment for the Arts under President Carter. Through her service on numerous boards and commissions over the course of her lifetime, Wyman has consistently dedicated much of her efforts to developing and maintaining arts programs in schools.

XIX. Committee Updates

a) Equity Committee

Gallegos gives the overview of the [Equity Committee update](#) as provided in the Council book.

Galli responds to the recommendation for an equity statement that the staff equity training and consultant will play a large role in the development of the new strategic framework.

Lindo adds that the staff Government Alliance on Race & Equity (GARE) training includes a consideration to share their learnings with Council members.

Fitzwater confirms and says that equity trainings are a potential future agenda item, that an equity training could be scheduled during a future Council meeting. She adds there may be other resources that could be recommended to Council to seek out on their own time as well.

Lindo mentions that the GARE training meets the Diversity, Access, and Partnership pillar of the strategic plan that is currently in place for the agency.

Gallegos mentions the new requirement for grant applicants with the Los Angeles County Commission for a racial equity statement or plan. Bown-Crawford responds that she can look into some examples from applicants to inform the agency's strategic framework.

b) Legislative Committee

Lindo gives the overview of the [Legislative Committee update](#) as provided in the Council book.

c) Governance Committee

McGuinness gives the overview of the [Governance Committee update](#) as provided in the Council book. She states that the new bylaw revisions which will be voted on next meeting were intended to better fit the particular structure and responsibilities of the California Arts Council. She proposes an additional

amendment to add to the responsibilities of the Governance Committee the appointment of the Nominating Committee. Historically, the responsibility has been that of the Chair. An updated version of the bylaws that includes that change will be provided at the January meeting to be up for vote.

Gallegos asks if the vote needs to be unanimous to adopt the changes. Margolis responds that there is no specific stated requirement for a unanimous vote or any other percentage different from the quorum needed for a motion to pass.

d) Strategic Planning Committee

Galli gives the overview of the [Strategic Committee update](#) as provided in the Council book. She lets Council know that the RFP deadline for the Creative Strategy Consultant was extended until December 13.

e) Programs Policy Committee

Baza tells Council that the [Programs Committee update](#) as provided in the Council book was previously covered as Voting Items 11 and 15 brought before the Council.

XX. Adjournment

Baza mentions the tradition of adjourning Council meetings in honor and recognition of artists and cultural workers in California that have recently passed on. In lieu of specific names, Baza reads a brief statement on behalf of the Executive Committee and the Council for the victims and survivors of the recent fires affecting Butte, Ventura, and Los Angeles counties, and Shasta County earlier in the year.

Bown-Crawford adds thanks and appreciation to Margolis for her work coordinating the performing artists for the tree lighting ceremony that is taking place this day at the Capitol building in Sacramento in collaboration with the Governor's Office.

The meeting is adjourned at 2:56 p.m.

TAB 2

California Arts Council | Public Meeting | 01/30/2019

To: California Arts Council
From: Chair, Nashormeh Lindo
Date: January 30, 2019
Re: **Chair Update Report**

“When we talk about the value of Arts and Culture to society, we always start with its intrinsic value—how arts and culture can illuminate our inner lives and enrich our emotional world. This is what we cherish. However, we also understand that arts and culture has a wider, more measurable impact on our health and well-being, on society, the economy and on education. It’s important we also recognize this impact to help people think of arts and culture for what they are: a strategic national (and natural) resource.”

-Russlyn Ali, CEO of the XQ Super School educational project

Greetings in the New Year:

As we embark on a New Year, we are also entering a new era here in California, in our nation and on our planet. I use the adjective *our* to emphasize the fact that we *all* share in the wonder, the possibilities, the responsibilities and the consequences of these times. The global impact of climate change, war and the resulting refugee/immigrant crises, the divisive tone of our national discourse, the poverty, homelessness and hopelessness are just some of our collective challenges. These are indeed “trying times.” Nevertheless, it is also truly an exciting time to be a part of the possibility, of the tide and movement towards positive creative and social change. I believe that the Arts and Creativity has the power to effect change, to educate and to heal. We, as cultural workers, are engaging in the cultivation of this, our national, natural resource.

“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.”

-Vision and Values Statement

The New Year is a time of beginnings and renewal, but it is also a time of reflection. As the California Arts Council, a key part of our Legislative mandate is to encourage Artistic awareness, participation and expression, in the past few years, we have gained traction and are making a true impact on the people of this great state. Something shifted and our funding began to slowly increase. The Council continued to explore ways to more proactively meet the needs of a geographically large and demographically diverse as California. We discussed ideas that would address our mandate to empower communities to propose projects that meet their unique needs and to focus on projects that “use arts and cultural strategies and cultural workers to address the broad categories of Art and Health and Art and Technology. Governor Brown’s last budget, allocated CAC \$8.8 million in one time funding, This has given us the opportunity to realize our aspirational ideas and award pilot Innovation and Demonstration grants that address the above themes.

The Irvine Foundation Partnership, was approved at over \$250,000 above the original proposal they made to us, bringing the total amount for the grant to \$965,000. I am personally excited about the Fellowship program for Emerging Arts Managers from historically marginalized communities this partnership facilitates. I was once a fellow in a program for emerging Arts Managers. It was a valuable part of my career trajectory. And as we look at the field, again through this equity lens, we can see the need is real. In addition, our budget includes the license plate and tax refund donations, as well as our federal funding from the National Endowment for the Arts. These items have all grown our funding and grant making capabilities in a substantial way. We can now put these ideas into action. Council Members and the amazing Council staff has worked diligently through leaner times making sure the Council had the ability to regain its relevance.

Then...a few weeks ago, Governor Newsom unveiled his budget proposal for FY 2019-20. This budget increase comes at a fortuitous time. We were all so pleased to see his proposed allocation to the CAC, an increase of \$10 million in ongoing funding! This is a huge affirmation. We are excited to find that our focus seems to be very much aligned with Governor Newsom’s vision. His emphasis on Education, Health and issues concerning Social Justice, for example, and the Council’s Innovation and Demonstration pilot grant project, falls right in line with this vision. The Art/Health/Wellbeing and Art/Innovation/Technology and Education focus are key areas that align with his. We appreciate this vote of confidence from Governor Newsom. We thank both governors for their commitment and support of the Arts.

I’d also like to acknowledge the fact that we would not have gotten here without the hard work and commitment of the several Council members whose appointments just ended on January 1st. I am, personally, honored to have served on the Arts Council with these fine citizens/cultural workers/artists/activists- Phoebe Beasley, Christopher Coppola, Steve Oliver and Rosalind Wyman. As members of the CAC they have done excellent public service in support of the arts in California. On behalf of the Council, I’d like to express our deepest appreciation for your sharing your time, talent and passion for the arts and creativity. As I mentioned in last month reflections, 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. With your help, the Council has made a great deal of progress in realizing the goals of

“building public will and resources for the arts, diversity, access and partnerships, thought leadership and programs and services.” Retired Council member Roz Wyman asked me to tell you all that, “I was so pleased to be a member of the Council, as we gained so much renewed recognition in the Legislature and Arts Community.” She also asked that I publicly thank the Council and staff for the card and kind words she received on her retirement. It is the tireless work done by Council members, staff and all of our statewide partners that have put the CAC at the forefront of state arts agencies around the country. I have attached a document citing selected recent CAC accomplishments these Council members participated in as a refresher.

{attachment}

Several things have come to past since the last Council meeting in San Jose, on December 12, last year. But first, I’d like to thank my fellow Council members for having the faith in me to elect me as Chair for the second time at that meeting. I am humbled an honored to serve in this capacity. I am also proud and pleased to be working with Larry Baza, as our Vice Chair for another year.

The week following the CAC meeting in San Jose, we held the State and Local Partners and Regional Networks Convening in Sacramento. Several council members attended, including, Larry Baza, Kathy Gallegos, Donn Harris, Louise McGuinness and I. It was an awesome event and it was great meeting the participants who came from all over the state to reap the benefits of networking, workshopping and community. The participants all seemed to feel it was a wonderful, valuable educational program. Staff was all-hands-on-deck and did an amazing job organizing and running the event. The plenaries and speakers were all riveting, and the break-out sessions and performances were wonderful. There were beautiful ceremonies, acknowledging the sacred land and honoring the indigenous peoples from the region. I wrote about some of the impressions I took away that you can read, if you like. It will be on the website.

Key themes were community building, and Equity and Access, which are essential when attempting to transform community and organizational culture. Eric Ting, Artistic Director at CalShakes, referred to



Equity as a verb, a practice and an action. He said, “Time is needed to build community. Bernard Brown, choreographer and dancer, who attended, despite an injury, spoke of a concept he called “Come-Unity,” the idea being the activating of Community by calling it forth. *Come Unity*. His dancers performed to natural sounds and a fiery poem by Amiri Baraka in memory of a young man who had been shot and killed in Sacramento in the past few years. There is power in community and in connecting communities. It reminded me of a quote our delegation to the NASAA conference recited, by activist Grace Lee-Boggs. It states: “We urgently need to bring to our communities the limitless capacity to Love, Serve and Create for and with each other.” Seeing all of the participants, grantees, partners and cultural workers together in one place was powerful and empowering proof of this capacity and possibility.

Some of the other topics included a presentation by performance artist Beatrice Thomas on building better relationships by examining the ways our implicit biases affect our interactions with others, who are “different.” I heard her loudly and clearly when she said one should always, “Speak your Truth in ways the respect others’ Truths. Her ideas about Equity as a principle of fairness and justice resonated with the ongoing work we are doing as an organization, by looking at all we do through the lense of Equity. Her thoughts on personally cultivating self-awareness and grace also caught my attention and resonated with my internal voice.

One of the most memorable presentations was a pop-culture analogy by Dr. Flojaune Cofer, using the story and dramatis personae of Star Wars to illustrate and break down the causes of trauma, community disfunction, environmental stressors, explicit and implicit bias, levels of racism and the impact on brain development and regulation. Her perspectives on how we can infuse the arts into creative problem-solving and the treatment of trauma—the intersection of Art and Health are fascinating. Another connection to our work that was wonderful. She got a standing ovation. Hopefully, we will be able have her present to the Council, as a whole, one day soon.

It seems we had a great deal to be proud of achieving in the last few years. In addition to the above, we are finally able to provide honoraria for our panelists. It took three years. Looking forward, our consultants are now in place to begin the conversation about how we move forward with the Cultural Districts program. We also have a new council member, Jodie Evans, who was appointed by Governor Brown. Welcome Jodie. We are pleased to count you among us and are excited that you are here to, do the work, as you stated, “that is in your heart.” We are delighted that Governor Brown also re-appointed Louise McGuinness to the Council. We are “rolling!” as my seventeen-year-old would say.

Finally I’d like to close by acknowledging all of the people who have worked tirelessly to make the California Arts Council and the Arts and Creativity successful. To all of our fellow artists, activists, cultural workers, educators, students, grantees, partners, supporters, patrons and advocates of the arts and creativity, of innovation and collaboration, you/we are doing the good work and it is benefiting broader audiences. We are deeply grateful to you all.

I will close with a quote from one of my favorite writer/philosophers, James Baldwin.

“A journey is called that because you cannot know what you will discover on that journey, what you will do with what you find, or what you find will do to you.”

As I stated in my remarks at the convening, this journey we are on together continues to amaze, challenge, inspire and motivate me. For the most part, I have found treasure. It can also be stressful, exhausting and frustrating at times. Nevertheless, I am, ever hopeful, because I have to be. We must be. So I say again, in this New Year, *A Luta Continua, vitória é certa!* The struggle continues, [but] victory is certain! And I paraphrase Dr. Cofer’s words at the close of her presentation at the Network convening:

“May the Force (continue to) Be with Us!”



California Arts Council

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Sample of Recent Accomplishments of the Council

Excerpt of CAC Enabling Legislation Mandates

- *Encourage artistic awareness, participation and expression*
- *Help independent local groups develop their own art programs*
- *Promote the employment of artist and those skilled in crafts in both the public and private sector*
- *Provide for the exhibition of art works in public buildings throughout California*
- *Enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential*
- *Establish grant application criteria and procedures*

New Grant Programs Initiated by Council (2013-2018):

In July 2013, the Council participated in a planning retreat at Loyola Marymount University and through visioning and brainstorming exercises, identified several funding priority areas for the CAC's first one-time funding increase that directly resulted in the creation of three grant programs that same year: **Creative California Communities**, **JUMP StArts**, and **Arts and Public Media** (formerly Arts on the Air). At that time, the Council also directed staff to research a program serving military veterans through the arts. The **Veterans in the Arts** and the Professional Development and Consulting programs were introduced in 2014.

These programs have expanded and evolved under the Council's guidance and are now core programs of the CAC. Examples of program changes resulting from Council feedback include increased grant award sizes in VIA program and Arts and Accessibility, expanded eligibility within Arts and Public Media program, and more.

Subsequently, as CAC funding incrementally grew, the Council initiated additional grant programs, including:

Artists in Communities:

In October of 2014, Council directed staff to research an artist residency program in community settings, based on input from the strategic plan listening tours and reflection on past CAC grant programs. In November of 2014, Council first considered piloting the "Artists Activating Communities" program, but ultimately decided not to pilot the program in FY14-15. However, when the budget was increased again in FY15-16, the Council enthusiastically piloted Artists Activating Communities with a unanimous vote from the

Council. Artists Activating Communities has become a successful program, undergoing a name change in FY17-18 to Artists in Communities. It is an artist-driven program that continues to grow and develop.

Cultural Pathways:

In June of 2015, Council directed staff to research a new “multicultural” program supporting emerging organizations. In September of 2015, Council approved the development of the Cultural Pathways program, initiating a new “grants plus” strategy implemented by the CAC partnership with the Alliance for California Traditional Artists. The CAC is now completing the second grant cycle.

Arts Education Programs:

In FY15-16, three arts education initiatives that were funded with one-time funds from the legislature. Recognizing the momentum built by those initiatives to support arts education, the Council directed staff to consider increasing the arts education grant portfolio, leading to the development of Arts Education Extension and Arts Education Exposure which, in two years, have become two of the most competitive and popular grant programs. Council also directed staff to include early childhood in our arts education portfolio, which has increased the Council’s reach to children 0-5. The Programs Policy Committee is now recommending a new name - Youth Arts Action - and revised structure for Arts Education Extension to increase the impact of that program even more.

Research in the Arts:

In FY16-17, the Council supported the development of a pilot grant program to support research on the arts and culture field. The first year pilot grants were awarded in 2017 to 4 grantees.

Panelist Marketing, Inclusion and Retention

Feedback from Council regarding needing to increase the diversity of panelists led to the formalization of an open application process with more time for public promotion of panelist opportunity. Council feedback also led the CAC to pursue legislation giving the CAC authority to pay an honorarium to panelists. This bill, AB 2456, is currently on the Governor’s desk awaiting signature. Additionally, Council input led to the creation of a formal panelist acknowledgement program including distributing certificates of appreciation to all panelists following their service.

Poetry Out Loud

Through participation as judges, guests, and student mentors, Council members have contributed to the growth of California’s state Poetry Out Loud Program -- the largest state POL program in the nation. Each year, a Council member serves as judge and the Council Chair and Vice Chair have the opportunity to play a key role in acknowledging the dedication of the students to the public and elected officials.

CAC 40th Anniversary (2016)

The Council was deeply involved in marking the 40th anniversary of the CAC in a manner that celebrated the growth and success of the agency while respecting the history and legacy of the CAC. Council members participated in event planning, fundraising, engagement with the Governor and elected officials, engagement with former Council members, and with the field.

State Public Art

The Council is represented by Phoebe Beasley on a current panel overseeing the public art program for a new state California Air Resources Board (CARB) campus in Riverside. With input reflecting the Council's values, the CARB Art Plan focuses on equity and inclusion for historically underrepresented artists. Additionally, artists from all career levels interested in pursuing public art projects are encouraged to apply. Council Member Beasley's participation on the panel fulfills the state Art in Public Buildings Code requiring a panelist from the CAC.

TAB 3

California Arts Council | Public Meeting | 01/30/2019

January 30, 2019

Director's Report from Anne Bown-Crawford

It has been almost two months since my last report – two months full of transition, culmination, success, and the excitement of a new year filled with innovation and continuity.

The appropriate opener here is, of course, the **proposed \$10 million ongoing increase to the CAC's budget** in Governor Newsom's "California for All" budget proposal. This increase is a very tangible acknowledgement that our new governor understands how important art and culture is to our California communities. I am so grateful to Governor Newsom for demonstrating his understanding that healthy, vibrant, and resilient communities are rich in creative practice and well-nurtured culture.

In mid-December I attended **Governor Brown's Farewell Event** with Council member Kathy Gallegos, having both received invitations as appointees of Governor Brown. In spite of the fact that we were surrounded by 4,000 other well-wishers at the Golden 1 Center, we managed to have many great conversations. I was pleased to have the opportunity to say farewell and thank you to both Governor Brown and First Lady Anne Gust personally, as well as other key members of his staff.

The **convening of our State-Local Partners and our Statewide and Regional Networks** here in Sacramento on December 10 & 11 was a meaningful success. Not only was it a continuation of our work in the field this summer listening and informing, it was a hugely successful learning and networking opportunity for all who participated. We brought speakers and performers to our partners to spark dialogue about the current landscape of our work, and supported brainstorming, learning, mentoring, and careful conversation about how to overcome challenges, with a focus on equity and inclusion. The theme of how true strength comes from partnership ran strong through both days. *A more detailed report out will be shared later in the meeting.*

During our convening we were informed that the Irvine Foundation Board of Directors had approved our grant agreement! That same week, staff had a final work session with Irvine in order to finalize details and begin writing the proposed guidelines which are before you today as a voting item. This is the first step toward developing the program and bringing an administering organization onboard for the pilot **California Emerging Arts Leaders of Color Fellowship Program**, co-funded by the CAC and Irvine.

The following week, staff and I were in panel for a four-day review of proposals for our **Strategic Framework Consultant**. 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, addressing equity in all areas. We received a large number of proposals, many of very high quality. It was a highly competitive ranking process and a detailed review in accordance with the State Request for Proposals contracting process. The contract was awarded to Nolfo Consulting, Inc. and the administrative contract process is in the final stages. Council will participate in a work session with the consultant at their March meeting. *A more detailed report will come from the Council's Strategic Planning Committee.*

Early in December, I was invited to represent the CAC in a panel discussion at a one-day symposium at the Skirball Cultural Center focused on early childhood arts integration and literacy and language development, titled **Creativity Connects Los Angeles: Supporting Early Literacy and Language Development Through the Arts**. The event was part of the **National Endowment for the Arts' Creativity Connects Initiative** and was organized by the Wolf Trap Institute in partnership with the Institute for Child Success. An audience of teachers, school administrators, and arts organizational leadership was very excited to hear about the CAC's work in this arena.

Directly afterward I represented the CAC as one of the hosts of Alameda County's **Create Equity** event at the Oakland Museum of California, along with Alameda County Superintendent of Schools L. Karen Monroe; Louise Music, Executive Director of Integrated Learning for Alameda County; and Rachel Osajima, the Alameda Arts Commission Executive Director and one of our State-Local Partners. This was the launch of their public will campaign, **Create Alameda County**, a result of the work of CREATE CA, the arts education collective impact organization of which the CAC is a founding organizational member. It was exciting to see how they are uniting passionate and diverse Bay Area educational leaders, arts organizations, and teaching artists around coordinated strategies to ensure each and every child in Alameda County public schools is successfully engaged in creative and active learning. I especially enjoyed sharing the event with Council member Louise McGuinness, a fellow former teacher as well as a CAC leader.

As you all know from our last meeting, we had four Council members complete their appointment as of January 1, 2019. I would just like to respectfully say, again, **thank you to Phoebe Beasley, Christopher Coppola, Steve Oliver, and Roz Wyman**, for your persistent passionate service to the work of the CAC.

And we began the new year with a new Council member, **Jodie Evans**, appointed by Governor Brown. This leaves us with three vacancies for Governor Newsom to appoint.

This time of transition was capped by **Governor Newsom's inaugural weekend**, a series of events that included a free community event at the Railroad Museum, a concert at the Golden 1 Center that was a public donation-ticketed fundraiser for the victims of the recent fire devastation, and the swearing in itself. This main event featured longtime CAC grantee Los Cenzontles, whose performance was organized at the recommendation of CAC staff. Several of us here on the staff, including myself, attended all three events for Governor Newsom. We were also invited to, and represented by staff, at the swearing in of our new State Superintendent of Public Instruction, Tony Thurmond.

We had **two major grant deadlines**, December 19 and January 9. This was a heavy lift from our mighty staff! I would like to personally thank each of them for their efforts in guiding as many folks as possible through the process of application submission, all the while demonstrating integrity and deep commitment to our work. Grant review panels begin on February 7 and are scheduled to take place nearly every week through June 7. As always, we encourage Council members to come to Sacramento to observe a panel if you are interested and able.

Our staff cohort's work as part of the State's participation in the **Government Alliance on Race and Equity (GARE)** continues. 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. January 16 was the first meeting of the 2019 GARE implementation year.

The **evaluation of our Cultural District program** has begun! I am looking forward to their findings as they move through their interviews, research and assessment. The comprehensive program evaluation is scheduled to be completed by this fall. The consultant will provide a research brief on the communities missing from the current cohort of 14 designated districts; this could be comprised of geographic areas, cultural communities, and/or other missing representation from California's population. This is expected to include recommendations on how to make the application and review processes more accessible to those communities missing from the current cohort, as well as an approach engaging those communities in the program. Other components of the consultants' work will include measurement and evaluation tools for the CAC and for the districts, overall program evaluation, and recommendations for the CAC's administration of the program.

With the new year comes the start of a new tax season. Promotional efforts for our **Keep Arts in Schools Fund** have begun once more. The Keep Arts in Schools Fund allows California taxpayers to make a donation of \$1 or more on their state return to directly support California arts education programs through our arts education grants. The final numbers are in for 2018, and we raised \$302,107 from 24,248 individuals – our highest numbers yet! Look for information from staff on ways you can help spread the word about this year's effort.

In accordance with the **Art in Public Buildings** chapter of the California Government Code, the CAC has a representative on panels selecting public art commissions for new State buildings. Phoebe Beasley has completed her service as the CAC's panelist for the California Air Resources Board's (CARB) new campus in Riverside. We are grateful to Phoebe for her service on this panel that resulted in a world-class, diverse collection of public artworks being selected through a public process. An announcement of the selection will take place soon.

As the CARB project nears completion I am just beginning my service as CAC representative for the **State public art projects happening here in Sacramento**. This is the first time in a very long time that the State has committed major resources to new government buildings in the Capitol area. It is clear to me that they view this as an opportunity to showcase best practices in architecture and in choosing public art, and are grateful to have the CAC involved.

The position of **California Poet Laureate** remains vacant.

And speaking of poetry ... this year's **Poetry Out Loud** state finals will take place on March 10 & 11 in Sacramento. This will be our largest competition in 14 years of Poetry Out Loud, with 53 counties participating.

Staff is off and running as we head into the season of grant panels, legislative activities, strategic framework development and so much more. As always, I heartily encourage all of you on the Council to come to the offices to visit and talk to staff. Many of you have, and it has always been a welcome experience for both staff and Council members!

A handwritten signature in black ink, appearing to read 'A. Beasley', with a stylized flourish at the end.

TAB 4

California Arts Council | Public Meeting | 01/30/2019

To: Council Members

From: Equity Committee: Nashormeh Lindo and Kathleen Gallegos
Staff: Ayanna Kiburi and Andrea Porras

Date: January 30, 2019

Re: Equity Committee Report

The Equity Committee met several times to discuss the key elements of a draft Equity Statement for CAC. The draft will be presented to the Council at the March meeting with the intention that the draft will serve as a starting point and will be incorporated into the Strategic Planning process which will result in a fully vetted equity statement.

Staff completed the Government Alliance on Race Equity (GARE) train-the-trainer cohort last year and are now able to provide training on several race equity topics. This committee recommends that the Council consider participating in training on race equity over the next year provided by staff and other outside lecturers.

TAB 5

California Arts Council | Public Meeting | 01/30/2019



Memorandum

California Arts Council

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To: Council Members

From: Legislative Committee, Nashormeh Lindo and Juan Devis

Date: January 30, 2019

Re: **Legislative Update**

Budget Increase

Governor Gavin Newsom proposed an ongoing \$10 million increase from the general fund to the California Arts Council's budget on January 10, 2019 in his 2019-20 "California for All" budget proposal. This proposal will now have to be approved by both the Assembly and the Senate. Legislative budget hearings will begin in the Spring.

California Poet Laureate

The top three candidates were detailed in 3 binders and delivered to the Governor Brown on August 30, 2018. The names of these top three poets are confidential. The Governor had until January 6, 2018, the end of his term, to announce the appointment of the next Poet Laureate. Governor Brown did not make this appointment. As a result, Governor Newsom will have the opportunity to make the appointment of the next California Poet Laureate.

Youth Poet Laureate Bill Proposal

The California Arts Council submitted a formal request to Governor Brown to bring legislation to establish a California Youth Poet Laureate, who shall be appointed by Governor Newsom 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. Governor Newsom's Legislative Directors are currently analyzing this bill proposal, working with the California Arts Council and Legislative Counsel. 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.

TAB 6

California Arts Council | Public Meeting | 01/30/2019

To: Council Members
From: Jaime Galli and Donn Harris, Strategic Planning Committee
Date: January 30, 2019
Re: Committee Update – Strategic Framework Consultant

RFP Status Update

CAC staff recently administered a Creative Strategy Consultant Request for Proposals (RFP), in accordance with the state contracting process. As a reminder, the project summary includes:

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, addressing equity in all areas. The project will also result in brand identity and messaging that are reflective of the CAC’s new strategic focus. 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.

A contract is being awarded to **Nolfo Consulting, Inc.** Staff is currently administering the final steps of the state contracting process. Staff’s work with the consultant will begin once the contract is approved by state control agencies.

Staff speaks very highly about the proposal and the consultants based on their response to the agency’s RFP. Tamu Nolfo, PhD, the project principal, is experienced in all of the key areas of priority for the agency and Council. Her experience and expertise also bring significant added-value to the project.

We expect the Council’s in-person visioning work session with Dr. Nolfo will take place during our March 26, 2019 Council meeting.

Consultant Bio

Tamu Nolfo, Owner & Principal, Nolfo Consulting, Inc.

Tamu Nolfo, Ph.D., is a developmental psychologist and thought leader who brings expertise and lived experience in communities facing inequities to bear in her pursuit of social justice through institutional and systems change. For over twenty years, she has been engaged in power building efforts that synergize resources, facilitate equity-oriented decision making, and turn advocacy into outcomes. By prioritizing planning, research and evaluation practices that maximize stakeholder engagement, coalition building and strategic partnerships, Dr. Nolfo has confronted the social determinants of health at the community, state and national level. These efforts have been aided by her networks which include the Robert Wood Johnson

Foundation and American Leadership Forum, of which she is a senior fellow. Dr. Nolfo most recently served the California Department of Public Health's Office of Health Equity, where she was instrumental in developing and implementing the inaugural California Statewide Plan to Promote Health and Mental Health Equity. She is currently a lecturer at the University of California, Davis, for community and regional development in the Department of Human Ecology. In 2008 she was named by Sacramento Magazine as one of Sacramento's most influential "40 Under 40" and in 2010 was honored as a "Woman of Excellence" from the Sacramento Chapter of the National Coalition of 100 Black Women. Dr. Nolfo earned a Ph.D. in human development from the University of California, Davis, and a B.A. in sociology with an emphasis on social inequality from the University of California, Santa Cruz.

Nolfo Consulting will partner with 3fold Communications for this project. **3fold Communications** is a creative marketing agency committed to working with businesses and organizations dedicated to making their regions more vibrant places to live, work and play since 2004. They take an integrated approach to solving their clients' challenges and creating new opportunities for them to shine. <https://3foldcomm.com/>

TAB 7

California Arts Council | Public Meeting | 01/30/2019

Date: January 30, 2019

To: California Arts Council

From: Shelly Gilbride, PhD
Programs Officer

Re: FY18-19 Professional Development Grant Panel Recommendations

Staff respectfully recommends that Council vote to fund 60 FY18-19 Professional Development grant applications ranked "Fund" for a total of \$53,799

Program Overview:

The purpose of the Professional Development (PD) program is to build arts and cultural organizations' capacity for sustainability and success through professional development activities for staff members, artists, arts administrators, arts educators, or board members of the applicant organization. Examples of professional development activities present in applications included: registration for workshops, conferences and trainings; online training and classes; in-state travel for conferences and training; and on-site professional development workshops for staff. This year, applicants sought professional development in areas including trauma-informed practice in arts education, nonprofit accounting, technical theatre certification, and computer skills. Conferences included the California Association of Museums conference and Opera America. Trainings included nonprofit business trainings at Compasspoint and the Center for Nonprofit Management.

Eligibility

Of the 80 applications that were submitted by the December 5th, 2018 deadline, 6 applications were deemed ineligible for panel review through the staff eligibility check process. Ineligible applications were incomplete or were from organizations that did not show evidence that arts and culture were primary functions of the organization, as this grant is open only to arts and culture organizations.

Panel Overview

Professional Development and Organizational Development grant programs are reviewed by a staff panel in keeping with common practices among State Arts Agencies for small, operational grants. It is a valuable experience for staff to understand the panel experience from the panelist's perspective.

On January 23rd and 24th, a panel of CAC staff members Shelly Gilbride, Hilary Amnah and Ayanna Kiburi convened to rank 74 applications to the Professional Development grant program for a total request amount of \$70,036.80. The panel reviewed the Professional Development applications according to the following review criteria and ranking system:

Review Criteria:

Quality of Learning Activity:

- Strength of the activity as a learning opportunity.
- Strength of the activity to achieve the intended goals and outcomes.

Professional Impact:

- Degree to which the activity is appropriate for the individual participant and their work.
- Degree to which the activity will impact the individual participant's professional growth.

Organizational Impact:

- Degree to which the activity is appropriate for the organization's work.
- Degree to which the activity demonstrates the long-term impact and benefits to the organization.

Ranking System:

- Fund: Strongly meets all of the review criteria
- Not Fund: Does not meet the majority of the review criteria in a significant manner or proposal is ineligible

The 60 applications that were ranked "Fund" clearly articulated what the activity is, who the participant is, what skills and knowledge the participant would gain and how it would improve the work of the organization. They clearly identified the costs of the activity.

Applications that were ranked "Not Fund" did not meet the review criteria in a significant manner because either the activity was not clearly defined or the participant was unspecified. In a few cases, the budget line items were not specified and the panel could not tell what the expenses were. Some applicants ranked "Not Fund" did not articulate the activities taking place within the grant activity period. These tended to be organizations that were applying for funds to support one part of a larger Professional Development project but did not specify the specific activities that were to be supported by the CAC within the grant activity period.

NOTE: In cases where ineligible expenses are listed in the budget such as per diem, food or staff salaries, those have been removed from the recommended award amount. Recommended grant awards adjusted to remove ineligible expenses are shown in red on the funding recommendation spreadsheet.

Staff Panelists:

Hilary Amnah is an Arts Program Specialist at the California Arts Council. She is passionate about serving communities of all shapes, sizes, cultures, abilities, and geographies, and feels fortunate to do this in California. In her role at California's state arts agency, Hilary serves local

communities through the Creative California Communities program, State-Local Partnership Program, and the State Cultural Districts initiative. She also manages the Arts and Public Media and Organizational Development grant programs. Prior to moving to California, Hilary supported local arts agencies, the Change Leader program, and various other community-level arts activities at the Utah Division of Arts & Museums. She has also previously worked at the Oregon Folklife Network serving tradition bearers and their communities. Hilary hails from the Appalachian foothills of Southeast Ohio. She holds a BA in Music from The Ohio State University and an MS in Arts Management with a Community Arts concentration from the University of Oregon.

Shelly Gilbride is the Programs Officer of the California Arts Council supervising the agency's Programs Department that implements 18 grant programs distributed to communities across California. Previously, she was the Arts Education Programs Specialist at the California Arts Council. Shelly holds a PhD in Performance Studies from UC Davis, has been a Development Director for arts organizations in Philadelphia, New York City and Northern California, has served the board of local nonprofit organizations and has published a few articles and policy papers on issues in arts and culture.

Ayanna L. Kiburi has served as the Deputy Director since 2016 and the Interim Executive Director from April 2017 to January 2018. Ms. Kiburi oversees all administrative and programmatic operations of the agency and serves as the primary liaison to the 11 member Council. Prior to joining the CAC, Ms. Kiburi managed several programs within the California Department of Public Health aimed at addressing health equity including in breast, cervical, colorectal cancer and prostate cancer early detection. Ayanna most recently served as the Branch Chief for the Office of AIDS, Care Branch. She has an extensive background in non-profit and government sector programs utilizing social justice models to address health disparities among vulnerable populations. Ayanna holds a master's degree in public health from San Jose State University and bachelor's degrees in Sociology and African-American Studies from UC Davis. Ayanna is a dancer/choreographer specializing in West African and Jazz styles.

California Arts Council
 FY18-19 Professional Development Grant
 Ranking And Funding Recommendations

Application ID	Applicant Organization	County	FS Organization	Application Status	Grant Request Amount	Final Rank	Grant Award Amount
PD-18-4941	3 POINT 0	Sacramento		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4284	916 INK	Sacramento		Under Review	\$ 1,000	6	\$ 920
PD-18-4978	ALTERNATIVE THEATER ENSEMBLE	Marin		Under Review	\$ 1,000	6	\$ 538
PD-18-4447	ARTS CONNECTION	San Bernardino		Under Review	\$ 975	6	\$ 975
PD-18-4509	ARTS COUNCIL SANTA CRUZ COUNTY	Santa Cruz		Under Review	\$ 1,000	6	\$ 1,000
PD-18-5020	ASSYRIAN ARTS INSTITUTE	San Francisco		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4601	BALLET FOLKLORICO NUBE DE ORO	Sacramento		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4732	BAY AREA CHILDRENS THEATRE	Alameda		Under Review	\$ 979	6	\$ 979
PD-18-4541	BOLINAS MUSEUM	Marin		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4267	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION	San Diego		Under Review	\$ 600	6	\$ 600
PD-18-5002	CENTER STAGE OPERA	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4928	CLASSICAL THEATRE LAB	Los Angeles		Under Review	\$ 590	6	\$ 390
PD-18-4634	COLLAGE DANCE THEATRE	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4516	COTA COLLABORATIONS TEACHERS AND ARTISTS	San Diego		Under Review	\$ 1,000	6	\$ 475
PD-18-4971	CREATIVITY EXPLORED	San Francisco		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4564	DANCE FILM SF INC	Contra Costa		Under Review	\$ 330	6	\$ 330
PD-18-4411	Embodiment Project	San Francisco	Intersection for the Arts	Under Review	\$ 359	6	\$ 359
PD-18-4950	EVERYBODY DANCE NOW	Santa Barbara		Under Review	\$ 700	6	\$ 700
PD-18-4744	First Exposures	San Francisco	Tides Center	Under Review	\$ 1,000	6	\$ 1,000
PD-18-4892	FOUNDATION FOR THE PERFORMING ARTS CENTER	San Luis Obispo		Under Review	\$ 995	6	\$ 995
PD-18-4763	FRESNO ART MUSEUM	Fresno		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4585	GALLO CENTER FOR THE ARTS INC	Stanislaus		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4837	Girls Rock Sacramento	Sacramento	Global Purpose Group	Under Review	\$ 1,000	6	\$ 1,000

California Arts Council
 FY18-19 Professional Development Grant
 Ranking And Funding Recommendations

PD-18-4841	Hanford Multicultural Theater Company	Kings		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4331	JAPANESE FRIENDSHIP GARDEN SOCIETY OF SAN DIEGO	San Diego		Under Review	\$ 1,000	6	\$ 1,000
PD-18-5021	KSTARPRODUCTIONS	Alameda	Dimensions Dance Theater	Under Review	\$ 1,000	6	\$ 825
PD-18-4502	LOS ANGELES MASTER CHORALE ASSN	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4877	MAKARA CENTER FOR THE ARTS	Orange		Under Review	\$ 600	6	\$ 1,000
PD-18-4756	MARIPOSA COUNTY ARTS COUNCIL INC	Mariposa		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4848	MODESTO SOUND	Stanislaus		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4685	MONO ARTS COUNCIL	Mono		Under Review	\$ 1,000	6	\$ 800
PD-18-4719	MUSIC IN THE MOUNTAINS	Nevada		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4258	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION	Mendocino		Under Review	\$ 975	6	\$ 975
PD-18-4871	NURTURING INDEPENDENCE THROUGH ARTISTIC DEVELOPMENT	Contra Costa		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4776	OPERA SAN LUIS OBISPO INC	San Luis Obispo		Under Review	\$ 1,000	6	\$ 750
PD-18-4958	OUTSIDE THE LENS	San Diego		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4460	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS	San Mateo		Under Review	\$ 884	6	\$ 884
PD-18-4908	PLAYHOUSE ARTS	Humboldt		Under Review	\$ 950	6	\$ 950
PD-18-4853	POETRY FLASH	Alameda		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4988	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4729	Q YOUTH FOUNDATION INC	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4940	RESOUNDING JOY INC	San Diego		Under Review	\$ 998	6	\$ 998
PD-18-4794	ROGER ANDERSON CHORALE AND ARTS	San Diego		Under Review	\$ 1,000	6	\$ 1,000

California Arts Council
 FY18-19 Professional Development Grant
 Ranking And Funding Recommendations

PD-18-4967	SACRAMENTO CHILDRENS CHORUS	Sacramento		Under Review	\$ 869	6	\$ 677
PD-18-4765	SAN DIEGO CHILDRENS CHOIR	San Diego		Under Review	\$ 890	6	\$ 890
PD-18-4749	SAN DIEGO MUSEUM OF ART	San Diego		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4581	SANTA CRUZ ART LEAGUE INC	Santa Cruz		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4770	SELF-HELP GRAPHICS AND ARTS INC	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4844	SIERRA CLASSIC THEATRE	Mono		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4724	STRINDBERG LABORATORY	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4815	THE HARMONY PROJECT	Los Angeles		Under Review	\$ 1,000	6	\$ 850
PD-18-4572	THE NEW CHILDRENS MUSEUM	San Diego		Under Review	\$ 1,000	6	\$ 855
PD-18-4900	THEATRE BAY AREA	San Francisco		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4840	TORREY PINES CHILDRENS LIBERAL ARTS FOUNDATION	San Diego		Under Review	\$ 724	6	\$ 349
PD-18-4623	TRITON MUSEUM OF ART	Santa Clara		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4777	VIVER BRASIL DANCE COMPANY	Los Angeles		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4876	WEST COAST SONGWRITERS ASSOCIATION	San Mateo		Under Review	\$ 1,000	6	\$ 1,000
PD-18-4959	WEST Creative Performing Arts	Santa Cruz	Santa Cruz Art League	Under Review	\$ 1,000	6	\$ 1,000
PD-18-4821	WOMENS AUDIO MISSION	San Francisco		Under Review	\$ 735	6	\$ 735
PD-18-4422	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO	San Diego		Under Review	\$ 1,000	6	\$ 1,000
PD-18-5022	ANGELS GATE CULTURAL CENTER INC	Los Angeles		Under Review	\$ 1,000	1	
PD-18-5023	ANNE BLUETHENTHAL AND DANCERS	San Francisco		Under Review	\$ 1,000	1	
PD-18-4802	BARON JAY FOUNDATION	Los Angeles		Under Review	\$ 1,000	1	
PD-18-4557	CALIFORNIA POETS IN THE SCHOOL	Sonoma		Under Review	\$ 1,000	1	
PD-18-4432	CAPITAL STAGE COMPANY	Sacramento		Under Review	\$ 1,000	1	
PD-18-4464	DELL-ARTE INC	Humboldt		Under Review	\$ 1,000	1	

California Arts Council
 FY18-19 Professional Development Grant
 Ranking And Funding Recommendations

PD-18-4555	MUCKENTHALER CULTURAL CENTER FOUNDATION	Orange		Under Review	\$ 963	1	
PD-18-4911	PERFORMING ARTS WORKSHOP INC	San Francisco		Under Review	\$ 1,000	1	
PD-18-4728	SAN DIEGO BALLET	San Diego		Under Review	\$ 1,000	1	
PD-18-4362	SAN DIEGO JUNIOR THEATRE	San Diego		Under Review	\$ 920	1	
PD-18-4882	SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE	Alameda		Under Review	\$ 1,000	1	
PD-18-4599	STUDIO 395 FOUNDATION	Riverside		Under Review	\$ 1,000	1	
PD-18-4385	Veteran Arts Project	San Diego	Social and Environmental Entrepreneurs	Under Review	\$ 1,000	1	
PD-18-4614	YOUTH UPRISING	Alameda		Under Review	\$ 1,000	1	
PD-18-4994	ARTS ORANGE COUNTY	Orange		Submitted - Ineligible	\$ 1,000		
PD-18-5018	BINDLESTIFF STUDIO	San Francisco		Submitted - Ineligible	\$ 825		
PD-18-4927	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION	Yolo		Submitted - Ineligible	\$ 1,000		
PD-18-4879	ELDER CARE ALLIANCE	Alameda		Submitted - Ineligible	\$ 695		
PD-18-4969	RANCHO LOS CERRITOS FOUNDATION	Los Angeles		Submitted - Ineligible	\$ 1,000		
PD-18-4315	STREET MEET COMPANY	Los Angeles		Submitted - Ineligible	\$ 2		

TOTALS:	\$ 74,558	\$ 53,799
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TAB 8

California Arts Council | Public Meeting | 01/30/2019

Date: January 30, 2019
To: California Arts Council
From: Programs Policy Committee: Larry Baza, Jamie Galli
**Re: California Emerging Arts Leaders of Color Fellowship Program –
Administering Organization Grant Guidelines**

The Programs Policy Committee respectfully requests that Council vote to give staff the authority to finetune and publish the California Emerging Leaders of Color Fellowship Program Administering Organization Grant Guidelines.

The California Emerging Leaders of Color Fellowship Program is a pilot program made possible by a grant from the James Irvine Foundation and one-time state funds approved by the Council. These resources have given Council the opportunity to address several longstanding priorities: investing in the future of a creative California by uplifting an inclusive workforce in arts and culture, supporting the vibrancy of the organizations that are creating and preserving the cultural identities of all California communities, and creating opportunities for new partnerships and collaborations.

Brief Overview of Administering Organization Guidelines

With input from staff of the Irvine foundation, the CAC staff has drafted guidelines to grant \$1,165,000 to an Administering Organization that will develop and implement the program that embeds California emerging arts leaders of color in California arts organizations for a 9-12 month paid fellowship.

With oversight by the CAC, the Administering Organization will design and administer an application process for both fellows and host organizations, provide a suite of resources for the fellows including a livable wage stipend, provide professional development activities and immersion in a learning community. It will also re-grant financial assistance and provide guidance to the host organizations to create an effective fellowship experience for the organizations and the fellows. Because of the unique nature of this program, the CAC will use a two-tiered grantmaking process that includes a Letter of Intent followed by a full application for finalists to identify the Administering Organization. The CAC intends to release these guidelines in February.

The CAC recognizes the historic marginalization of people of color within the field of arts administration. We designed the program with an eye towards sustainability, collaboration and equity. By working with an Administering Organization to administer a statewide program, we will gain a partner in the effort to support equity in arts and culture in the entire state as the James Irvine Foundation concludes their arts funding program. We are building upon the public-private partnership that we have cultivated with Irvine over the past year by creating another partnership to co-lead this work. Ultimately, through this program, the CAC strives to uplift and support the leaders who will be creating the arts and culture field in the future, one that is inclusive of all cultures and recognizes all forms of creative expression.



CALIFORNIA EMERGING ARTS LEADERS OF COLOR FELLOWSHIP PROGRAM

Administering Organization Grant Guidelines

Deadline: March 21, 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
Gavin Newsom

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www.arts.ca.gov

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.

**CALIFORNIA EMERGING ARTS
LEADERS OF COLOR
FELLOWSHIP PROGRAM
ADMINISTERING ORGANIZATION
GRANT GUIDELINES**

**Phase 1 Application Deadline:
March 21, 2019 11:59PM**

Apply at calartscouncil.smartsimple.com

Grant Activity Period: 6/1/2019-5/31/2020



Program Description

Investing in the future of a creative California by uplifting an inclusive workforce in arts and culture and supporting the vibrancy of the organizations that are creating and preserving the cultural identities of all California communities.

Program Overview

The California Arts Council (CAC) is piloting a new fellowship program to strengthen the field of arts and culture in California by investing in a creative workforce that is inclusive and represents the diversity of our state. Made possible by a grant from the James Irvine Foundation and one-time increased state arts funding, the CAC will award funds to an Administering Organization (AO) that will develop and administer the pilot fellowship program.

The AO will pair approximately 10 emerging arts administrators who identify as people of color with an equal number of arts and culture organizations dedicated to equity and community engagement for a nine- to 12-month paid fellowship. With oversight by the CAC, the AO will design and administer an application process for both fellows and host organizations; supply a suite of resources for the fellows, including a livable wage stipend; and provide professional development activities and immersion in a learning community. It will also re-grant financial assistance and provide guidance to the host organizations to create an effective fellowship experience for the organizations and the fellows.

Background and Purpose

The CAC is committed to ensuring a vibrant, inclusive, resilient and healthy arts and culture ecosystem in California, in which the staff and programs of arts and cultural organizations reflect the diversity, creativity and cultures of their communities.

The CAC recognizes the historic marginalization of people of color within the field of arts administration and acknowledges that the barriers to the arts and culture field among people of color intersect with socio-economic status, geographic isolation, gender identity, and disability. Some identified barriers include the culture of unpaid internships within the arts, inaccessible educational requirements by employers, or geographic and/or social isolation from cultural institutions with paid staff opportunities. This program will be designed to provide deep and meaningful engagement to support the professional trajectory of individuals who otherwise would not have the opportunity to develop their careers as arts administrators and increase the capacity of arts organizations for authentic community engagement with those they serve.

Funds from the James Irvine Foundation and the CAC will support a grant totaling approximately \$1,165,000 to the AO. This investment from the James Irvine Foundation and the CAC is a testament to the belief that creating pathways to leadership for people of color is imperative for the future of a creative, just and vibrant California.

Program Structure

The CAC will award one grant to an AO to develop and implement a robust program for the fellows and the host organizations (see qualifications and requirements below for details).

Program Funding Partners:

James Irvine Foundation and California Arts Council

The James Irvine Foundation provided a grant to the CAC for the creation and implementation of the fellowship program, with additional funding allocated from a one-time increase to the CAC's local assistance grants budget. As a funding partner, the James Irvine Foundation will serve in an advisory capacity, providing quarterly check-ins with the AO via the CAC, and will be available to serve on grant/application review panels.

Program Oversight:

California Arts Council

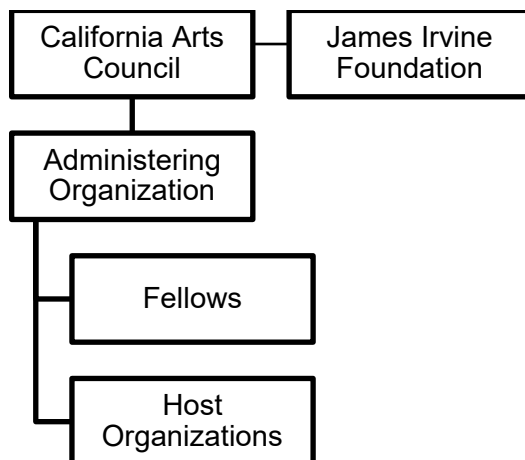
The CAC will be responsible for distributing funds to the AO. The CAC will partner with the AO to develop an oversight plan for the CAC that will include providing input and approval on program development and implementation, serving on grant review panels for fellows and host organizations, and serving as a thought partner throughout the pilot program. The CAC expects to participate in monthly check-in meetings with the AO, at minimum. The CAC will also conduct a program evaluation to document the learning and progress of the program.

Program Administration:

Administering Organization

The AO will be responsible for the development and implementation of the program from program development, outreach and marketing, application processes for fellows and host organizations through the implementation and culmination of the fellowship program, re-granting management, and reporting. (See qualifications and program requirements.)

Program Structure Schema



Funding

The AO grant will be approximately \$1,165,000 for the following purposes:

- \$315,000 for AO program administration
- \$500,000 for regranting: fellow stipends (\$50,000 per fellow)
- \$350,000 for regranting: organization stipends (\$35,000 per organization)

Application Process

This is a two-phase application process. Letters of Intent will be accepted online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only Letters of Intent submitted through the online system by the deadline will be accepted. Letters of Intent will be assessed by a peer review panel. Based on the assessment of the peer review panel, finalists will then be selected to submit an application that includes a full project plan. Finalist applications will be assessed by a peer review panel. From the peer review panel for the final applications, a single grant will be recommended to the California Arts Council for final approval. 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 recommendation and make final funding decisions at a public meeting.

Administering Organization Applicant Eligibility

- All applicant organizations must have a principal place of business in California.
- The applicant organization 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.
 - **Note:** *Nonprofit applicant organizations may partner with other organizations or individuals to fulfill the grant requirements. Partnering entities do not need to have nonprofit status.*
- Applicant organization must be in good standing with the State of California and be able to conduct business in California.
- Organizations that are funded through the New California Arts Fund of the James Irvine Foundation are not eligible to apply to be the AO.

Applicant Organization Qualifications

Applicant organizations and their partnering personnel and/or organizations (if applicable) will be assessed according to the ranking guide (page 7) on the strength with which they demonstrate the following:

Organizational Capacity and Readiness

- Applicant organization and/or key project personnel must have a minimum of five years of experience working with the nonprofit and/or arts and culture fields in California with experience reaching diverse communities across the state such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA people, rural communities, tribal communities, immigrant and refugee communities, people who lack institutional educational opportunities, and communities that have principal languages other than English.
- Applicant organization and/or key personnel must demonstrate deep knowledge and understanding of the arts and culture ecosystem and an understanding of the nonprofit management.
- Applicant organization and/or key project personnel must demonstrate at least two years of grants management experience and demonstrate administrative and organizational

capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.

Program Design and Implementation

- Applicant organization and/or key project personnel must demonstrate ability to develop and administer a fair and equitable process to identify organizations and individuals to participate in the program and feasibly pair organizations and individuals.
- Applicant organization and/or key project personnel must demonstrate past experience and capacity to implement cohort learning curriculum, learning community activities, and leadership development programs.
- Applicant organization and/or key project personnel must demonstrate ability to brand and appropriately market fellowship program to diverse communities.

Experience with Engagement and Equity

- Applicant organization and/or key project personnel demonstrate strong commitment to cultural and racial equity and a deep understanding of community engagement that is of, by and for communities.
- Applicant organization and/or key project personnel must demonstrate experience incorporating strategies to address racial, economic, and geographic equity or cultural humility/competency and diversity.
- Applicant organization and/or key project personnel demonstrate capacity to proactively address diversity of possible host organizations, including geography, budget size, community and artistic/cultural context.
- Applicant organization and/or key project personnel must demonstrate capacity to conduct outreach to and authentically engage applicants to the fellowship program that include people of color, individuals of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA people, individuals from rural communities, individuals from tribal communities, immigrant and refugee communities, people who lack institutional educational opportunities, and individuals that have principal languages other than English.

Administering Organization Responsibilities

With oversight from the California Arts Council, the AO will be responsible for the following:

- Developing and maintaining a detailed fellowship program framework and workplan with clear timeline, outcomes and deliverables to be approved by the CAC
- Managing two grant processes: 1) to identify the host organizations and 2) to identify the individuals to participate in the fellowship program
 - Developing the guidelines and application processes, managing the collection of applications, providing technical assistance to applicants, screening applications, coordinating the decision-making process under advisement of CAC and the James Irvine Foundation
 - Administering grant contracts, including all compliance and reporting functions and financial tracking
 - Implementing marketing and brand strategy to potential host organizations and fellows that addresses historic barriers to participation
 - Providing oversight to ensure organizational and individual commitment
- Developing and implementing a cohort-based learning community for the fellows
 - Developing online resources for sharing information and co-learning activities
 - Developing and managing at least one full cohort convening
 - Creating and distributing curriculum and materials for fellows

- Facilitating fellows' participation in the James Irvine Foundation's New California Arts Fund (NCAF) learning events and annual convening
- Providing support and guidance to the host organizations
 - Ensuring organizational capacity to host fellows and commitment to cultural equity
- Participating in Program Evaluation managed by the CAC

PROGRAM TIMELINES

Administering Organization Application Timeline

February 5, 2019	Guidelines released
March 21, 2019 11:59 PM	Round 1: Letter of Intent due (online)
April 4, 2019	Round 1: Letter of Intent review panel
April 10, 2019	Round 2: Full application invitation to finalists
May 6, 2019 11:59 PM	Round 2: Full application deadline (online)
June 6, 2019	Round 2: Full application panel review
June 25, 2019	AO grant approved by California Arts Council

Grant Activity Timeline (June 2019 - July 2021)

Phase 1: Program Design:

June 25, 2019	Council votes on AO grant award in public meeting
Early July 2019	CAC enters into two-year grant contract with AO
July - October 2019	AO develops program under CAC management

Phase 2: Host Organization & Fellow Selection:

November - December 2019	AO solicits host organization applications
January 2020	AO conducts panel review of host organization application under CAC management with advisement by Irvine; host organizations selected
March - June 2020	AO supports preparation by host organizations under CAC management
February - March 2020	AO solicits fellow applications

April 2020	AO conducts panel review of fellowship application under CAC management with advisement by Irvine
May 2020	Fellowships awarded; public announcement

Phase 3: Fellowship Implementation:

August 2020	Fellows begin nine- to -12-month placement
Fall 2020	Fellows & host organizations participate in Irvine NCAF convening
February 2021	Fellows participate in program-specific cohort convening administered by AO
June 2021	Fellowships completed
July 2021	AO submits final report and program assessment under CAC management

Application Phase 1: Letter of Intent Requirements

Organizational Information Required for Registration in Grants Management System

Please have the following information and documentation prepared prior to beginning your registration:

- Applicant Organization Federal EIN
- Applicant Organization DUNS Number, obtainable from the [Dun and Bradstreet Request Service](#) website
- Applicant Organization contact information, including business address, mailing address (if different), county name, phone and fax number (if available), and website
- Organizational mission statement and purpose
- Brief summary of Applicant Organization’s core programs and services

Narrative Questions

Narrative questions to determine assessment of qualifications:

- 1) Why? Please describe why your organization or team is interested in serving as the Administering Organization, how this program aligns with your mission, values and services, and why you are uniquely qualified to serve as the AO.
- 2) Describe your organization’s breadth and depth of knowledge about the arts and culture community as well as the nonprofit field in California, addressing ability to reach diverse communities across the state, including: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA people, individuals from rural communities, individuals from tribal communities, immigrant and refugee communities, people who lack institutional educational opportunities, and individuals that have principal languages other than English.
- 3) Describe your organizational capacity to administer grant programs including application submission and review processes, financial tracking, and grants management capability. Please include a description of the human and organizational resources you plan to use to administer the program: Who will do the work and with what tools?

- 4) Describe a general vision for a successful pilot fellowship program, including a description of the following:
 - i) Fair and equitable approach for outreach, marketing and grantmaking to identify emerging arts professionals of color to participate in the fellowship program and process design that is accessible to those individuals.
 - ii) Outreach approach to identify a range of host organizations that are committed to engagement and cultural equity, and that represent the artistic, cultural and geographic diversity of the state, and process design that is accessible to those organizations.
- 5) Describe your organization's experience incorporating strategies to address cultural and racial equity and cultural humility/competency and inclusion/belonging.
- 6) Describe your organization's experience with and approaches to community engagement strategies that are of, by and for communities.
- 7) Describe your organization's experience with and general approach to developing and implementing cohort learning curriculum, learning community activities and/or leadership development programs.

Additional Required Materials for LOI Application Phase 1

- Bios of key personnel with a description of anticipated role in the program
- Profit and loss statements for three years
- General proposed budget breakdown for \$315,000 program implementation funds, including staff/personnel and other expenses

Those invited to submit a full application will be required to submit a detailed program plan and administrative budget.

Peer Panel Evaluation and Ranking Process

The panel's review of applications 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 project 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.
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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.

Shelly Gilbride, PhD
Programs Officer
shelly.gilbride@arts.ca.gov
(916) 324-0075

TAB 9

California Arts Council | Public Meeting | 01/30/2019

Date: 1/30/19

To: The California Arts Council

From: Shelly Gilbride, PhD: Programs Officer

Re: Staff Report: Reentry Through the Arts Evaluation Update

The California Arts Council has contracted with Health Management Associates Community Strategies (HMA) to conduct an external evaluation of the pilot Reentry through the Arts grant program. HMA Principal Liddy Garcia-Bunuel and Associates Robyn Odendahl and Jamie Gilliland are staffing the project and meeting with CAC Programs Officer Shelly Gilbride on a monthly basis. The document that follows is a summary of the HMA Evaluation Plan, detailing the evaluation methodology and process.

Evaluation Plan for the Reentry Through the Arts Grant Program

About the Evaluation Plan

The goal of the evaluation plan is to understand how the integration of arts engagement with reentry services among individuals formerly incarcerated improves their overall reentry success. In collaboration with the community to be served, the evaluation will identify potential criteria for measuring long-term success of arts programs serving formerly incarcerated individuals and addressing reentry goals and objectives.

The evaluation plan starts with a clear articulation of the logic behind the activities, strong arguments for a theory of change, and a plan to measure activities, progress, challenges, changes, and outcomes in an effort to uncover linkages between what is being undertaken and changes that are observed.

“[The evaluation should] make a case for where arts fit in reentry process. There is some stigma when it comes to art, value, jobs, education. What are concrete things that arts provide? We know as providers what we are giving to the people we work with, but to have that documented in such a way would be pretty cool.” – CAC Grantee

This evaluation pays close attention to documenting, tracking, and exploring the implementation, including challenges and successes in implementation, and plans for an evolution in the stages of the evaluation to mirror the stages of the implementation.

Evaluation Methodology

The evaluation is designed to be a mixed methodology review of the Reentry through the Arts program.

Research: Data was gathered from grantee organizations via an online survey to explore readiness to take on new evaluation activities and to begin to understand what those evaluation activities might be. Survey responses were used to inform the design of the evaluation plan with the grantee in mind – ensuring that the evaluation aligns with capacity, needs, and goals.

Survey information was then supplemented by input from the field, to define industry-standard impact outcomes for arts reentry programs. A literature review was conducted using a selection of key words and search terms guided by the research questions. Specifically, the literature review explored re-entry, arts-driven, outcomes related to recidivism, desistance, and social integration.

Data Collection Protocols: The plan includes description of several data collection protocols that will together make up standard assessment toolbox, including:

1. Shared Metric Program Assessment
2. Art Participant Pre and Post Survey
3. Art Participant Follow-Up Survey
4. Art Participant Exit Survey

5. Case Study Questionnaire
6. Grantee (key informant) Questionnaire

The tools are designed to be adapted to future arts re-entry programs and initiatives. **Table 1** shows which each data collection protocol will inform the research questions.

Table 1

Research Question	Data Collection Protocol
1. What specific reentry goals and outcomes can arts participation help achieve and facilitate?	Literature Review
2. How does arts participation actually achieve reentry goals and realize outcomes? Are there best practices in re-entry services that may be applied to the arts? Do specific art-based activities or modalities have different re-entry outcomes?	Literature Review Case Study Grantee (key informant) Interviews
3. What kinds of partnerships between art programming and community resources work best? What logistical obstacles to partnerships need to be addressed?	Shared Metric Program Assessment Case Study Questionnaire Grantee (key informant) Interviews
4. To what extent does CAC pilot cohort realize desired re-entry goals and outcomes?	Art Participant Pre and Post Survey Art Participant Follow-Up Survey Art Participant Exit Survey Case Study Questionnaire Grantee (key informant) Questionnaire

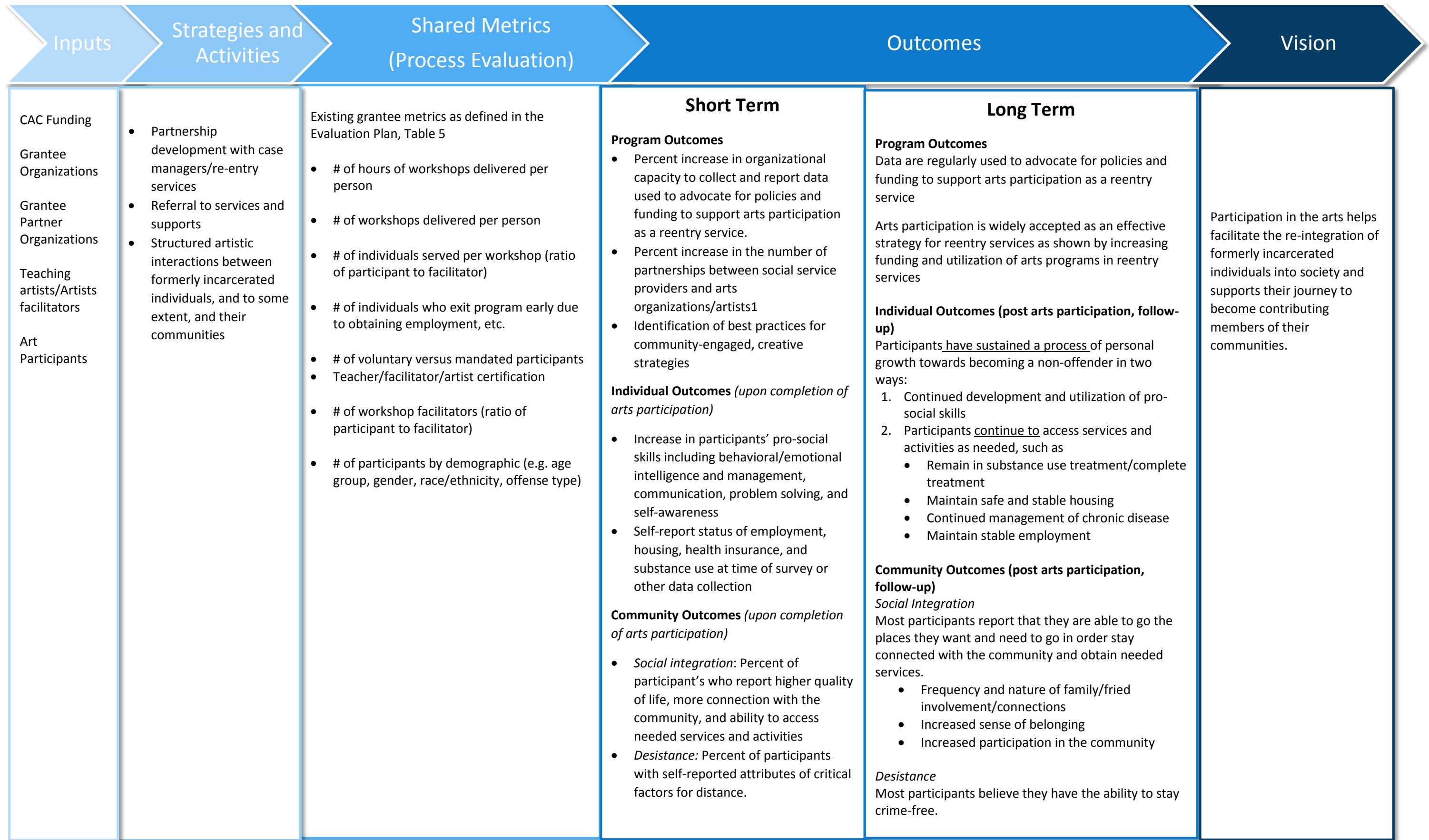
Implementation: The evaluation plan is implemented in partnership between CAC, CAC grantees, and the evaluator. It is designed to leverage existing and build new evaluation capacity in that the evaluator is available to provide technical assistance on data collection.

About Grantees

The evaluation plan assumes implementation by 10 FY16-17 Reentry Through the Arts CAC grantees currently in year two of their grant. The evaluation is intended to report out primarily on outcomes related to criminal desistance and social integration. Each grantee organization works differently – they use different artists, different art forms, different styles of teaching artistry and for different outcomes.

Logic Model

The logic model below supports the evaluation by defining the activities and criteria for measuring success, including both short-term and long-term success or outcomes as it relates to 1) positively impacting the lives of formerly incarcerated people; 2) understanding the community impact of the arts-based programs and 3) understanding best practices for strategies to support positive re-entry for formerly incarcerated individuals through the arts.



Literature Review

Defining Arts Programming as Re-Entry Programming

The core components of reentry programming are needs assessment, case management, and reentry. Successful, evidence-based reentry programs share several critical attributes that contribute to their success as listed in Table 3.

Table 3

Elements of Successful Evidence-Based Re-Entry Programs (Johnson, 2018)	Arts Based Programs (Bilby et al, 2013)
Positive and non-punitive	<ul style="list-style-type: none"> ✓ Participation in arts activities enables individuals to begin to redefine themselves, an important factor in desistance from crime. ✓ Engagement with arts projects facilitates increased compliance with criminal justice orders and regimes. ✓ Arts projects provide safe spaces for individuals to have positive experiences and begin to make individual choices.
Individualized treatment and therapy	<ul style="list-style-type: none"> ✓ Promotes high levels of engagement. ✓ Arts projects are responsive to participants' individual needs
Opportunities for collaboration	<ul style="list-style-type: none"> ✓ Arts projects can have a positive impact on how people manage themselves during their sentence, particularly on their ability to cooperate with others – including other participants and staff. This correlates with increased self-control and better problem-solving skills.

Re-Entry Outcomes

Desistance

As summarized in a brief by the Office of the Assistant Secretary for Planning and Evaluation (ASPE, 2016), reentry success is defined by four outcomes: abstinence from drug use, employment, positive couple relationships, and financial support for children. A desistance framework, while inclusive of these outcomes, expands the potential outcomes to those related to individual growth and development. Bilby et al., 2013 offers the following definition for desistance: “the process of personal growth through which offenders become non-offenders”. The process considers the change in severity and/or frequency of the crime. It is the process by which a person “achieves a new identity – a selfhood free from crime” (Bilby et al 2013).

Table 4 reveals several arts-based outcomes and the extent to which they align with enabling or developing the nine critical factors of desistance.

Table 4

Nine critical factors of desistance	Direct Influence	Indirect Influence	Influence of arts-based programming
1. Getting older and maturing		✓	1. Promotion of healthy aging, including positive cognitive outcomes [^]
2. Family and relationships	✓		1. Improved relationships and the maintenance of bonds with family* 2. Positive relationship development with teacher or facilitator* 3. Positive relationship development with other program participants*
3. Sobriety		✓	1. Decrease denial of addiction ^{^^} 2. Increase motivation to change ^{^^} 3. Safe outlet for emotions ^{^^} 4. Lessening shame ^{^^}
4. Employment		✓	1. Improved levels of/greater openness to educational attainment* 2. Obtainment of qualifications and certificates* 3. Learned professionalism* 4. Improved literacy ^{**} 5. Increased employability prospects ^{**} 5. Communication skills and self-confidence, important in the job market*
5. Hope and motivation	✓		1. Higher levels of self-esteem, self-image* 2. Hope built through strengths and capabilities being acknowledged and celebrated* 3. Learned ability to accept praise and criticism* 4. Contributes to on-going process of rehabilitation* 5. Participating in an enjoyable, relaxing activity* 6. Producing something to be proud of* 7. Increased confidence* 8. Increased personal agency*
6. Having something to give to others	✓		1. Greater cooperation with others* 2. Development of empathy* 3. Learned ability to give praise to others* 4. Learned team work*
7. Having a place within a social group	✓		1. Improvement of social skills and social bonds* 2. Development of social capital*

8. Not having a criminal identity	✓		1. Art allows reflection on offenses and the ability to address past behavior* 2. Ability to reframe own narratives, redefine, and change thinking about self* 3. Improvement in attitudes or behaviors that led to offending**
9. Being “believed in”	✓		1. Acknowledgement of accomplishments*

*Bilby et al, 2013; **Anderson et al., 2011; ^Noice et al., 2014; ^^Aletraris et al., 2014

Arts programming as a component of reentry service programming can help to facilitate connections and empower individuals to seek community-based resources that help individuals achieve these kinds of material and health outcomes.

Social Integration

The extent to which an individual is integrated or engaged with their community is another important outcome of reentry success.

Participation in the arts helps to develop social networks for individuals reentering their communities through experiencing high quality of life, feeling more connected with their community and being able to access the services they need.

Measures

The arts organizations taking part in the evaluation identified that they are currently collected or would like to collect data on an art participant’s change in: pro-social skills including behavioral/emotional intelligence and management, communication, problem solving, and self-awareness.

Process Measures

Process evaluation involves analyzing how program activities are delivered. A process evaluation seeks to answer for this evaluation the following questions:

1. Who delivers the program and how often?
2. Does the amount of arts participation (e.g. duration, hours) drive outcomes?
3. Does the type of art drive outcomes?
4. Does voluntary or mandated participation drive outcomes?
5. Are there program elements that contribute stronger to outcomes that may serve as best practices?

Short-Term Outcome Measures

The logic model describes program, individual, and community outcomes.

- Short-term program outcomes are those expected to be achieved upon completion of the granting cycle.
- Short-term individual and community outcomes are those expected to be achieved upon complete of any arts participation.

Data will be collected via pre/post survey and exit survey and supplemented by grantee (key informant) interviews and case studies

Long-term Outcomes

To measure long-term outcomes, the follow-up survey will be conducted among art participants. The survey instruments will use many of the same questions. However, it will include questions that target the extent to which outcomes upon completion of the arts participation has been sustained and to what extent it has led to further community involvement and/or pro-social development.

Data Collection Protocols

Qualitative Methodology: Case Studies and Interviews

Both case studies and interviews will be used to get an in-depth look at how arts participation achieve needs and goals for reentry success. We will be able to assess if there are best practices as well as specific modalities of the varying programs using process and outcome measures. Each program will be approached for participation in the case study and/or interviews. Those participating in an interview or case study will have witnessed changes in participants skills, attitudes and behaviors, as well as outcomes related to social integration and desistance. Once case studies are submitted, the group of grantees will winnow the case studies down to the most powerful – which stories have the greatest impact and tell the story of the reentry through the arts program.

Quantitative Methodology

As described above, there will be 4 survey instruments designed that will together make up standard assessment toolbox, including:

1. Shared Metric Program Assessment
2. Art Participant Pre and Post Survey
3. Art Participant Follow-Up Survey
4. Art Participant Exit Survey

Each survey instrument will include detailed instructions on how to administer the survey and explanation for respondents as to why they are being asked to complete a survey and how the data will be used. Surveys will include the kinds of questions described above in Tables 6-10.

For each survey, the evaluation plan describes the survey instrument's purpose, intended respondent, implementation, and data submission process.

Shared Metric Program Assessment

Purpose: Intended to be used to collect process data or the “outputs” as referenced in the logic model. These will be data points used to better understand implementation of each grantee's program and to what extent there are best practices or opportunities for improvement in delivery of those programs.

Intended Respondent: Grantee staff will collect and report data to HMA.

Art Participant Pre and Post Survey

About the survey: Intended to be used to collect “short-term outcome” data as referenced in the logic model. It will measure immediate change in art participants’ capacity for successful community integration as defined by a higher quality of life, more connection with the community, and ability to access needed services and activities as a result of participating in the arts. The change in capacity will be measured by the difference in responses between a pre-survey or prior to arts participation to those responses post any arts participation via a post survey. Both instruments will be similar, asking a set of core questions asked in both the pre and post surveys. The post survey will include additional questions to assess a participant’s long-term willingness and capacity to sustain progress made while engaged in the arts. It will be a paper-based survey. The survey will be anonymous apart from a random identifier that allows evaluators to match a participant’s pre and post survey responses.

Intended Respondent: Art participants

Art Participant Follow-Up Survey

About the survey: Intended to be used to collect “long-term outcome” data as referenced in the logic model. It will measure sustained change in art participants’ capacity for successful community integration as defined by a higher quality of life, more connection with the community, and ability to access needed services and activities as a result of participating in the arts. The same identifier will be requested on the follow-up survey so that evaluators may link the pre and post survey responses to the follow up survey responses.

Intended Respondent: Arts participants

Art Participant Exit Survey

About the survey: Intended to be used to collect “process” and “short-term outcome” data as referenced in the logic model. The survey is a one-time survey to understand why an art participant “exited” or left the arts participation. This may be used to indicate whether retention is a challenge due to participants re-offending or other negative outcomes. It may also be used to identify a positive outcome, such as new employment, that may prohibit continued participation in the arts.

Intended Respondent: Grantee staff on the behalf of the art participant who discontinues their arts participation.

Data Sharing with Evaluator

Survey data may be reported and shared with HMA quarterly one of two ways depending in the capacity of each grantee. These two ways include:

- 1) Survey data will be entered by grantee staff into either a survey monkey tool developed by evaluator. This is ideal protocol.
- 2) FedEx Envelopes will be provided to grantee staff so that they can send individual paper surveys to evaluator.

Timeline for Data Collection

Evaluation plan and tools were launched September 2019, so grantees have knowledge going into year two of their current CAC granting cycle. Dissemination of each survey to art participants will correspond with each grantee's existing program schedule. Evaluator will review aggregated data from all grantees quarterly.

Data Analysis

Quarterly, HMA will review grantee data and prepare a dataset for analysis. Through the review process, the evaluator will assess whether protocols are working for each of the grantees and to what extent modifications to the instruments and/or data reporting need to be made. Bi-annually the evaluator will analyze the data. The first analysis will be preliminary and will be used to develop the grantee (key informant) interview and case study questionnaires. A final analysis, including all survey data, key informant, and case study data, will be conducted that answers the key research questions,

Reporting

The evaluator will provide an interim report, including summary of data collected, preliminary analysis, and recommendations for any course corrections for the evaluation.

A final report will be provided to include both qualitative and quantitative analysis findings and recommendations for sustaining evaluation plan and replicating it across other arts-based programming. It will include powerful quotes and phrases from the participants to illustrate ideas, show emotion, describe experiences and hopefully provoke response. The logic model will also be edited to reflect future program development.

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TAB 10

California Arts Council | Public Meeting | 01/30/2019

**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

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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

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- 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	The Executive Committee shall consist of the Chair, the Vice-Chair(s), the Director and others as appointed by the Chair
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 Governance Committee 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.

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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.

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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 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.

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TAB 11

California Arts Council | Public Meeting | 01/30/2019

Date: January 30, 2019

To: Council Members

From: Ayanna Kiburi, Deputy Director

Re: Additions to the Pool of Prospective Peer Review Panelists

Over 200 people applied to serve on peer review panels between November 15th and January 15th. Upon Council approval, these will be added to the existing list of approved panelists for the Spring 2019 panel season.

Based on the Council's recommendation, the panelist application will now remain open online throughout the year. Applicants that apply after January 15th will be considered for the 2020 panel pool.

FY18-19 PEER REVIEW PANELS

Panel Applicants (January 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.

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Ackamoor, Idris, Idris Ackamoor and Cultural Odyssey, San Francisco

Idris Ackamoor is a composer, actor, tap dancer, administrator, and director. He is the Founder of the San Francisco performance company Cultural Odyssey and the Founder, Artistic Director of the legendary jazz and world music ensemble Idris Ackamoor & the Pyramids. Mr. Ackamoor just received a \$50,000 Composer Commission presented by the Gerbode Foundation. In December 2016 Idris received a Theatre Bay Area Legacy Award presented to individuals that have made “extraordinary contributions to the Bay Area theatre community.” In 2015 he received the Sui Generis Foundation Achievement Award for “one of a kind contributions, which benefit society in unique ways.” He has been honored with two Lifetime Achievement Awards for his extraordinary musical and theatrical contributions. The most recent was presented in January 2012 by the renowned BBC radio personality Gilles Peterson at the Worldwide Awards Show in London. In 2003 San Francisco’s historic magazine, The San Francisco Bay Guardian, presented Idris with his first.

Ackerman, Naomi, The Advot Project, LA CA

Founder and director of The Advot Project, a local non-profit that uses theater for transformation empowering young woman and youth take control of their destiny. Her curriculum Relationships 101 is currently implemented in the LA county continuation schools and Gang intervention and youth Reduction centers. “Flowers Aren’t Enough,” an award-winning one-woman show written, directed, produced and performed by Naomi has been presented over 1,800 times globally, including at the United Nations. Naomi created the Jerusalem Municipality children’s clown school, and was one of the first clowns to integrate professional medical clowning into Israeli hospitals. She was a member of “ViewPoints,” an Arab, Jewish theater group run by the Peres Center for Peace. Naomi consults organizations globally, how using drama techniques to deal with gender, identity, tolerance and dialogue between diverse participants. For the past three decades she has used art to promote peace, evolve change and encourage self-empowerment.

Adams Farrell, Kathryn, Kerredyn Collaborative, Irvine

Before founding my own nonprofit consulting firm, I maintained a very successful career as a fundraiser in nonprofits (primarily arts and culture) across Southern California, including the Museum of Latin American Art, Natural History Museum of Los Angeles County, and the Aquarium of the Pacific. As a consultant, I support arts and culture organizations in building and funding innovative projects with big social impact.

Adsit, Janelle, Humboldt State University, Eureka

I am an assistant professor of creative writing at Humboldt State University. My books include *Toward an Inclusive Creative Writing* (2017), *Critical Creative Writing* (2018), and, with Renée Byrd, *Writing Intersectional Identities: Keywords for Creative Writers* (forthcoming in 2019), published by Bloomsbury. I’ve also published a book of poems titled *Unremitting Entrance* (Spuyten Duyvil, 2015).

Adsit, Lexi, Peacock Rebellion, San Leandro

Lexi Adsit is a fierce, fat, and femme translatina writer, storyteller, and stand-up comedian best known for her sassy, incisive feminist comedy style rooted in themes that advance social justice. Heavily influenced by W. Kamau Bell and Hari Kondabolu, she guides audiences through journeys of healing and

transformation. An artist, arts producer, and Managing Director of the trans women and femme of color-centered East Oakland- based arts group Peacock Rebellion, she has co-led the group recently named to the 2017 “YBCA 100,” Yerba Buena Center of the Arts’ annual list of the one hundred people, organizations, and movements who are shaping the future of culture.

She has performed stand-up comedy, sketch comedy, spoken word, and storytelling in Peacock Rebellion’s Brouhaha, 2016 Best of the East Bay winner for “Most Historic Cultural Event”; Man Haters, 2016 winner of Best of the East Bay for “Best Comedy Show”; American Repertory Theater at Harvard University in Cambridge, Massachusetts; The News at SOMArts as part of the National Queer Arts Festival; STAY: An Oakland QTPOC (queer and trans people of color) Resilience Festival; and most recently, the Dyke March stage in San Francisco, CA.

Agostini, Diana, Italian American Arts and Culture Association of San Diego, San Diego

Diana Agostini began her work in the non-profit education sector long before moving to San Diego in 2012. Her background in International Cooperation had her travel the world working on national and international projects for NGOs and smaller non-profits. In 2013 Diana joined SDIFF, where she combines her passion for cultural studies to the one for the arts, trying to find creative ways to promote critical thinking and inclusion. When not working on all things SDIFF, you can find her recruiting MBA students for the University of San Diego or running on trails. Diana also serves on the board of ImpACT on Stage. She’s currently working on her Executive Master in Management at SDA Bocconi School of Management.

Airaghi, Sofia, Youth Art Exchange, SAN FRANCISCO

Sofia Vivanco Airaghi is a quadrilingual geographer, dancer, and educator from San Francisco. Sofia holds a B.A. in Geography from UC Berkeley with an emphasis in Latin American Studies. She is an alumna and staff member at Youth Art Exchange where she works as the Program Manager to expand equitable access to the arts for public high school youth. She is also a member of Sambaxé Dance Company. Sofia has previously worked on cross-cultural programming at UC Berkeley’s Multicultural Community Center, is one of the co-creators of the Cultural Map of Southeast San Francisco and worked as a cartographer with the Anti-Eviction Mapping Project’s (Dis)location initiative. Sofia has performed at ODC Theater, Cuba Caribe Festival, San Francisco Carnaval, UC Berkeley and has exhibited work at Latinos in Architecture’s Perspectivas exhibit and at Book and Wheel Works’ Moving Art House.

Alecca, John J, Young Audiences of Northern California, PLEASANT HILL

Throughout my career as an arts administrator executive, I have worked in both non-profit arts & commercial entertainment industries & developed initiatives & programs that lead each institution into the new stages of development. Adept at building mutually beneficial business partnerships, I have developed a unique blend of creative, strategic, & entrepreneurial programs. I worked for Blue Man Group Las Vegas, Arts & Business Council of Greater Phoenix, Lamplighters Music Theatre, Magic Theatre & CuriOdyssey. Currently, I am Executive Director of Young Audiences of Northern California.

As a partner in PJDesign Management, clients have included Museum of the American Indian, Early Alert Canines (diabetic alert dogs), The San Francisco Gay Men’s Chorus & New Conservatory Theatre

Company. At the Luther Burbank Center for the Arts where I designed and implemented a comprehensive Customer Service Training program.

An avid fan of Rugby, I believe that the character-building principles & ethics of the sport: integrity, passion, solidarity, discipline and respect adapt well within the non-profit business environment offering a positive attitude & determination towards achieving the greater good.

Alexander, Michael, Caltech/California Arts Advocates & Californians for the Arts, Los Angeles

I have close to 50 years experience with non-profit arts and arts advocacy that include: 12 years on the California Arts Council (two as chair), 27 years as Exec Dir of Grand Performances - LA's premier free performing arts series, E.D. of Aman Folk Ensemble (1969-1981) which toured the state and the world, service on numerous statewide and local arts service org boards , Dir of Performing Arts for City of LA Cultural Affairs.

Alita, John, City of Stockton, Stockton, CA

I am Public Servant with 20 years of experience in community services and public art. I served as staff to the Arts Commission in San Bruno California from 2003-2013, helping to complete five public art projects, local arts programming, and planning the City's centennial celebration. Since 2014 I have worked for the City of Stockton and serve as staff liaison to the Stockton Arts Commission. In that time I have helped complete two public art projects, administer \$50,000 annually in local grants, and initiated a local artist public art program beginning in 2018, providing an additional \$50,000 annually for public art projects. I am also a textile artist focusing primarily on fabric sculpture and embroidery.

Alleyne, Collette Williams, Inner City Arts, Los Angeles

Collette Williams Alleyne, Senior Director of Education, has 18 years of experience in alternative and arts education. Currently, she serves as the Senior Director of Education at Inner-City Arts, in which she oversees all arts instruction programs for K-12 students. Previously, Collette served as the Director of Instruction for Opportunities for Learning, where she established partnerships with schools to provide students with summer programs to reduce summertime learning loss. Collette joined Opportunities for Learning in 2004 and achieved several promotions in her tenure, having served as: Academic Recovery Teacher, Area Curriculum Advisor, Assistant Principal, Regional Supervisor, and Educational Programs Project Coach. Collette holds a Bachelor of Arts in Education with a Multiple Subject Credential from the University of New Orleans, a Master's Degree in Educational Administration from Pepperdine University, and a Clear California Administrative Credential. Before moving to California, Collette was an Instructor for New Orleans Center for Creative Arts, NOCCA | Riverfront, and Adjunct Instructor at Dillard University of New Orleans.

Anaya-Cerda, Aurora, Levitt Pavilion Los Angeles, Whittier

Hi! I am a native Angeleno, back in LA after living and working in New York City for 11 years. I am currently Director of Community Relations and Outreach at Levitt LA. I ensure that the 50 concerts are produced at the highest professional standards and meet national Levitt programming guidelines. I cultivate relationships to advance Levitt LA's mission, build impact and increase financial resources and maintain collaborative working relationships with community entities. In New York I worked at El Museo

del Barrio as Manager of Family Programs. I conceptualized and implemented public programs with an emphasis on providing unique opportunities for families to learn about Latin American and Caribbean cultural traditions.

In 2012 I founded La Casa Azul Bookstore in East Harlem. My team and I developed and implemented 200 programs annually (literary, visual, performing arts, family/cultural programs) I created effective partnerships to broaden the scope and reach of the bookstore's education initiatives. I have a BA from UCLA in History & Chicana/o Studies and an MS in Social Entrepreneurship from USC Marshall School of Business. I am an Arts for LA ACTIVATE 2018 Cultural Policy Fellow and sit on the board of Casa 0101 Theatre.

Aponte, Jose, Vista Community Clinic Board, Laura Bush Foundation for Americas Libraries Advisory Board, Knowledge River Native American Library Program, University Arizona, Oceanside

I was born in the South Bronx in New York City in October 1950. After graduating high school I attended Bard College and attained a Bachelor of Arts degree in 1972. After Bard I returned to New York City to work in the theater and the performing Arts. From 1972-1974 I worked at the Brooklyn Academy of Arts with the seminal off-Broadway theater company the Living Theater under the Direction of Julian Beck and Judith Molina.

In 1975 I graduated from University of Arizona with a bilingual MLS and have proudly served as the library director of the Colorado Springs, West Palm Beach, Oceanside and San Diego County libraries.

From 1989-1995 I directed the San Juan Capistrano Multicultural Arts Series.

Currently as a photographer I continue to pursue a lifelong fascination with the "other" America outside the mainstream and most-often far from the headlines.

From 2012-2016 I created the Legends project with Mona Mills (portraits of 25 San Diego elders who changed the region, nation, and the world).

My current project "Indigenous; A Mestizo Journey" is a series of images dating back to 2011 focused on capturing, preserving, and decimating portraits of the thriving Native and Mestizo communities of the Americas.

Arias, Catherine, The Museum of Contemporary Art, Los Angeles, Shadow Hills

As Director of Visitor Engagement for The Museum of Contemporary Art, I oversee front-line operations that ensure public access to—and aim to deepen diverse visitors' understanding of—the ideas, works, and artists featured in the museum's collection and exhibitions. I lead a team of 9 full-time and approximately 70 part-time staff members who welcome and engage visitors and members while protecting the art on view. My two decades of experience at MOCA include education leadership and teaching roles in on-site and community-based programs for adults, teens, and families. I chair the Strategic Planning Committee as a member of the Board of Directors for Pasadena's Armory Center for the Arts, a community arts center that presents rigorous exhibitions while involving diverse audiences in innovative and interdisciplinary studio, community, and school-based educational programs. My BA

from Pomona College is in American Studies and I am halfway through an MA degree in Arts Administration from Goucher College in Baltimore. Through this program, which focuses on equity and access in arts leadership, I analyzed administrative and programmatic aspects of Arts in Corrections, Arts for LA, artworxla, and Women's Center for Creative Work.

Avila, Betty, Self Help Graphics & Art, Los Angeles

Betty Avila is from the Cypress Park neighborhood of Los Angeles. Her work has centered on the intersection of the arts and social justice, with particular focus on community building, public space, and youth empowerment. She has held positions with the Getty Research Institute, The Music Center and the Levitt Pavilion MacArthur Park. She sits on the boards of the Center for Cultural Innovation and Arts for LA, and is a founding board member of People for Mobility Justice (formerly Multicultural Communities for Mobility), an organization that supports low-income communities of color that bike, walk and use public transit in Los Angeles County. Betty sat on the inaugural Advisory Committee for Los Angeles County's Cultural Equity and Inclusion Initiative as an appointee of Supervisor Hilda Solis that resulted in the recommendation of cultural policy and was unanimously approved by the County Board of Supervisors. In 2017, Betty was named one of C-Suite Quarterly Magazine's NextGen 10 in Philanthropy, Arts and Culture and an Impact-Maker to Watch by City Impact Labs. She received her B.A. in Literature at Pitzer College, has an M.A. in Arts Management from Claremont Graduate University, and is a 2008 Fulbright Fellow to Korea.

Axel, Rachelle, San Francisco Arts Commission, San Francisco

Rachelle Axel is the Director of Public and Private Partnerships for the Arts Commission. Previously, she served as the agency's Development Director, and prior was its Arts Education Officer; Project Director for the Arts Education Funders Collaborative; and Steering Committee member for the SFUSD Arts Education Master Plan. Before joining the Arts Commission, Rachelle was Director of Development and Communication for Youth Radio, a media production agency; and was founder of Equal Access, an arts and culture consultancy.

Bales, Andrew, Symphony Silicon Valley, San Jose

Andrew Bales is the Founder and General Director of Symphony Silicon Valley. This was formed as an outgrowth of the symphony he helped form within Ballet San Jose in 2002.

He worked back stage as a stage manager in dance and theatre companies based in New York. He traveled all over the world with dance companies including, Paul Taylor, Alwin Nikolais, Murray Louis, and Joffrey Ballet. As Executive Director of the Louis Falco Dance Company, he worked on major international tours and large commercial projects including all the choreographic sequences for the movie FAME.

In 1983 he moved to Cleveland Ohio to become President of Cleveland Ballet. He formed the co-venture that became San Jose Cleveland Ballet. Andrew created Ballet San Jose, moving the assets from Cleveland to San Jose in 2001.

Then in 2002, he created Symphony Silicon Valley. In the spring of 2003 he began to focus full time on the development of Symphony Silicon Valley.

Bales founded ArtSPARK to provide all 3rd-6th grade students in Santa Clara County with quality arts experiences.

Mr. Bales is an active member of the arts community in the South Bay serving on the board of Team San Jose. The Symphony is a partner in producing many other arts groups each season.

Barber, Anyka, BETTI ONO, Oakland

Born and raised in Oakland, California Anyka Barber is a mother, an artist/activist, curator and entrepreneur. In 2010 Anyka founded Betti Ono, a creative social enterprise and center for arts, culture and community committed to the cultural, social, political and economic emancipation and development of low-income, immigrant, and LGBTQ communities of color.

In her role as director and curator of Betti Ono she has curated and produced more than 60 exhibitions and public programs, as well as designed and integrated art, enterprise and social impact strategy to leverage creative capital, cultural products, and networks for good.

She was most recently Director of Engagement and the Center for Audience and Civic Engagement at the Oakland Museum leading the museum's signature education and public programs teams. She was Program Officer and Fellow at The San Francisco Foundation working with the Anchoring Communities/Place team to activate more than \$10M in investments to preserve the racial and cultural identity of the Bay Area, prevent the displacement of low-income and communities of color and bring greater racial and economic equity to the region.

Barnes, Kendra, KSTARPRODUCTIONS, San Leandro

KENDRA BARNES, trained in Contemporary & African Diasporic dance and has performed with the late Malonga Casquelourd's Fua Dia Congo, Chitresh Das' Chhandam School of Kathak Dance, and Carlos Aceituno as well as projects with Donald Byrd, Robert Moses, Bill T. Jones, and Rosangela Silvestre.

Her work as co-choreographer of Black Odyssey was a finalist for the TBA's Best Choreography Award. She was also the Choreographer for the African American Shakespeare Company's production of For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf, of which she received a Broadway World nomination for best choreography.

Founder of The Kendra Kimbrough Dance Ensemble (KKDE) since 1996, "In The Meantime" was the 2017 recipient of PUSHfest Audience Choice Award for Best Choreography.

She currently teaches dance at UC Berkeley, is an arts administrator and has been an artist in residence at the Headlands Center for the Arts and CounterPULSE/SF. Ms. Barnes is co-founder/director/producer of the Black Choreographers Festival.

Barroga, Jeannie, Sausalito

The complete collection of The Jeannie Barroga Papers is now in Stanford University Green Library's Special Collections and is currently being processed for the public.

Commemorating the collection, her play AURORA was presented throughout 2015 at Stanford University, University of the Pacific, Stockton, and Foothill College.

Ms. Barroga is a Dramatists Guild Member.

Plays (selected): BUFFALO'ED was awarded the Wallace Alexander Gerbode/William & Flora Hewlett Foundation Playwright Collaboration Grant (with Alleluia Panis). BUFFALO'ED was produced in Honolulu January through February of 2017.

WALLS was awarded the National Endowment for the Arts Access to Artistic Excellence Grant); and BANYAN was awarded the Arty Award for Best Original Production, (11 of 37 nominations).

Selected National productions: RITA'S RESOURCES (Pan Asian Repertory, New York); WALLS; EYE OF THE COCONUT; and TALK-STORY. Direction: LaMama's, New York, Brava Theater Center.

Ms. Barroga was the Asian American Theater's Interim Artistic Director and a Literary Manager (TheatreWorks and the Oakland Ensemble Theater).

Other projects: MARKED, a novel; indie film producer and actor for Encounters on Earth and SOMA); and actor in I AM A GHOST.

Bautista Cabanilla, Lani, The New Children's Museum, San Diego

Lani Bautista Cabanilla is an arts administrator and community organizer with over 15 years of experience serving the arts and culture field. As Manager, Visitor Programs at The New Children's Museum in San Diego, she collaborates with artists and community partners to develop innovative projects and installations that welcome over 250,000 children and families annually. In the last decade, Cabanilla has created arts education programs for five thematic exhibitions and curated dozens of hands-on studio experiences. Age-appropriate programs she designed like the Innovators LAB and Tot Studio offer key developmental skills while providing meaningful spaces for families to connect. In 2018, Cabanilla presented with the Museums and Community Conversations panel at the American Alliance for Museums Conference. Prior to joining the museum in 2008, she worked in community-based education programs, at independent design firms and on set-design projects in Los Angeles.

Cabanilla has a BA in Art from San Diego State University, an AA in Visual Communications from The Fashion Institute of Design & Merchandising and studied Human-Centered Design at The Design Academy. Cabanilla is a mother of a teenager and toddler.

Beale, Jill, Freelance Consultant - Organizations include Young Storytellers, Get Lit Words Ignite, LA Promise Fund, LAUSD, Los Angeles

Jill Beale is an arts educator, program director, and Emmy-nominated producer. For fifteen years, she has been designing and directing arts education programs for underserved youth, in both New York City and Los Angeles. She is currently working as an educational consultant, and her most recent projects include partnering with Warner Bros. to bring film and creative writing programs to public schools, producing a documentary series on the importance of arts education for PBS, and organizing a city-wide

youth film festival at The Academy of Motion Pictures. Jill received her B.A. in Art and Social Change from New York University, and her M.A. in Media Studies and Film from the New School University.

Beaton, Brian, California State University, San Luis Obispo

Dr. Brian Beaton is a full-time member of the teaching faculty at California State University (CSU), with a primary appointment at California Poly (San Luis Obispo). Between 2015 and 2018, Beaton was also Director of Cal Poly's Center for Expressive Technologies (2015-2018), a multidisciplinary research center dedicated to exploring the future of creativity.

Belmar, Sima, UC Berkeley, El Cerrito

I hold an MFA in Dance from the University of Wisconsin, Milwaukee and a PhD in Performance Studies from UC Berkeley, and have published articles about dance in scholarly journals and books. I've been a dance critic in the Bay Area since the late 1990s, and currently write the "In Practice" column for the Dancers' Group publication *In Dance* (<http://dancersgroup.org/author/sima-belmar/>). I was one of five inaugural writing fellows at the National Center for Choreography in Akron from 2017-2018. My writing courses revolve around issues of embodiment in relation to social categories (race, ethnicity, nationality, gender, age, class, disability, sexual orientation). I've taught modern dance technique at Shawl Anderson Dance Center, Berkeley Ballet Theater, and UC Berkeley. I've performed in my own work and the works of others (e.g. Randee Paufve, Nina Haft, Cid Pearlman, Edisa Weeks). In sum, I've long been a dancer, choreographer, dance scholar, educator, and vocal advocate for dance. Having watched hundreds of dance and theater performances, and spoken with scores of choreographers and dancers, I am a rigorous observer of choreographed and improvisational movement and performative choices.

Beltrán, Raquel, Asociacion Cultural Los Angeles, CARSON

Raquel Beltrán has served as associate director of the Pat Brown Institute for Public Affairs since September 2014. A native of San Diego, Raquel Beltrán's professional experience includes over 35 years of public administration and non-profit experience. Her prior years of experience have the unique characteristic of including work with a variety of organizations. Examples include business organizations, government agencies, organized labor, community organizations, institutions of higher learning, and community-based organizations. Raquel earned her Masters degree in Business Administration from California State University Dominguez Hills, with Delta Mu Delta honors. She completed her undergraduate studies at California State University, East Bay with a B.A. in Political Science. What does Raquel do for fun? She is founder and president of the Asociacion Cultural de Los Angeles. The Asociacion has manages the successful Mariachi Academy of Carson, an after-school cultural and education program.

Benitez, Robert, Lancaster Museum of Art and History, Lancaster

Robert Benitez has been with the Museum of Art and History (MOAH) since 2009. Benitez began his career in the arts as a volunteer with the Museum. As a staff member, he joined the Museum's education department facilitating its longstanding, flagship program, Discovery Trunks, and develop its current roster of public programming. In 2014, the Museum acquired its community engagement space, MOAH:CEDAR. There, Benitez was selected to transform the space into a working gallery with distinct programs that would benefit emerging artists and the Antelope Valley region. In 2016, Benitez became

the Museum's Arts Programs Coordinator, working closely with the Museum's Curator to program each of MOAH's four facilities: MOAH, MOAH:CEDAR, the Western Hotel Museum and the Elyze Clifford Interpretive Center.

Benitez has also worked extensively with the Antelope Valley's LGBTQ+ community. He was honored by the Los Angeles Stonewall Young Democrats with the Harvey Milk Leadership Award, was selected by the Obama Administration as an LGBTQ+ Emerging Leader, was awarded with Agents of Change's Leadership in Public Service Award and, most recently, became an ACTIVATE Fellow in 2017.

Bennett, James, Pacific Repertory Theatre and also Fundraising Consultant, Monterey

Jim is the Director of Philanthropy with Pacific Repertory Theatre, a professional theatre in Carmel. Former Director of Development with American Theatre Arts, Hollywood, CA; California Repertory Theatre, Pacific Grove, CA., SPCA Monterey County, Hospice Foundation, Monterey. BA, Speech Education (U of North Texas); former High School Speech and Drama teacher, Graduate studies, Dallas Theater Center; MA Theatre Directing (CSUNorthridge), Theatre Director for US Army (Okinawa, Japan and Monterey, CA); US Army Veteran (1968-1970), member of the VCorps Training Road Show (Germany 1969-70). Former Director with Jerome Cargill Productions, NYC and John B. Rogers Productions (Fostoria, OH). Active Rotarian.

Berman, Todd, Arts Education Alliance of the Bay Area, San Francisco

I grew up in Long Island, New York and went to Brown University where I graduated with a degree in public policy. I moved to San Francisco in 1998 to take a position with Americorps*VISTA working in a community program for teenagers.

I am a practicing visual artist. For my "City of Awesome" series of paintings, I had over 1000 neighbors of all ages draw pictures of themselves in action making their community more awesome, then collaged those drawings into my paintings of the San Francisco. These paintings were featured in SF Publics buses as part of the SF Muni Art project.

Now, I am the director (part time) of the Arts Education Alliance of the Bay Area, representing the organizations who provide arts education services in the region. I also manage the Where Art Lives program, using grant funding from the San Francisco Arts Commission to provide visual arts lessons at schools and community centers in the city. I am a museum educator at the Contemporary Jewish Museum and an instructor with the Integrated Learning Specialist Program.

Berman, Lisa M., Sculpture To Wear / Berman Arts Agency, Laguna Beach

An "Ambassador of Wearable Art" whose expertise extends to manufacturing and retail markets, museums and corporations in the U.S., Canada, Mexico, Asia and Europe. Lisa has served on the Board of Governors for OTIS College of Art & Design, P.R. Chair for the Textile and Costume Council at (LACMA), and Museum Collection Board at (FIDM). She volunteers for Free Arts for Abused Children, STEAM projects and Art & Fashion Councils. Ms. Berman holds degrees in Plastics Manufacturing Technology from Cal State Long Beach, Product & Jewelry Design from Otis College of Art & Design, Merch/Marketing (FIDM). She designs jewelry for her brand Statements Accessories.

Through her BERMAN ARTs Agency, she leads a team providing services for artist representation / mngmt., corporate acquisition, sponsorship advisement, museum placement, exhibition curation, PR and arts educational services within disciplines of Jewelry, Design, Fashion, Art and Technology. Her gallery SCULPTURE TO WEAR is celebrating its 20th anniversary this year. She is curating an exhibition of jewelry in Mexico City, and Antonio Lopez, of Fashion Illustration. She is the Nat'l Contributor to US LifeStyle Group, LUX LATIN.X and LOCAL ARTS Magazine for Art, Culture & Style.

Bermejo, Xochitl-Julisa, Women Who Submit, San Gabriel

Xochitl-Julisa Bermejo is the author of *Posada: Offerings of Witness and Refuge* (Sundress Publications 2016) and a former Steinbeck Fellow, Poets & Writers California Writers Exchange winner and Barbara Deming Memorial Fund grantee. She's received residencies from Hedgebrook, Ragdale, National Parks Arts Foundation and Poetry Foundation and is a member of Macondo Writers' Workshop. She has work published in *Acentos Review*, *CALYX*, *crazyhorse*, and *American Poetry Review* among others. A dramatization of her poem "Our Lady of the Water Gallons," directed by Jesús Salvador Treviño, can be viewed at latinopia.com. She is a cofounder of Women Who Submit, an LA-based organization seeking to empower women and nonbinary writers to submit work for publication and is the curator of the quarterly reading series, HITCHED. She helps bring arts classes to underserved teens as a workshop coordinator with ArtworxLA and teaches poetry workshops to adults with UCLA Extension, Antioch University, and Writing Workshops LA.

Bike, Benita, Benita Bike's DanceArt, Sunland

Choreographer Benita Bike is the director of Benita Bike's DanceArt, a 38-year-old Los Angeles chamber modern dance company. She studied with Utah Repertory Dance Theatre, the faculties of Bennington College and the University of Arizona. In New York she studied with Robert Christopher, Emmy Devine, Karen Levy, and Ruth Currier. Benita's dance work has been shown in various locales in the U.S. and Europe. Benita is a multiple ARC grant recipient and a Massachusetts Artists Foundation Choreographic Fellowship recipient. Benita was Artist-in-Residence at Massachusetts College of Art, Chair of the Boston Dance Alliance, and a member of the Boston Cultural Corporation's Curatorial Board. Benita taught dance at the DanceArt Studio in Boston, Boston Center for Adult Education, Angels Gate Cultural Center in San Pedro, and at Whittier College. Benita served on the Board of the Dance Resource Center of Los Angeles, co-produced the Fountain Theatre's Festival of Solos & Duets in Hollywood, and coordinated the annual dance series at Brand Library & Art Center in Glendale, California.

Boardman Kraft, Erika, Retired: Sacramento Metropolitan Arts Commission, Carmichaelo

Erika has worked in the arts for over 45 years as a performer, educator, administrator and arts consultant. She has degrees in Piano Performance, Music Therapy, and Community and Regional Development. She retired from 11 years as Arts Education Director for the Sacramento Metropolitan Arts Commission. In that position she built the arts education program into an integrated system of professional development for artists and teachers; model programs for schools, community organizations and incarcerated populations; grant making in arts education; and career opportunities for teaching artists.

She has been active in developing the national field of teaching artistry throughout California, and supporting and training artists to be effective educators in many settings throughout the state.

In Massachusetts she co-founded and served as Education Director for 16 years at a large community music school with over 1500 students from 60 towns. Erika continues to perform as a pianist and has served on piano faculties in college, studio and music school settings for 30 years. She currently works as an independent arts consultant, with a special interest in the development of asset-based community-developed arts programming.

Bonacci, Cheryl, Creative Acts, Woodland Hills

Cheryl is a compassionate consultant with 18 years of experience supporting marginalized populations along with the systems and communities evolving to change the narrative on how we see and treat them.

Following an eight-year career in the entertainment industry, Cheryl left Hollywood behind for a life of community service. As a founding executive at The Anti-Recidivism Coalition (ARC) Cheryl developed the unique approach to reentry services that sets ARC apart. Empowering people with a system connected past, she took a staff of four and increased it to twenty-six, building the foundation of the Member Services, Housing, Programming and Communications and Community Relations departments. Cheryl has the unique ability to engage in action driven dialogues across government and community forums, changing the narrative on how we see and support our reentry population while working to remove barriers to employment, education and housing. Her strong alliance with adult and juvenile corrections and judicial representatives, Los Angeles County Supervisors, and a wide range of community and faith-based organizations is a testament to her ability to understand the issues from all angles and work cohesively toward solutions.

Bonalos, Katherine, The Ralph M. Parsons Foundation, Los Angeles

Katherine Bonalos has a blend of nonprofit experience in philanthropy, the arts, and community engagement. Currently, Katherine is a Program Officer for The Ralph M. Parsons Foundation, where she conducts grantmaking in LA County in support of the foundation's mission to improve the lives of all Angelenos through investments in civic and arts/culture, education, health, and human services. Katherine is a member of the Funders Council for the LA County Arts Ed Collective, and a steering committee member of Asian Americans/Pacific Islanders in Philanthropy-LA Chapter. Previously, she worked in community engagement programming at The Music Center/Performing Arts Center of LA County, where she collaborated with volunteers, local artists, and nonprofits to provide participatory arts experiences for all Angelenos. Prior to that role, she conducted health grantmaking at The California Endowment to improve access to care for underserved communities statewide. A native to California's Central Valley, Katherine received her MSW from USC. Katherine enjoys how the arts is infused and reflected in the cultural life of California's communities, and recreationally enjoys music, dance, drawing, painting, knitting, and crocheting.

Bonillo, Jaren, San Francisco Arts Commission, San Francisco

Jaren Bonillo is the Senior Program Officer at the San Francisco Arts Commission (SFAC) where she provides leadership in grant-making strategy, cultural equity and community arts investments to the field. Jaren holds over 15 years of experience in grant writing and fund development, program development, financial management, and team leadership. Prior to joining the San Francisco Arts Commission (SFAC), Jaren coordinated the State-Local Partnership, Statewide and Regional Networks, Professional Development and Organizational Development grant programs at the California Arts Council (CAC). And, she served on the CAC’s Equity Committee and co-led the CAC’s participation in the Government Alliance for Racial Equity (GARE) Capitol Cohort.

Jaren is also an Interdisciplinary artist, curator, and educator focusing on personal and historical narratives, and social practice. She received an MFA from the San Francisco Art Institute and a BFA from Mason Gross School of the Arts, Rutgers University.

Bookout, Julia Cheryl, The Chimaera Project, Joshua Tree

As an individual artist, Bookout is included in the California Women Artist Project archived at the University of Southern California and Special Collections and University Archives, Rutgers University Libraries, a project organized by Gloria Orenstein, Professor of Women in Literature and Art at USC. Cheryl worked with the CA cities of Santa Ana and Pomona to establish arts districts and organize numerous collaborative public art projects, including the two-year in development project “Envisioning the Future” with renowned artist Judy Chicago. Bookout is the past President of the Southern California Women’s Caucus for Art 2012 — 2016 and sits on the Advisory Board for Mil-Tree Veteran Project and the Joshua Tree Retreat Center. Cheryl has curated over 100 gallery exhibits, been a guest on numerous panels throughout the U.S. and has co-produced three short films: I Am Be, Gloria’s Call and Sancutary. She currently has a documentary film in development with performance artist and filmmaker, Cheri Gaulke.

Bowman, Judith, Retired, Altadena

I studied English Literature and Psychology as an undergrad both at the Univ of Illinois (Champaign) and in Atlanta at Spelman College where I received a BA.

In LA, I began volunteering with the art festival that accompanied LA’s Olympics activities.

During the mid 80s, I volunteered with John Outterbridge @ the Watts Towers Arts Center. With other then young professionals, we founded a Friends of the Center 501 (c) 3. We hosted local elementary & Middle School children @ the Center and with Mayor Bradley and other elected officials’ help brought music and art to life for those children.

I discovered grantwriting about that time. I believe the 1st funded CV project I wrote on behalf of was for Ben Caldwell (Project Blowed) to take young hip hop artists to South Africa (a CAC-funded project). Other notable clients: Barnsdall Sunday Open Sunday. Western States Educ Center (now Mayme Clayton Library & Museum). With the Founder, planned and hosted a weekend “Reel Black Cowboys” film festival at the then fairly new Autry Museum.

I recently retired after ten years with the Robey Theatre Company. With CAC funding, that company was able to bring five performances of “Bronzeville” to Manzanar.

Branch, Rochelle, City of Pasadena, Pasadena

Rochelle Branch is Cultural Affairs Division Manager for the City of Pasadena. She holds a B.A. in art history from Hampton Institute (1982) and an M.F.A. in Arts Administration from New York’s Columbia University, School of the Arts (1989). Her career spans over 37 years of experience in the arts, including the disciplines of curatorial, public programs, development, arts education, studio and gallery programs, festivals, cultural planning and public art. She currently oversees a budget of over \$1 million for implementation of the City’s Cultural and Public Art Master Plans, a Grants Program, 4 Public Art Programs, Film permitting, Arts Education & Special Events. She produces ArtNight Pasadena, (60,000+ people attend annually) voted “Best Pasadena Cultural Festival.” Experience includes the Museum of Modern Art (MoMA), the Bronx Museum of the Arts, the Bowers Museum of Cultural Art and the Craft and Folk Art Museum--she produced the Festival of Masks, curated exhibitions, and directed outreach & public programs. At CAAM, she contributed to curatorial exhibitions and catalogs. She is a member of ArtTable, served on the City of Los Angeles Public Art Committee, and was a member of Los Angeles’ Mayor’s Design Advisory Panel.

Brescia, Deprise, Studios on the Park / Paso Robles Art Association / Arts Obispo, Paso Robles

Deprise Brescia is a mixed media artist specializing in transformational, energy art. She merges science and spirituality to create art for uplifting places and spaces.

Deprise received private training as a child and received awards for her sketching. She earned a BA in Dance and Theatre Arts as a young adult. Her study of art abroad continued throughout the years in Europe, Asia, Mexico, the Caribbean, Central and South America. Her techniques mix mediums, cultural philosophies and her experimentation with new materials has allowed an even greater transformation. Mixing ancient arts with the modern age in order to illustrate her message of “WE ARE ONE,” the underlying theme through all of her work.

Deprise received congressional recognition from Congressman Salud Carbajal for her work on “Veterans Voices” art exhibition as well and Senatorial recognition from Senator Ben Allen 26th District and recognition from Congressman Ted Lieu, 33rd district for her work on “Visual Beyond Words / We Bring The World To You.”

Deprise continues training in a variety of disciplines including; painting, sculpture, photography, videography, digital art, collage, stone, woodwork, drawing and encaustic.

Brescia, James, San Luis Obispo County Office of Education, San Luis Obispo

James Brescia first performed in musical theatre in 1976. His participation in the arts continued with the San Diego Gilbert and Sullivan Company, Pacific Light Opera, Pioneer Players, a group he formed called Carmen Couldn’t Make It, the Opera SLO, and Wine Country Theatre.

Dr. Brescia is a clinical faculty member at Cal Poly, San Luis Obispo, and the County Superintendent of Schools He enjoys teaching organizational theory, educational finance, arts educational leadership, and

instructional evaluation. Dr. Brescia has published multiple peer reviewed articles and has led several arts initiatives.

He holds a bachelor's degree in Psychology from UC, San Diego; a master's degree in Humanities from California State University Dominguez Hills; a master's degree in Educational Administration from Cal Poly San Luis Obispo; and a doctorate in Educational Leadership from the University of California Santa Barbara. He earned his basic teaching credentials from the University of California San Diego, and his California Professional Administrative Services Credential from Cal Poly San Luis Obispo. Dr. Brescia regularly lectures on the importance of a humanities based education.

Brewster, Anastasia Brewster, City Heights Community Development Corporation, San Diego

Anastasia Brewster is the Leadership Development Manager at City Heights Community Development Corporation. She is privileged to be a community organizer in an urban neighborhood of San Diego called City Heights, one of the most diverse zip codes in California. From community planning to creative placemaking, Anastasia uses unconventional engagement strategies to build power among City Heights residents to advocate for health-supportive projects and policies in areas such as land-use, transportation, community development, and housing. Anastasia's expertise centers on gathering and amplifying the voices of hard-to-reach populations to generate local solutions addressing the neighborhood's history of neglect and disinvestment. She can be found around City Heights coaching up-and-coming leaders, coordinating culturally-representative mural teams, and bringing unlikely collaborations together. She and her family have lived in the Chollas Creek neighborhood in City Heights since 2007. Prior to her work at City Heights CDC, Anastasia helped establish the first community land trust dedicated to affordable housing in San Diego. She earned her Bachelor's degree in Economics from Pomona College.

Brian, Megan, SFMOMA, San Francisco

Megan Z. Brian is Interim Director of Education and Public Practice at SFMOMA which implements curatorial and pedagogical projects at the museum in the areas of school initiatives, public dialogue, and performance and film. She holds a BA in sociology from Mills College, and an MA from the Institute for Curatorial Practice in Performance at Wesleyan University. She was a public programs fellow in the inaugural year of Emerging Arts Professionals (EAP) and is now a member of EAP's Advisory Board.

Brock, Jason, Jason Brock Entertainment, San Francisco

Jason Brock is a television, film and stage star. He was seen in homes all over the world as a finalist on X-Factor singing songs like Billy Joel's "New York State of Mind." Jason also starred in the film, "Love is not Enough," which played at global film festivals, including the Frameline Film Festival in San Francisco. Jason is well-known as a cabaret star and performs original shows regularly. He has been called a "Bay Area Singing Legend" and was voted "Best Male Cabaret Singer" for the last four years in the Bay Area Reporter. He is followed by tens of thousands of people on social media (over fifty-five thousand followers on Twitter alone) and has millions of views on YouTube.

Jason Brock has also done a fair amount of theatre. Some of his roles include: Hedwig in “Hedwig and the Angry Inch” at the Boxcar Theatre, a demented flower girl in Taylor Mac’s “The Lily’s Revenge” at Magic Theatre, and “Peachy Gale” in Peaches Christ’s “The Wizard of Odd” at Castro Theatre.

Brown, Jim, Arts Council Santa Cruz County, Santa Cruz

After 13 years as a software engineer, I resolved to find work that was more meaningful to me. I began working in the nonprofit sector 15 years ago as the Executive Director of a small dance studio in downtown Santa Cruz. After successfully strengthening the organization over three years, I moved to Santa Cruz County’s LGBTQ community center, where I served as Executive Director for 6 years. Desiring to return to the arts, I then took a position as Grants Manager for Arts Council Santa Cruz County where I completely overhauled the grants program with a focus on trust-based grantmaking. After this experience, I took a position as Program Officer at our local Community Foundation, but when an opportunity presented itself to return to an executive position in the Arts I jumped to become the Arts Council’s Deputy Director.

Brown, Nancy, San Leandro

I grew up in Weymouth, Massachusetts, graduating from Simmons College, Boston, with a major in psychology and a minor in art. After graduation, I lived in Europe for a year before moving to San Francisco. As project manager for sales presentations at the local office of a global risk management and financial services firm, my charge was to ensure client-centered content and messaging. Today, I live and work as an independent artist in San Leandro.

I’ve continued my art studies at the San Francisco Art Institute, San Francisco State University, and UC Berkeley. Working in a variety of media, I create families of images and objects that negotiate the border between representation and abstraction. My work has been exhibited throughout North America, including Triton Museum of Art in Santa Clara, Viridian Artists Gallery in New York City, and Masur Museum of Art in Monroe, Louisiana. Since 2014, I’ve served as a juror for the California State PTA Reflections Art Program at Dougherty Valley High School in San Ramon.

Recently, I began exploring the power of spoken-word performance to transform everyday observations into talismans of meaning and memory. I’m developing a grant proposal to bring this work into my local community.

Bui, Kim Ly, Pacific Grove

Kim Ly Bui is a retired library, community and cultural arts administrator, and poet. Kim graduated from UC Santa Cruz with a degree in Literature/Creative Writing and from San Jose State University with an MLIS. Her poems have been anthologized in works as diverse as *Tilting the Continent: Southeast Asian American Writing*, *I am Becoming the Woman I’ve Wanted*, a National Book Award winner, and *The Body Eclectic: an anthology of poetry for teens*. Hired by the City of Monterey, California, as America’s first Vietnamese-American Library Director in 2004, Kim was then appointed Library and Community Services Director. In that role she oversaw the City’s public art, monuments and statuary collection, the Alvarado Gallery in the Monterey Conference Center, the City’s Cultural Arts Grants Program, planning for a Downtown Art Plan, coordination with arts agencies, and was executive staff for the Museum and

Cultural Arts Commission. During her tenure Kim was a City and State representative for national, statewide and regional heritage, preservation and cultural tourism efforts, and also federal, state and local grants reviewer. Kim is past President of the California Library Association and named one of 40 Outstanding Alumni by SJSU SLIS.

Bui, Tommy, Inglewood Public Library, Arleta

I'm a 2019 Arts for LA Cultural Policy Fellow. I also interned and worked for the Los Angeles County Metropolitan Transportation Authority Art department. I'm a teen services librarian in a historically underserved community partnering with local institutions to provide meaningful and culturally-enriching programming to the community. I also work as a librarian for the Writers Guild Association of America.

I'm also a returned Peace Corps volunteer.

Bulatova, Dasha, San Francisco State University, Oakland

I am a poet and musician born in Moscow and living in Oakland, California. My experience in arts communities has its foundation in multi-genre, multimedia collaborations with other musicians and performance artists in the East Bay. I have also served on the editorial staff of two literary journals (The Berkeley Fiction Review and Fourteen Hills) and as an editorial assistant on one anthology (Best American Nonrequired Reading, supported by 826 National). I participated as a collaborator and dancer in the performance group Ready Maids + Friends to create a site-specific piece for Pro Arts Gallery in 2017. Since 2010, I served as an events volunteer at the Henry Miller Memory Library in Big Sur. For the last year I have been focusing on developing my arts practice and deepening my participation in the Bay Area literary community via the MFA program at San Francisco State University, with an emphasis on translation. In 2018, I participated in the inaugural Emerging Artist Fellowship with Epicenter in Green River, Utah, which highlights community design and interdisciplinary, inter-narrative possibilities of language. In 2019 I hope to continue to publish, teach, and engage with placemaking and artist communities.

Burns, David, Fallen Fruit, Morongo Valley

David Burns currently lives and works in Southern California; his BFA is from CalArts and he received his MFA from UC Irvine. He is co-founder of the collaborative project called Fallen Fruit. The work of Fallen Fruit includes photographic portraits, experimental documentary videos, site-specific public artwork, and museum installation projects. Using materials from the public realm as a methodology to recontextualize the meanings of what is "familiar," Fallen Fruit projects investigate urban spaces, geographical knowledge, and new forms of citizenship. From community actions to proposals for new urban public spaces, Fallen Fruit's work aims to reconfigure the relationship of sharing and explore understandings of public and private. Recent projects include commissioned works by LACMA, V&A, Manifesta 12, Queensland Modern Art, Athens Biennale, Prospect 3+, Bemis, Portland Art Museum, the Wexner, among others. Reviews and publishing may be seen in NY Times, LA Times, Art in America, Art Forum, Artillery, ArtNews, X-tra, Cabinet, Paper, and more. Project Awards include: National Endowment for the Humanities, Andy Warhol, Rauschenberg, Creative Capital, CAC, Puffin, ArtMatters, Good Works, and more.

Buzzell, Amanda, transceDANCE Youth Arts Project, San Diego

Amanda has worked with transcenDANCE Youth Arts Project for the past 6 years where she manages multiple creative youth development programs and produces youth performances. She has also supported the organization in various other capacities such as marketing, grant management & writing, and general management. Prior to her position at tDNACE, she held positions in various artistic and administrative capacities at La Jolla Playhouse and The Old Globe Theatre San Diego. She spent time overseas leading the programs and marketing for USO Japan and served as the Marketing Director for Davenport Theatrical Enterprises in New York City for several years. Amanda holds a B.F.A. in Musical Theatre Performance from The University of Oklahoma and a M.S. in Arts Administration from Drexel University.

Cabral, Naomi, Nevada City Craft Fair, Grass Valley

I've been the curator for The Nevada City Craft Fair for the last 3 years (the event has been going on for 8 years). This is a juried show. I am the person who juries the show. I've chosen to focus this event on sustainably handmade crafts of the Northern California region by artists and makers within their first 5 years of business. Most of them are women-owned and operated. The goal is to build a foundation for a community of successful independent crafters that can stay in the region and continue working in their craft, rather than move to a larger city in order to be able to make a living. I jury over 100 applicants for each show that is held twice a year (the cap is 60). Before that I worked as a curator for maker start ups in San Francisco and Nevada City. I received my art training at California College of the Arts in Oakland where I majored in Individualized /Textiles . The focus was on curating with specialized bodies of work in textiles.

Calicchio, Gabriella, Marin Center, County of Marin, San Rafael

Gabriella Calicchio joined the Marin Center in August 2014 as Director of Cultural Services. In 2015, Calicchio created a non-profit organization, the Marin Cultural Association to support art and culture in Marin County. MCA is midway through a countywide art and culture planning process.

From 2011 to 2013 Calicchio served as Chief Executive Officer of The Walt Disney Family Museum—a museum founded by Diane Disney Miller, Walt Disney's daughter, to preserve and honor her father's memory.

Prior to The Walt Disney Family Museum, she served as Managing Director of the Children's Theatre Company in Minneapolis (2007-2011), one of the nation's highest-profile children's theaters and the only company serving a young audience to receive the Tony Award® for outstanding regional theater.

Calicchio held a succession of executive positions in the Bay Area for more than a decade including Managing Director of Marin Theatre Company, Executive Director of the Diablo Ballet and Director of Theater Operations at Smith Center, Ohlone College.

Calicchio holds a Bachelor of Arts degree in drama and dance from Bard College, New York and a Master of Arts degree in arts administration and education from Lesley University, Cambridge, MA.

Carlson, Ruby, Velaslavasay Panorama, Los Angeles

As a Los Angeles-native, I have been involved in small-scale, feral art organizations in the city for the past 11 years. Since 2008, I have been involved with the Velaslavasay Panorama (VP), a museum dedicated to the production on presentation of the 360-degree painted panorama. I began first as a gardening volunteer and now as Co-Curator, lead writer, head of grant initiatives, event programmer, and more. Through the VP I have come in contact with many local artists and have dedicated long hours to the proliferation and public promotion of independent art works. I collaborate with many small-scale organizations such as the Museum of Jurassic Technology, LA Filmforum, Automata, and more. Beyond my work at the VP, I am a cinematographer for independent filmmakers and artists working in the media of film and video. I won an award for Best Cinematography from Film Invasion LA for my first short film, “Dysphoria” in 2018. Lastly, I have spent the past 10 years studying and practicing Lacanian psychoanalysis with P.L.A.C.E., an LA organization exploring contemporary and experimental approaches to the tradition of Freudian psychoanalysis.

Carpenter, Bonne, Idyllwild Arts Academy, Idyllwild

Bonnie Carpenter is an arts educator who helps others develop their sense of self and purpose through creative play and imagination. Bonnie believes that arts are fundamental to the intellectual and emotional development of youth and are a core necessity to expression of the human experience. With over 20 years of experience including work at Idyllwild Arts Academy, an international boarding school for the arts, her students are working around the globe and using their artistic voices in all facets of life. She knows that this empathetic perspective will foster compassion and understanding across cultures. Bonnie holds a B.S. in both Theatre and Communications with an emphasis in Secondary Education from Carroll University, an MFA in Theatrical Design from Northern Illinois University, and is currently pursuing a Masters in Arts Leadership and Cultural Management from Colorado State University.

Carrasco, Carlos, Panamanian International Film Festival, West Hollywood, CA

Born in Panama City, Panama, Carlos has co-starred in such feature films as Parker, Speed, Blood In...Blood Out and The Fisher King. On television he has been seen on many prime time series.

A graduate of Canal Zone College in Panama, he earned an acting scholarship to Stephens College in Missouri, completing a BFA in Theater. A year at the University of Illinois earned him a Master’s Degree, followed by three years at Wayne State University as a member of the Hilberry Classic Theater.

In New York he appeared on Broadway at Circle-In-The-Square, and many off-Broadway houses. He was Executive Director of HOLA (Hispanic Organization of Latin Actors <http://www.hellohola.org>), an arts service organization focused on Latino performers, and also served as a panelist for the New York State Council on the Arts.

In Los Angeles he has appeared at the Mark Taper Forum and the Ensemble Studio Theatre as well as being a long-time member and administrator for the Classical Theatre Lab.

As a filmmaker, he is currently on the fewtival circuit with his fifth short, ONE, exploring the topic of police shootings at traffic stops, garnering awards for screenwriting, acting and all-around excellence.

Catterall, Rebecca, Centers for Research on Creativity, Ventura

Hello, I am an educator, artist and researcher in arts and learning. As an educator I taught history, as an artist I maintain a ceramics studio at home and have been involved with several galleries. As a researcher with Centers for Research on Creativity I have worked with my late husband, professor James Catterall. Over the last 20 years I have worked on projects with Inner City Arts, P.S. Arts, Getlit Words Ignite, Disney Musical in the Schools, Chicago Arts Partnerships, 18th Street Arts, the Galef Institute, Disney/MIT Makers Project with the Boys and Girls Club, among others. I have attended numerous conferences on arts education including UNESCO Art Education in South Korea. I was trained through Arts for All as an arts in schools coach.

Cawelti, Sean, Rogue Artists Ensemble, Los Angeles

Sean Cawelti is a theater, opera director, video, puppet and mask designer based in Los Angeles. Sean graduated from the University of California Irvine with his BA in Drama with honors in Directing. He has been a puppeteer since he was four, after convincing his parents to buy him his first puppet while at a swap meet while growing up in Orange County. Sean studied puppetry at Tisch School of the Arts at NYU and is a member of the Puppeteers of America and LA Guild of Puppetry.

In 2011 he was selected by the City of LA’s Cultural Affairs Department to travel to Brazil for two months to study woodcarving and Candomblé, a religion born of African and Catholic traditions. Sean was awarded the 2015 Sherwood Award by the Center Theater Group in Los Angeles for his work as a director.

Sean’s directing work has been seen at the Getty Villa, South Coast Repertory, Segerstrom Center for the Arts, Redcat, The Geffen Playhouse and the Center for Puppetry Arts in Atlanta.

Chang, Lorrie Chang, PolicyLink, San Francisco

Lorrie works to advance an arts and cultural approach for policies/ practices to create more equitable, resilient communities. This includes designing and evaluating a technical assistance pilot for The National Endowment for the Arts and The Kresge Foundation’s Creative Placemaking Programs, serving as the research partner for ArtPlace’s 3 year program to integrate arts and culture into community organizations, and helping arts and cultural organizations advance equitable policies. She was also a Yerba Buena Center for the Arts’ Truth Fellow exploring, “How do we find and empower TRUTH?” With a team, she debuted a journey in Interpersonal Vulnerability and Common Truth at a public square. Furthermore, she led a community engagement process, spearheading a highly visible storytelling component, with the suburban black community for the The People’s Plan-- a plan by and for the people that projects their own vision for a thriving black community to recover from the impacts of displacement, gentrification, and marginalization. Lorrie holds a Masters in Urban and Regional Planning from Portland State University. In her spare time, she enjoys collecting stories, couchsurfing, getting lost, podcasts, and asking why we do what we do.

Chatfield, Melissa, Santa Barbara Museum of Art, Santa Barbara

Melissa has over 20 years of professional experience in nonprofit administration, ranging from grant writing for arts organizations (Santa Barbara Chamber Orchestra, Santa Barbara Revels (theatre), Santa

Barbara Museum of Art) to working as the Director of Education in the US and abroad for culture historical/archaeological nonprofits (Cuzco Archaeology Institute, Santa Barbara Trust for Historic Preservation, Vinovium). She has an interest in ancient and contemporary pottery-making and the tacit knowledge and connections that grow out of shared community experiences, such as the lengthy process of firing a wood-burning kiln. For this reason, she has led community groups in kiln-building and pottery firing events on Stanford University campus, Durham University campus (UK), and in Peru. In addition to pottery-making, Melissa performs Rancho Period dance and living history events with the group, Baile de California. She studied Anthropology and Archaeology at the University of Colorado, Boulder (B.A.) and the University of California, Santa Barbara (M.A. and Ph.D.)

Chinn, Debbie, Opera Parallele, San Francisco

Over the past 25+ years, Debbie has held executive leadership positions overseeing strategic growth, administrative functions, and institutional capacity building across various disciplines (theatre, classical music, contemporary opera) throughout the U.S. She is currently the Executive Director of Opera Parallele in San Francisco. Prior positions include Executive Director of Carmel Bach Festival, Managing Director of California Shakespeare Theatre, Baltimore Center Stage, and the New Jersey Shakespeare Festival. In 2011, Debbie served as a China Residency Consultant to the Philadelphia Orchestra to launch a series of concerts in preparation for the commemoration of the 40th anniversary of President Nixon's historic visit to China in 1972. She has served as the Volunteer Council Director of the San Francisco Symphony overseeing the activities of 1,700 volunteers. She began her career at American Conservatory Theatre, University of San Francisco, and Center Theatre Group (Los Angeles). Debbie currently sits on the board (Vice President) of Theatre Bay Area and the SF Community Music Center. She is a past board member of Theatre Communications Group, Greater Baltimore Cultural Alliance, Network of Ensemble Theaters.

Choi-Librizzi, Cathlyn, Asian Culture and Media Alliance, San Diego

Dubbed "Korean Cultural Ambassador" by the media, Cathlyn Choi is the host and producer of the first Korean TV cooking show in English, "Cathlyn's Korean Kitchen, broadcast on national PBS. She is also the host and producer of Asian Voices, the only TV show in English featuring API community and culture in Southern California.

In addition to being the founder and Executive Director of Asian Culture and Media Alliance or ACMA, Cathlyn previously served on the board of various non profit organizations such as Korean American Association, Korean American Chamber of Commerce and was the past President of Korean Women's International Network empowering and supporting the social and business networks of Korean American Women in San Diego.

Cathlyn received recognition and awards from former First Lady of Korea Kim Yoon Ok and 65th Assembly District of the API Legislative Caucus, the Telly Award and Fil-Am Humanitarian Award in recognition of her efforts to promote the API communities and culture through Media Arts.

In addition to 30 years of business development, event management and marketing background, Cathlyn has over 20 years of experience as a reporter, TV host, Emcee and English Instructor in Korea and US.

Chung, Vanessa, Stanford Live, Sunnyvale

Vanessa Chung is a visual artist and educator from the Bay Area. She is a first-generation college graduate from the University of California, Los Angeles, where she studied Fine Arts and Visual and Performing Arts Education. After graduation, she worked as a teaching artist in schools across Los Angeles and served as a graphic designer for organizations including P.S. ARTS and San Jose Art Academy. She completed her Masters in Arts in Education at the Harvard Graduate School of Education. She has served as a collaborator and designer for various conferences (Alumni of Color Conference, Let's Talk Conference, Continuing the Conversation Summit), along with working for art museums including the Hammer Museum at UCLA and Harvard Art Museums. She is currently the Artist Liaison and Executive Assistant at Stanford Live.

Clark, Robin, San Francisco Museum of Modern Art, Oakland

Robin Clark is Director of the Artist Initiative at the San Francisco Museum of Modern Art. In this role she leads interdisciplinary collection research projects that involve deep collaboration with living artists. She is an art historian and curator whose work has long encompassed intersections of contemporary art and architecture. Prior to joining SFMOMA she worked as an independent curator contributing essays to comprehensive catalogues on artists including John McCracken (David Zwirner Gallery, 2014) and Robert Overby (Mousse Publishing, 2014). Her exhibitions and publications include Automatic Cities: The Architectural Imaginary in Contemporary Art (Museum of Contemporary Art San Diego, 2009) and Phenomenal: California Light, Space, Surface, part of the Getty's Pacific Standard Time initiative (University of California Press, 2011). Clark earned degrees in Art History from Smith College (BA), Boston University (MA) and the Graduate Center of the City University of New York (PhD).

Cochran, wendyEllen, retired dance educator, Oakland

wendyEllen has spent over 53 years dancing, singing and playing music. Holding both a BA and MFA in Dance and an MA in theatre, she has also been an innovative arts educator in both the university and K-12 arenas up and down the state of California as well as Michigan and New York. She created a world dance curriculum that has included not only modern, jazz and ballet forms but West African, African diaspora (Brasil, Cuba, Haiti, Jamaica and more), Flamenco, Polynesian, Middle Eastern and many folk dance forms. Much of her journey was augmented by many arts grants, where she worked alongside artists from Brazil, Puerto Rico, Spain, Mexico, and the United States. Much of her performing and teaching career has been supplemented by generous grant awards from the NEA, California Arts Council and City of San Leandro. She has performed in many of San Francisco's Carnival Groups and will dance her 20th Carnival next weekend with Oakland-based Sambafunk! She was an original member of the Bay Area's Afro-Cuban group Obakoso and toured her worldDancers student company all over the Bay area from 1980-2013.

Collins, Aaron, Arts Consortium, Sequoia Riverlands Trust, Visalia

I have worked in the arts as curator, author, gallery director, volunteer, and arts nonprofit cofounder. As

community volunteer, I was instrumental in getting CAC arts partner designation for Arts Consortium, as well as key funding from the City of Visalia for Arts Consortium startup, which I spurred by organizing a county-wide arts org symposium entitled ArtsVoice 2004. Additionally, I founded the Visalia Visual Chronicle, a community-owned art collection about our city. I have won numerous awards for my published arts and culture features and reviews.

Collins, Bianca, KCRW and Artillery Magazine, Los Angeles

Over 10 combined years working in various facets of the Los Angeles art and culture scene has provided in-depth experience in various art practices and disciplines, including arts journalism, arts learning for youth, cultural development, and nonprofit management. The grant application review process will undoubtedly require an understanding of the artists' intersectionality, something that is always at the forefront of my mind when considering the merit of an artist's work.

As Editor of KCRW's "Art Talk" with Edward Goldman, every week we work hard to make the fine art world more accessible to Angelenos, making sure to frame complex didactics in accessible language. It would be important to me to identify grant applicants whose work will be easily accessible and will increase Angelenos' engagement in the arts, not deepen the gap that exists between urban minority communities and the fine art world.

My blog, The Art Minion, has provided a welcome platform to conduct one-on-one interviews with artists and curators I admire, in an effort to further the democratization of art. The Art Minion has been picked up by Artillery Magazine, and will be announced as their newest column this coming Thursday, January 17.

Cook, Jody, Diablo Regional Arts Association, Moss Beach

I have been involved in the arts in a variety of capacities for most of my life. From piano lessons as a child to singing in choirs, acting in theatre, working crew for live theatre to arts administration for the past 10 plus years. In arts administration, I've been able to work as a volunteer coordinator for over 800 events per year managing 300 individual volunteers. I've worked as a House Manager in a facility with 3 theatres and gained a lot of insight into group dynamics. In my current capacity, I work with facility administration to book a season for the program we offer to students in Title 1 schools, serving over 9,000 each year. I work with presenters sharing our audience demographics which enhances the performers vision and experience adding that more heart to their presentation. I also work with local high schools to facilitate a workshop for music students by a Capella groups from top colleges around the country as part of our College Notes concerts in March each year. This series' focus is mental health and well-being. As a grant writer for our organization, I have the opportunity to develop metrics to measure efficacy of our strategies for achievement in a variety of areas.

Coughran, Bruce, Indra's Net Theater, Berkeley

Bruce Coughran is a freelance director and playwright based in Berkeley, California, as well as being the Artistic Director of Indra's Net Theater, which specializes in plays about science. For Indra's Net Theater he has directed Michael Frayn's Copenhagen, In the Matter of J. Robert Oppenheimer, starring James Carpenter, the Bay Area premiere of Peter Parnell's QED, the world premieres of Delicate Particle Logic,

The Secret of Life and a Time for Hawking, as well as Darwin in Malibu and Partition. These plays have received 6 TBA Award nominations, a Broadway World Award nomination, and 7 Bay Area Critics Circle nominations. Bruce has also directed for other Bay Area and LA based theatre companies, as well writing and directing four short films, and producing an award-winning feature film (East of Sunset). He was nominated for BATCC Awards for Best World Premiere play (for “The Secret of Life”) and Best Overall Production of a Play(twice), as well as being a nominee for a TBA Award for Best Direction of a Play. He is a member of Directors Lab West and Directors Lab Chicago, recipient of a SDC Observership, a TBA ATLAS fellow, and a Titan award finalist. He is a proud member of the Society of Stage Directors and Choreographers.

Cross, Anna, Currently: Nevenka East European Folk Ensemble and Leela Institute / Past: San Gabriel Mission Playhouse and UCLA, South Pasadena

After earning a BA in Ethnomusicology, Anna began her career in arts education. At UCLA Performing Arts, she worked initially with Design for Sharing, the community outreach and education initiative, and later as the Theater Rental Manager/Public Event Manager. From 2006-2018 Anna served as the Director of the city-owned San Gabriel Mission Playhouse where she led organizational change and created a curated program. In addition to 12 years of public administration experience, Anna has over 20 years of arts administration experience in arts advocacy, strategic planning, fund development and grants management, organizational development and capacity building, budget management, local government arts policy development, community engagement, marketing, event production, historic preservation, theater management, as well as staff, intern, and volunteer management. Committed to creating community through arts education and shared experience, Anna believes in the arts as an economic driver and is passionate about arts advocacy that will enable artists and society to thrive. Anna feels strongly that equity, inclusion, and accessibility are necessary to ensure a sustainable future for artists as leaders of progress.

Currey, Michael, California Ballet, San Diego

Michael Andrew Currey was appointed Executive Director of California Ballet in January 2018. Prior to this appointment, Michael was the general manager at Ballet West in Salt Lake City, joining that company in 2009. While at Ballet West, Michael was instrumental in fundraising efforts for that company’s \$3 million campaign to produce a new Nutcracker and the design and construction of the \$32 million Jessie Eccles Quinney Ballet Centre.

In an over 30 year career in theatre, Currey has served in leadership roles at The Joffrey Ballet, New York City Opera, Chicago Children’s Theatre, Maine State Music Theatre, Bucks County Playhouse and others. A San Diego native, Currey was on the staffs of San Diego Opera, San Diego Civic Light Opera (Starlight), and Moonlight Amphitheatre before moving east to further his career.

Michael currently serves at the Technical Advisor for the Gerald Arpino Foundation, and is the President of the Board of Trustees for the San Diego Gay Men’s Chorus.

Daniels, Carol Marie, Retired, San Francisco Arts Commission, San Leandro

*1987 - Independent contractor City of Oakland - Cultural Arts Division

Coordinated the regranting of \$900k from the NEA to local art and cultural organizations, facilitated panel meetings and met with local arts groups to ensure accurate timely submission of funding proposals

*1988 - MBA in Arts Administration from Golden Gate University

*1989 to 1996 Haight Ashbury Free Clinics, Inc. Deputy Director Drug Detox Program - developed, implemented and managed a 12 bed residential facility for former San Quentin inmates with substance abuse issues

San Francisco Arts Commission

*1999 - 2004 Community Arts & Education program, Cultural Facilities Manager

Collaborated with the 4 neighborhood cultural centers: the African American Art & Cultural Complex, Bayview Opera House, Mission Cultural Center for Latino Arts, and the South of Market Cultural Center

*2004 - 2014 Civic Art Collection, Project Manager

conservation, preservation and repair of City Collection - Retired 2014

*2016 Enrolled Chabot College - Theater Arts Program

*2017 - Excellence in Dramaturgy award - Chabot College Arts, Media and Communication Division

Davis, India Davis, Topsy Turvy Queer Circus, Oakland

A trained acrobat and aerialist, India Sky combines physical feats with dance to illustrate the breadth of her inspirations. Also skilled in moving image and writing, India has been a solo and collaborative creator of numerous productions spanning a variety of disciplines. She is the Artistic Director of Topsy Turvy Queer Circus, an all Queer and Trans artists of color production that blends aerial and acrobatic arts with dance and film. In 2016 India created PARADISE, a large scale afro-surrealist circus narrative told in three parts over three years. PARADISE recently completed its second production in June 2017, and the last part of the trilogy will be complete in May 2018. When not in the theater India can be found performing within the bars and clubs of Bay Area queer nightlife. She also teaches regular aerial hoop and pole dance classes in her hometown, Oakland California, including weekly classes specifically for Queer and Trans People of Color. India's work has received generous support from the Astraea Foundation, Bay Area Dancers Group, The Kenneth Rainin Foundation, The Horizons Foundation, California Arts Council, San Francisco Arts Council, and Left Tilt.

de Lugo, Austyn, Armory Center for the Arts/Brentwood Art Center, Los Angeles

Austyn de Lugo is a Los Angeles-based artist. He received his BFA in oil painting from the American Academy of Art in Chicago in 2014, and his MFA from Otis College of Art and Design in 2017. Austyn was the Summer Artist in Residence at the Fundación Sebastian in Mexico City in 2017 and a Teaching Artist

Fellow at the Armory Center for the Arts in Pasadena for the 2017-2018 school year, and continues to work there as a teaching artist where he leads studio classes, as well as assists in the schools and community outreach programs. He also works as a teaching artist at the Brentwood Art Center.

Austyn is interested in queer and feminist theory. He works with a variety of media, including collage, textiles, painting, and drawing. His works embrace the iconic, the tawdry, the vapid, and the flamboyant, as he investigates diva worship, propaganda, and the use of images in our social and political institutions.

Delany, Brittany Delany, California Desert Arts Council, Indian Wells

My work for non-profit arts and culture organizations includes: communications; marketing activities; coordination between staff, board and company; artist relations; board meeting preparation; program development; fundraising; event planning; technical production and outreach. I have worked to support arts and culture communities for over a decade -- in Boston, Santa Fe, SF/Bay Area and currently in Greater Palm Springs, CA. My experience spans cultural practices and presentations including experimental dance, theater, literary arts, visual arts, arts festivals, critical feedback showings, site-specific events, and live music.

Doktor, Patricia, The Young Shakespeareans, Studio City

Patricia has had a lifetime career in the arts. She holds a BFA from Art Center College of Design and is certified in the UCLA Social Emotional Arts (SEA) Program. She is an award-winning graphic designer and illustrator, having created visuals for many illustrious print and corporate clients in animated film, cartoons, theme parks, and theatrical events, as well as conceiving and branding events for charitable organizations. She next conquered a life-long fear of being on stage by performing for Title 1 school children with the LA Assistance League's Nine O'Clock Players. Floored when she attended her first Shakespearean performance in a South LA school that was just like the Title 1 Public Schools she herself had attended growing up, she joined The Young Shakespeareans to bring Shakespeare to underserved communities in South Los Angeles. She has been instrumental in documenting the Program's curriculum, and specializes in coaching the students one-on-one. Trish's organizational focus is on branding and fundraising to support the Program's broader reach and goals.

Douglass, Charles, PALEF, 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.

Dubrovner, Shira, Mammoth Lakes Repertory Theatre / Mammoth Lakes Film Festival, Mammoth Lakes

Artistic Director of Mammoth Lakes Repertory Theatre Dubrovner is originally from Los Angeles where she was a freelance video editor and an award-winning theatrical director, and returned to Mammoth Lakes in 2007 after a 17-year absence. Her L.A. production of Tom Topor’s “Nuts” earned her three ADA nominations, including best director. Other favorite directing stints include “Sylvia” and “Veronica’s Room” at the well-respected Lonny Chapman Group Repertory Theatre. She also received critical accolades for her direction of Arthur Miller’s “Broken Glass” that starred Robert Picardo of “Star Trek Voyager.” Dubrovner returned to Mammoth to fulfill her dream to start a theatre. Early theatrical successes included staged readings of “K2” starring Beau Bridges and “Same Time Next Year” with Linda Purl and Robert Picardo. Since 2012, MLRT has presented the Theatre for Young Audiences (TYA) production free of charge for Eastern Sierra youth, exposing thousands of local students to theatre they would never have experienced without her efforts. In 2014 she won the Blithe Award in Reno for The Heiress, and in 2018 in L.A. her version of Romeo and Juliet set in 1939 Berlin Germany garnered her a Broadway World nomination for best direction.

Dunbar, Nina L Dunbar, Change | Practice | Play, Santa Barbara

Nina Dunbar has 25 years’ experience as an arts administrator, advocate and consultant for arts organizations in California, Arizona, and Louisiana. In 2018 she founded Change|Practice|Play, a Santa Barbara-based consultancy supporting arts nonprofits in strategic planning, development, grants writing and communications. Selected clients include the Children’s Creative Project, Opera Santa Barbara, Art Without Limits, and Santa Barbara Dance Institute. Previously, she served as Director of Development & Communications for the Santa Barbara Botanic Garden and was the Executive Director of The Arts Fund. From 2016-18 she served on City of Santa Barbara’s Arts Advisory Committee and continues to work closely with the City’s Office of Cultural Affairs.

Before moving to Santa Barbara, Nina oversaw the planning and commissioning of award-winning public art and infrastructure projects as a project manager for the Phoenix Office of Cultural Affairs and San Francisco Arts Commission. She received her MA in Arts Administration from the University of New Orleans and a BFA in Painting and Art Education from Temple University.

Eriksen, 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 long 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, the Music Center in Los Angeles, and for many years at Idyllwild Arts. Currently she is the Executive Director at Angels Gate Cultural Center. She has been involved in many panels about arts management for LACAC, The Non Profit Partnership and Leadership Long Beach.

Eskandari, Maryam, MIIM Designs / Harvard University, Pasadena

Maryam Eskandari is principal and founder at MIIM Designs and educator at Harvard University and Boston Architecture College. Eskandari graduated from the Aga Khan Program in Islamic Architecture at Harvard and MIT, where her graduate thesis was on “Women Places and Spaces in Contemporary

American Mosque.” She serves on the board of Open Architecture Collaborative, advisor to Harvard’s FDR Foundation, and the 1947 Partition Archives. Prior to establishing MIIM Designs, Eskandari led several award-winning projects: Christine and Steven F. Udvar-Hazy Library and Learning Center at Embry-Riddle Aeronautical University, Phoenix College Fine Arts, and Eric Fischer Gallery. In 2013, the International Museum of Women in San Francisco awarded MIIM Designs for the “Sacred Space” — which exhibited 100 American Mosque through-out the United States, and most recently, MIIM Designs was the architect for the new Children’s Museum of Manhattan’s America to Zanzibar: Muslim Cultures Near and Far exhibit. MIIM Designs currently is working on projects in New York City, San Francisco, Accra, and New Delhi.

Fabio, Cheryl, Sarah Webster Fabio Center for Soical Justice, Oakland

Cheryl Fabio — has been the Executive Director and founder of Sarah Webster Fabio Center for Social Justice since 2004. She Produces and Directs documentary films including her most recent work “Evolutionary Blues” ; West Oakland’s Music Legacy,” which has been widely sceened and enthusiastically received. She has a back ground in Social Justice - nonprofit organizations and is an African American cultural worker. Before her film career, she was a “street photographer.” Cheryl learned photography at Fisk University, Nashville, Tennessee, a HBCU. After receiving her BA at Fisk in Sociology, she returned to California and received a MA from Stanford in Communications/ Documentary Film. As the Program Director at Black Filmmakers Hall of Fame she was active in the media arts movement of the 1980’s. Cheryl then decided to teach in elementary schools, followed by SF City College and five other colleges and Universities throughout the Bay Area. SF City recruited her to Manage their EATV, SF PEG educational TV. Next, she was recruited to be the Operations Manager at KTOP TV. In 2009, she earned her law degree from John F. Kennedy University.

Fein, Beth, Kala Art Institute / dance anywhere®, Berkeley

Beth Fein is an interdisciplinary artist whose work encompasses installation, printmaking, video, and performance. Fein works in her Oakland studio and at Kala Art Institute in Berkeley, Ca. Fein has taught both dance and printmaking workshops. Fein has been awarded artist residencies in Cuba, Spain, Argentina, New York, Vermont and California. Her work has been shown nationally and internationally including the Oakland Museum of California, the International Print Center NY, the Triton Museum of Art, Headlands Center for the Arts, Banks Gallery in London, The San Francisco International Airport, Santander/Spain, Buenos Aires/Argentina and Kala Art Institute. Her work is in the collections of the Oakland Art Museum of CA and the San Francisco Arts Commission. Fein created and directed the conceptual, interactive public art project “dance anywhere®” from 2015-2016, which engaged thousands of participants on 7 continents, 66 countries and over 714 cities. Fein has also created numerous site-specific performances in diverse locations including the San Francisco Public Library, The Oakland Museum of California and Yerba Buena Center for the Arts.

Ferris, Mary, Ferris Design & Illustration, Sacramento

I am an Artist and Graphic Designer living and working in the Sacramento area. I currently am the staff designer at Self-Realization Fellowship in Carmichael, CA. That is a volunteer position, and I prefer to do work for trade, or barter. For regular income I am a administrative assistant/receptionist and am currently seeking employment.

Fleet, Emily, Playwrights Project, San Diego

Emily Fleet graduated with a B.A. in Theatre Arts at the University of California, Santa Cruz. During her time at UC Santa Cruz, her studies placed an emphasis in playwriting, dance, and stage management.

Her screen credits include the American Heart Association (commercial). She was hired as Playwrights Project's Office Manager in September 2015 and promoted to the role of Managing Director in November 2017. As Playwrights Project's Managing Director, Emily manages Development of the organization, including grant writing, implementation of programs, tracking evaluation data collected by program participants, managing grant applications, and reporting requirements.

Flores, Amber, Gallo Center for the Arts, Modesto

Amber brings more than ten years of extensive non-profit arts management experience. After receiving her Bachelor's degree in Theater from California State University, Stanislaus, she was accepted into a Master's program at Wayne State University in Detroit, Michigan. While attending graduate school, Amber worked for the Hilberry Theater and Bonstelle Theater. After graduating with a Master of Fine Arts degree in Theater Management, she was hired as the Managing Director of the Sonoma County Repertory Theater. By mid-2010, she moved back to Stanislaus County to work for the Gallo Center for the Arts as its Development Manager. In 2016, she was promoted to Director of Development — Foundation & Annual Giving. Currently, she and her team help to raise more than \$2 million annually. She also serves as the immediate past-president for the local Association of Fundraising Professionals, Yosemite Chapter.

Flowers, Charles, none - self employed development consultant, West Hollywood

In October 2018, Charles Flowers was named West Hollywood City Poet Laureate and will serve from October 2018-2020. He graduated Phi Beta Kappa from Vanderbilt University, where he took his first poetry workshop with Mark Jarman and won the Academy of American Poets College Prize. He later worked with Garrett Hongo to receive his MFA in Poetry from the University of Oregon. His poems have appeared in Puerto Del Sol, Barrow Street, Indiana Review, and Assaracus. He was the founder and editor of BLOOM, a journal for LGBT poetry, prose, and art, which Edmund White called "the most exciting new queer literary publication to emerge in years." Charles has served as Associate Director of the Academy of American Poets, Executive Director of the Lambda Literary Foundation, Deputy Development Director at the ACLU of Southern California, and most recently as Deputy Director of Arts for LA, the regional arts advocacy organization.

Freeman, Beverly Erma, The Hannah Project, Marin City

I have been presenting artistically in various mediums for over 30 years. Singing, song writer, performer, and recently added to my resume will be my one woman show.

Fukutomi-Jones, Jennifer, Arts for LA, Los Angeles

Jennifer Fukutomi-Jones is a native Angeleno who is passionate about cultivating dialogue through the arts. She is currently the Director of Programs with Arts for LA where she oversees all programs (including but not limited to): the ACTIVATE Arts Advocacy Leadership Program, ArtsMonth, and LA Convergence. She served as the Associate Program Manager, Community Events where she managed

the Ford Theatre Foundation's signature community engagement program, JAM Sessions, both on-site at the Ford Theatres and off-site working alongside community partners to produce JAM Sessions throughout Los Angeles County. She was also an Associate Producer for the Emmy award-winning Los Angeles County Holiday Celebration program (an annual 3-hour, live-televised program at the Dorothy Chandler Pavilion which showcases the diverse talents of Los Angeles County). She has also worked with the Unusual Suspects Theatre Company where she managed playwriting and performance programs for underserved youth and communities, and LA Opera where she managed the Community Opera Cathedral Project (featuring over 400 professional and community choirs, singers and artists). She received her B.A. in American Literature and Culture and a minor in Theatre from UCLA.

Gantman, Martin, West Hollywood Arts Commission, West Hollywood

Martin Gantman is a Los Angeles based artist and writer who has exhibited internationally in such venues as AC Direct Gallery and the Alternative Museum, New York; A.R.C. Gallery, Chicago; Kristi Engle Gallery, HAUS, POST, in Los Angeles; Werkstatt Berlin, Galerie Merkel, Whylen, Germany; Artetica, Rome and Viareggio, Italy; and La Coruna, Spain.

His published work includes a recent book about his art work, "Black Box: Decoding the Art Work of Martin Gantman, as well as "See you when we get home." a project for Art Journal magazine. Other published writings include: "The Irresolute Potential in the Unimagined Possibility," "Swingin' in the Slammer," "The Word Was Charm," "DuSable Park: An archeology," "Notes on the Oddness of Things," and "Mapping the Lost Idea." He also co-edited "Benjamin's Blind Spot: Walter Benjamin and the Premature Death of Aura" for the Institute of Cultural Inquiry.

His project, "The Odalisque Suite," was presented at the College Art Association annual conference in New York in 2000; and, at the 2012 conference in Los Angeles, he chaired a panel session entitled: Tracking the Movement of Investigatory Art.

I am also serving as a commissioner on the City of West Hollywood Arts Commission.

Gayotto, Bia, Art Center College of Design, Altadena

Visualizing the complexities of transnational identity has been a constant interest in my artwork and curatorial projects. As a Brazilian-American citizen the blending of two or more cultures to produce a third has been a fundamental part of my artistic practice, a space that offers new possibilities of exchange. I've been developing "place-based" projects to examine how ideas of identity and culture intersect in places, objects, and the lives of people. My interdisciplinary approach includes photography, video installations and books; combining elements of fieldwork, interviews, documentation, and archival images with collaboration and non-linear poetic strategies. Over the years my practice evolved from collaborating with friends to members of diverse communities worldwide. Wherever I go it's amazing to see how participants can be so receptive and willing to share their stories. To further my inquiries, I started curating shows with artists who like me bridge two or more places and cultures, and translate their multicultural experiences into art. Through an investigation of identity and culture, my artwork and curatorial practice crosses geographies, borders and mediums celebrating our multiplicities and intersections.

Gee, Erika, Chinatown Community Development Center, Kensington

Erika Gee is an educator, arts administrator, and cultural worker. She currently serves as a senior planner at the Chinatown Community Development Center, in San Francisco's Chinatown, a 41-year-old place-based community development organization that plays many roles - neighborhood advocates, organizers and planners, and as developers and managers of affordable housing. Her focus is on creative placemaking, economic development, and open space projects. She has worked at a variety of arts and cultural institutions including large museums such as the Los Angeles County Museum of Art (LACMA) and in communities of color such as Museum for African Art in New York City, Angel Island Immigration Station Foundation in San Francisco, and Japanese American Cultural and Community Center (JACCC) in Los Angeles. She primarily developed educational programming for a wide range of audiences including teachers, students, adults, seniors, and families. Erika also served as a fellow in arts and culture at The San Francisco Foundation. Erika holds a B.A. in History/Art History from the University of California, Los Angeles, and M.S. Ed. in Museum Education from Bank Street College of Education.

Geenty, Matisse, Fix Creative, Berkeley

Matisse is an arts administrator with a 5 years in fundraising and 3+ years in programming. She has worked with music organizations across California including American Youth Symphony, wild Up, Oakland Symphony, and Vallejo Symphony. Throughout her career, she has worked as a grant writer, both in-house and freelance, creating winning proposals including NEA, CAC, Annenberg Foundation, Wallace Foundation, and more. She has experience funding arts education, programming, and operational costs.

Since moving to the Bay Area, Matisse has curated and produced Oakland Symphony's Mixtape series as part of the Wallace Foundation Building Audiences for Sustainability initiative, is currently working with Oakland startup Bump Town — a creative hub where musicians can gain access to critical resources and have a platform to share their work, and is on the curatorial team of UnderCover Presents. She is currently heading Bump Town's capital campaign to build its West Oakland home, as well as funding its programs including Bump Town U (free business classes for artists) and the Social Justice Residency — a month long residency that fuses music and activism in the West Oakland community.

Geisinger, Bill, Association of Clay and Glass Artists of California, Sebastopol

For the past 19 years I have participated as a board member or member of; The Association of Clay and Glass Artists of California, The Clay and Glass Arts Foundation, The Sebastopol Center for the Arts, plus I was a full time faculty in the Arts at DeAnza College. Regardless I continue to participate as a working artist in my community by participating in exhibitions and workshops to help individuals develop and grow their own ideas.

Glass, Cynthia, MUSE/IQUE, Pasadena

I have over a decade of direct work in arts and culture as both a performer and an administrator. I've spent my life searching for universals among the particularities of how and why people of every background make meaning, to better know the human need for self-expression and beauty. This caused me to first pursue a BM in Vocal Performance from Chapman University (2007), and then an

interdisciplinary MA in Theology and Art from Fuller Seminary, culminating in a thesis exploring the aesthetics of contemplative spaces and their play on the passage of time (2012).

Since then, I have remained an active singer in choirs, musicals and operas alike. Professionally, I have worked in PR for Pacific Symphony in Orange County; supporting programs and evaluating grants for the Levitt Foundation's (in Los Angeles) AMP [Your City] nationwide creative placemaking grant awards; and most recently writing grants for MUSE/IQUE, a presenter of musical experiences in community locations that reach people who might be daunted by the traditional gatekeepers to live fine art. This has given me a unique window into the cultural landscape of Southern California, and immediate knowledge of why the arts continue to be crucial to human flourishing.

Gomez, Maya, Las Maestras Center for Xicana Indigenous Thought & Art Practice, Santa Barbara

Maya Gomez works with Las Maestras Center for Xicana Indigenous Thought and Art Practice. The Center housed at UC Santa Barbara, endeavors to cultivate writer-artists with a public voice that emphasizes process on the road to product. With over 10 years of non-profit leadership experience Maya is leading the center's strategic planning process. She received her master's degree in the Arts in Education program at the Harvard Graduate School of Education (HGSE), where she worked as graduate student teacher during the Harvard Art Museum's inaugural re-opening. Maya has served in various leadership positions with Making Waves Education Program and Southern Exposure Art Gallery both in San Francisco's Mission District. She has taught visual arts workshops, dance, youth empowerment, team building and college and career planning primarily to adolescents and young adults. More recently, Maya has been co-editing a book on the reflections of women of color in the arts that will be out in March of 2019.

Gordon, Rita, Pandora Media, Pittsburg

Rita Gordon is an artist, arts philanthropist, advocate, writer, and business leader. She is currently Head of Technical Recruiting at Pandora Media, the most powerful music discovery platform, and formerly Global Director, Talent Acquisition at EA the leading publisher of games on console, PC and mobile wherein she hired both creative and technical talent into the organization. She is currently a member of the Links Incorporated and the immediate past Chair of the Arts Committee for the Alameda Contra Costa Chapter of the Links Incorporated. In addition to hiring creative professionals, and volunteering her time in the community helping children in STEAM, Rita has self published two floral coloring books, is working on her third coloring book, and is finalizing her first novel. A native of San Francisco, Rita received her Bachelors of Psychology with a focus on Industrial Organization from San Francisco State University. She lives and works in the Bay Area with her husband.

Gray, Nina, Asian Art Museum, Oakland

I entered the art education field as a teenager, my first job a mere accident. This event put my career path on a trajectory that could only be described as fate. Since then I have dedicated myself to this industry and its mission. Over the past five years, I have worked with 5 Bay Area nonprofits in a number of roles, beginning as a volunteer to now a outreach educator. I have been in countless schools across the Bay Area conducting art education, working with ages 3-17. This work is integral in the expansion of programming for the Asian Art Museum. Currently enrolled as a Political Science student at UC Berkeley,

my goal is to merge policy, arts education, and action in order to encourage participation of the new generation in the workings of society. My ability to push the creativity boundaries of nonprofits make me a versatile and ambitious educator. This innovative drive aligns with the future of arts education which seeks to challenge the boundaries of society, and self. My background in political science, interest in policy, and passion for social change make me representative of the new generation of advocates.

Green, Joan, Green Art Labs, Coronado

Joan Green is an artist and art teacher who is passionate about connecting people to their creativity. After years of teaching art in low-income schools through VAPA, she realized that children needed more time and space to create. She created Green Art Labs - art making with reusable materials.

Joan offers the STEAM curriculum in her own classes and camps. She also is an artist with Arts for Learning where she works with low-income students, military students and families, and the community. She was recently awarded 2017 Community Artist of the Year through Arts for Learning.

Through her love of nature and her enthusiasm for reuse, Joan is currently an Artist in Residence with the Climate Science Alliance, where she develops art activities with reusable materials for Climate Kids. In 2016 she was an artist in residence at Cabrillo National Monument. In her art, she explored “the edge” of Cabrillo — which translates to this environmental edge that we are balancing on. She is deeply concerned with the plastic ocean pollution problem, and through her art and teachings, is empowering children and their families to make more sustainable everyday choices to respect themselves and our planet.

Green, Natalie, PEN America, Los Angeles

Natalie Green is the manager of Los Angeles programs at PEN America Los Angeles. She focuses on community partnerships, Free Expression programs, the Emerging Voices Fellowship, and all PEN in the Community programming, including Writers in Residence and guest speaker programs, the book club, and the public author series PEN Presents. She graduated from UCLA in 2017, where she was awarded honors for her short story collection Lost Angeles. As an undergraduate, she managed Westwind, UCLA’s Journal of the Arts, curated readings, and wrote and edited for The Daily Bruin.

Griffin, T. Faye, Kids in the Spotlight, Apple Valley

My career in arts and entertainment spans 30+ years with an emphasis in television and stage production. Since 2009, I’ve served as “volunteer staff” for Kids in the Spotlight, Inc, a 501c3 non-profit that provides training to foster teens in the art of filmmaking.

Hall, Alexa, Google/Formerly Hewlett Foundation, Oakland

Alexa Hall is a California native interested in city infrastructure, economic development, arts & culture and travel. She is a futurist whose work improves the lives of people living in cities through sustainability, access and impact. Alexa holds a Master’s degree in Arts Management and has more than 10 years of experience at high value organizations. She has worked as an administrator in finance and operations for institutions like Brooklyn Academy of Music, Tribeca Film Festival, and Oakland Museum of California. Most recently, she was a funder at the William and Flora Hewlett Foundation. There, she

managed \$11M in grant portfolios which invigorated her passion for working cross functionally on many different initiatives. Coming to Google meant a shift from the philanthropic sector into tech. Although Alexa has left nonprofits full time, she continues to be involved in social innovation through private donor giving, venture capital and impact investing.

Hamiltoln, Victoria, Jacobs Center for Neighborhood Innovation, San Diego

I currently work at the Jacobs Center for Neighborhood Innovation and serve on numerous non-profit arts and culture boards as well as the President of Californians for the Arts. As the founding and former director of the City of San Diego Commission for Arts and Culture for 24 years, I led a \$11 million plus agency which supported the arts community and artists through a robust Organizational Support and Creative Communities grants program, public art in public and private infrastructure projects, technical assistance programs and special initiatives around cultural diversity, cultural tourism and economic development. I have nearly 40 years of experience as an arts administrator.

Harris, Amana, Attitudinal Healing Connection, Oakland

Amana Harris is a leader in the field of community arts and a well-respected advocate for the arts in k-12 education. Her book, released July of 2012, is entitled Self as Super Hero: Handbook on the Creation of the Life-Size Self-Portrait. It is a testament to her years of experience in arts education, mastery in curriculum development and her belief in the power of art to empower and inspire children, youth and communities.

Amana serves as the Executive Director of the Attitudinal Healing Connection, Inc. (AHC), a West Oakland based organization, founded in 1989, whose mission is to empower individuals through art, creativity and education. Under her leadership the organization has received numerous awards for excellence in the arts through education, community engagement and public art.

Amana has a BFA in Drawing from the California College of Arts and Crafts and a Masters in Teaching from the University of San Francisco. Amana is a professor at the California College of the Arts, since 2008, and engages students in understanding the impact of historical and current injustices on our educational systems and how the arts can play a critical role in educating, liberating and inspiring children, youth and communities.

Hazelwood, Kai Hazelwood, Downtown Dance & Movement, Los Angeles

Kai Hazelwood is a passionate and experienced choreographer, performer, educator, producer and presenter. Kai received her BFA from UCLA and has performed across the US and Canada. She left her 4 year post as faculty and then Dance Outreach Coordinator at AMDA College & Conservatory in January 2016 to refocus on her artistic career, beginning with a guest choreographer post with Martz Contemporary Dance Company in Barcelona Spain. Kai then went on to tour with Axis Dance Company before returning to Los Angeles to continue her own choreographic and performing work.

She signed with Go 2 Talent Agency as a dance artist, and became the Resident Choreographer for Theatre Dybbuk. In 2017 Kai was selected as a Arts Omi International Arts Center Choreographic Resident, produced the 2nd evening of her own choreography and showed work in the Black Choreographer's Festival in San Francisco.

She is a 2018 Artist in Residence for The City of Los Angeles' Cultural Affairs Department, is invited to Jacob's Pillow as part of the National Presenter's Forum, and is the Artistic Director of Downtown Dance & Movement, a state of the art dance facility offering classes, rehearsal, and performance space in Downtown Los Angeles.

Hedge Coke, Allison, UCR, Riverside

National Endowment for the Humanities Distinguished Visiting Professorship, Paul & Clarice Reynolds Chair in Creative Writing, University of Central Oklahoma Artist in Residence, the University of Hawaii Distinguished Visiting Writer residency, appointed Distinguished Professor at the University of California, Riverside, US Library of Congress 2016 Witter Bynner Fellow, Selected by US Poet Laureate Juan Felipe Herrera, Lifetime Achievement Award NWCA, American Book Award, King*Chavez*Parks Award, Pen Southwest Poetry Award, IPPY Medal, Teaching for Change Recommended Books, Split This Rock Recommended Books, Allison Adelle Hedge Coke's books include *The Year of the Rat*, *Dog Road Woman*, *Off-Season City Pipe*, *Blood Run*, *Burn and Streaming* as well as a memoir, *Rock Ghost*, *Willow*, *Deer*. She is the editor of the anthologies *Sing: Poetry of the Indigenous Americas*, *Effigies and Effigies II* and is a Distinguished Professor at the University of California, Riverside. Hedge Coke came of age working fields, factories, and waters and is currently at work on a film, *Red Dust: resiliency in the dirty thirties*, a new CD, and new poems.

Henderson, Leigh, Teatro Visión, Palo Alto

Leigh Henderson is currently Managing Director of Teatro Visión, a Chicana/Latina theater company based in San José, CA. In addition to her work at Teatro Visión, Leigh provides services including grant writing, financial consulting, and strategic planning for arts organizations, mostly those focused on Latinx communities, including Cashion Cultural Legacy (San José), Mexican Heritage Corporation (San José), Hernandez Mariachi Heritage Society (Los Angeles), and DanzArts (San Diego). Leigh's work history includes teaching theater production at San José City College, serving as Managing Director of Mexican Heritage Corporation, and serving as Production and Company Manager and Resident Designer at Rocky Mountain Repertory Theater (Grand Lake, CO). As a freelance scenic designer, lighting designer, and scenic artist for more than 20 years, Leigh's designs have been seen in New York City, Colorado, Wisconsin, all over the San Francisco Bay Area, and at the prestigious Prague Quadrennial of Performance Design and Space. Leigh holds a BFA from the Carnegie Mellon University School of Drama, and an MBA in Arts Administration and a PhD in Interdisciplinary Theater Studies from the University of Wisconsin — Madison.

Hernandez, Amanda, The Huntington Library, Art Collections, and Botanical Gardens, Azusa

Amanda Hernandez spent fifteen years teaching high school English and humanities. While teaching at San Marino High School, she co-created and co-taught the Honors Humanities Seminar. This course utilized the collections at The Huntington Library, Art Collections, and Botanical Gardens for the innovative curriculum. The course won the 2017 Golden Bell Award. Amanda served as English Department Co-chair, WASC Curriculum Co-chair, and provided formal mentoring to new teachers through the teacher induction program. Amanda has a BA in English, an MA in Education, and a PhD in Education. Her dissertation uses the Survey of Public Participation in the Arts to explore the relationships among demographics, arts learning, technology, arts attendance. Her research focuses on

arts access as an issue of social justice. She is currently the School Partnership Manager at The Huntington. Outside of her professional career, Amanda has been active in community theatre as an actress, audience, and donor. She spent many years teaching young people in under served communities acting, voice, and dance lessons. Her experience in the arts led her to pursue arts education advocacy.

Huynh, Jasmine, San Francisco Ballet, San Francisco

Jasmine Yep Huynh is the Associate Director of Youth and Community Programs at San Francisco Ballet. In this role, she oversees SF Ballet’s dance education programs and community engagement initiatives for youth, families, K-12 schools, and community partnerships. She has 20 years of experience as a professional arts administrator, dance educator, teaching artist, and performer. She previously served as the director of arts education programs at Lawrence University where she taught courses in dance, theatre, and arts education. Jasmine was the former National Coordinator of ArtsBridge America, a network of university-based arts education programs in 14 states that partners K-12 schools with teaching artists in dance, music, theatre, and visual art. She has led K-12 arts education programs in the Bay Area, Southern California, Hawaii, and Wisconsin. Her passionate commitment to diversity, equity, and inclusion in the arts aims to bring high-caliber performing arts experiences to youth, families, and lifelong learners throughout California. She has a BA in Dance from UC Irvine and a MFA in Theatre for Young Audiences and Curriculum Development from the University of Hawaii.

Isken, Suzanne Isken, Craft & Folk Art Museum Incorporating the Egg and the Eye, LOS ANGELES

Suzanne Isken, Executive Director joined the Craft and Folk Art Museum in February, 2011 where she has renewed initiatives to educate the public about craft and support the creation of contemporary craft and folk art. Under her direction, CAFAM has presented landmark exhibitions including This is Not a Silent Movie: Four Contemporary Alaska Native Artists, Betye Saar: Keepin’ it Clean, Man-Made: Contemporary Male Quilters, Paperworks and The US-Mexico Border: Place, Imagination and Possibility. Previously she served as the Director of Education for ten years at The Museum of Contemporary Art, following 10 years of service as coordinator of school and teacher programs and gallery educator. She attended the Getty Leadership Program in 2008. Awards include recognition as the 2004 Pacific Region Art Educator of the Year by the National Art Education Association.

Ivanova, Vera, Chapman University, Orange

Vera Ivanova graduated from the Moscow Conservatory, Guildhall School of Music and Drama in London, and Eastman School of Music. Her works have been performed in Russia, Europe and the U.S.A.

After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University, she was appointed as Assistant Professor of Music in the College of Performing Arts at Chapman University in 2007 where she currently serves at the rank of Associate Professor of Music. Ms. Ivanova is also on the faculty of the Colburn School.

Ms. Ivanova is a recipient of Honourable mention at the 28th Bourges Electro-Acoustic Competition, 3rd Prize at the 8th International Mozart Competition, 1st Prize in Category “A” at International Contest of Acousmatic Compositions Métamorphoses 2004 (Belgium), the ASCAP Morton Gould Young Composers

Award, the André Chevallion-Yvonne Bonnaud Composition Prize at the 8th International Piano Competition at Orleans (France) and the winner of 2013 Donald Aird Composition Competition.

Her music is available in print from Universal Edition, on CDs from Navona Records, Ablaze Records, Quartz Music Ltd., Centaur Records, Musiques & Recherches, and on her web-site: www.veraivanova.com.

Javier, Fabiola, Rubi's Art N'More, Visalia

I am a multi-disciplinary artist, who is about to complete my AA in Studio Arts at College of the Sequoias. In 2016 I had the honor to be awarded the poster design for the Taste the Arts festival in Visalia, CA.

Jenkins, Vee, Queer Cultural Center, Oakland

I am an independent Grantwriter, Strategic Planning Consultant and Working Performance Artist based in the SF Bay Area. My clients include the Queer Cultural Center and it's fiscally sponsored projects, such as: Creative Labor: Queer Visual Artists' Working Group, Still Here and The Singing Bois. Because I am an Artist myself, I more clearly understand and can meet the Development and Strategic Planning needs of arts organizations and individual artists. I am one of very few Black and Queer women working in my field and am most excited about working with other Black/POC/ LGBTQIA+ led organizations as well as organizations whose mission center POC and/or LGBTQIA+ communities. My mission is to help folks navigate the Non-Profit Industrial Complex and access the resources therein.

Jones, Stella, Sculptures by Stella, Los Angeles

I am a native of Los Angeles, and I am a stone sculptor. I attended Santa Monica Jr. College, Otis Institution, and UCLA. My stone sculptures are abstract and I am known as the Line artist in the art world. I have a stone sculpture in the White House, called (Unity) bringing all together. I've also exhibited at the Pre-Oscars and Pre-Emmy awards shows. I hosted my own children art workshops this past summer at the African American Museum in the Baldwin Hills area. I forgot to mention I also paint, but my love is creating abstract stone sculptures. I love inspiring others to never give up on their dreams. Please view my website: sculpturesbystella.com and click on link letter to the White House.

Joseph, Jennifer, Manic D Press, San Francisco

Jennifer Joseph has been publisher/editor of Manic D Press since its founding in 1984. Awards presented to Manic D Press include a 2014 Kathy Acker Award; 2010 + 2009 Lambda Literary Awards; 2007 + 2006 Publishing Triangle Awards; 2000 American Library Association Stonewall Award for Literature; 2002 + 2000 Firecracker Alternative Book Awards for Fiction; 2008 SF Weekly Best of San Francisco: Best Small Press, 2004 SF Bay Guardian Best of the Bay, and design awards from Print and Digital Design magazines. She has been a guest lecturer and panelist at the Library of Congress, Rice University Publishing Program, American Booksellers Association convention, California Institute for the Arts, NYC Poets House, California Writers Club Conference, National Association of College Stores Conference, Associated Writing Programs Conference, Media Alliance, Mills College, and San Francisco State University, among other venues. She has served as a grants panelist for the San Francisco Arts Commission, judge for the San Francisco Foundation's Jackson Phelan Award for Literature, and judge

for the Film Arts Foundation's Screenwriting Award. She has also appeared on CSPAN's BookTV, and as a guest on Michael Krasny's Forum on KQED radio.

Jue, Kent, Ragazzi Boys Chorus, Redwood City

Kent Jue is an experienced choral conductor, music educator, and facilitator for lifelong learning in music. He currently serves as the Executive Director and Associate Artistic Director for the Ragazzi Boys Chorus located in Redwood City, CA. Having developed music programs in the San Francisco Bay Area for over 30 years, Kent is renowned for his leadership in showcasing student achievement and engagement, for inspiring families and for promoting community enthusiasm. Kent has also conducted youth choruses at the San Francisco Conservatory of Music, and performed and recorded with the Golden Gate Men's Chorus and the Gay Men's Choruses of San Francisco and Boston. Kent earned his Master of Music Education, Kodaly Emphasis degree from Holy Names University, Bachelor of Music, Music Education degree from University of the Pacific, and completed his Orff-Schulwerk certification. A 30 year veteran of full-time music teaching in public and independent schools, he also holds California teaching credentials in the subjects of music, math and general education.

Juezan, Brandon Juezan, Versa-Style Dance Company, Azusa

I have been the Special Events Coordinator of Versa-Style Dance Company since 2014 and additionally became the company's Booking Manager in 2016, which culminated into the position of Project Manager. officially by 2017. Experience includes event planning (all aspects), booking/travel logistics, contract negotiations, budgeting, sponsorship outreach, and various administrative tasks including but not limited to data entry, archiving, legal applications, presentations, filing and organizing.

Kane, Jennifer, Arts Connection - the Arts Council of San Bernardino County, San Bernardino

Jennifer Kane is an artist, arts advocate, and guide, originally from Los Angeles, CA. She currently resides in Joshua Tree, California and serves as the Executive Director of Arts Connection, the San Bernardino County Arts Council. She received her BA in Fine Arts from Mount St. Mary's College in 2005 and her MFA in Public Practice in 2016 from Otis College of Art and Design, both in Los Angeles, CA.

Her multidisciplinary approach to building community engages people in unexpected, diverse environments to promote broader understanding and connection to self and place. Organizing community outreach events in Peace Corps Thailand in 2006 helped generate her passion for this kind of work. Her skills are wide, ranging from mountain guiding to curriculum development.

She is a contributing writer to the Mojave Project, and more of her writing can be seen on KCET Artbound. Her paintings are held in private collections across the United States, and she is an active member of multiple artist organizations in the high-desert and serves on the board of the California Arts Advocates and Californians for the Arts. She is also an ACTIVATE cultural policy fellow, representing the entire county of San Bernardino in this Arts for LA program.

Kann, Rachel, Mishkon Tephilo/UCLA Extension Writers' Program, Los Angeles

TEDx Poet Rachel Kann created literacy curricula for Kindergarten through fifth grade called "Waking Up the Words," which was implemented in over 40 LAUSD elementary schools.

Her kids' book, "You Sparkle Inside" was the featured book for "Drag Queen Story Hour" at this year's DragCon Los Angeles (40,000 people in attendance).

She was the 2017 Outstanding Instructor of the Year in Creative Writing at UCLA Extension Writers' Program.

She has taught poetry at Juvenile Detention Centers, High Schools and Senior Centers throughout the greater Los Angeles area. Her poetry has been featured on Morning Becomes Eclectic on NPR and as The Weather on the podcast phenomenon, Welcome to Night Vale.

Her poetry and short story collection, 10 For Everything, was published by Orange Ocean Press. Her writing (poetry and fiction) also appears in journals such as Eclipse, Permafrost, Coe Review, Sou'wester, GW Review, Quiddity, and Lalitamba.

She's performed her poetry with artists and leaders such as daKAH Hip Hop Orchestra, Marianne Williamson, Sage Francis, Saul Williams, and Rahzel, at venues such as Disney Concert Hall, Royce Hall, The Broad Stage and The San Francisco Palace of Fine Arts.

Kelly, Cristine, Fix Creative, Nevada City

Cristine Kelly is the principal of Fix Creative, an arts management consultancy providing expertise in interim executive management, strategic planning, fund development, project management, grants and marketing. She has led strategic planning processes for multiple organizations, helped boards serve to their highest capacity, and built consensus across cultures and borders, working with organizations such as the Oakland Symphony. In this work, she has amplified the importance of art in service to community, and has elevated the discussion of access, inclusion and equity.

Previous to starting her firm, she was the executive director of Music in the Mountains, in rural Nevada City, CA. Before making the move to arts administration, Ms. Kelly served in the social services field as the executive director of the Sierra Mentoring Partnership, an advocacy and support agency centered on youth development, and as the first executive director of the Ama Foundation, an international nonprofit supporting a children's home and community projects in Nepal.

Ms. Kelly holds a BA in Nonprofit Arts Management from the University of Massachusetts, Amherst, and has recent graduate coursework in cultural equity and policy.

Kendig, Julie, Kendig Research & Evaluation, San Diego

Julie Kendig is interested in the passage from the unknown to the known and how this transition creates changes in individuals and organizations. As a social science researcher, she uses data to illuminate this pathway. Her work helps organizations understand and communicate their impact. She is an experienced arts and culture professional and academician whose values are rooted in integrity, equity, empathy and curiosity.

Since 2001 Ms. Kendig has served thousands of children, families, educators and teaching artists throughout her career in arts education. As a researcher, she has sussed out the difficult questions of what constitutes creativity and how it can be quantified. While a student of James Catterall, she worked

on large data sets with clients throughout the U.S. She has reported to government agencies, published in peer-reviewed journals, and most importantly, Ms. Kendig has inspired people to find their own, innate creativity in everyday life.

Kermensky, Sarah, Headlands Center for the Arts, Oakland

A creative art maker, fundraiser, and event planner, Sarah Kermensky currently holds the title of Director of Development at Headlands Center for the Arts. She has over 15 years of experience working with artists and nonprofit organizations in New York and San Francisco. In past she led fundraising efforts for Chez Bushwick, an artist-run performance organization in Brooklyn, and at Mohonk Preserve, New York state's largest nature preserve. She has also developed brand partnerships and events for the Award-winning Modern Farmer magazine, and worked with dynamic audiences at New York's Dance Theater Workshop. In addition to her work in philanthropy, Sarah has pursued a personal artistic practice focusing on theater and dance since 2000, and has shown work at Performance Space New York (PS122), HERE arts center, and at San Francisco's The Marsh, among other venues. She is a graduate of Bennington College in Vermont.

Kilmer, Corby, Caltrans, San Luis Obispo

I am a licensed Landscape Architect at the California Department of Transportation with 25 years of experience designing highway landscapes, environmental mitigation projects, and award-winning rest areas. I am also the District Transportation Art Coordinator. As such I guide municipalities through the permitting process by evaluating and approving public art project submissions, and working with local arts programs, artists, and students. Additionally, I have created numerous interpretive displays for vista points and rest areas. I have a deep appreciation of the vital role the arts play in creating livable communities, and I am enthusiastic about strengthening efforts to shape a more sustainable transportation system through inclusion of the arts. My involvement assisting communities and arts organizations, and my experience creating educational displays, has increased my desire to find additional ways to contribute to California's cultural landscape. I am excited about the opportunity the Panel offers to collaborate with a broad range of like-minded people, and to help communities fulfill their artist visions for unique identity and creative place-making.

King, Brian King, self, Oakland

Brian King is a New Genres artist primarily working in sculpture, video and photography using everyday objects to explore their symbolic value. This most recent body of work explores manila rope as a medium, primarily as an historic signifier, but also for its textural and tensile qualities. After working for many years in the advertising art industry in Chicago, it seemed a natural progression to utilize visual and cultural signifiers as a medium in itself. Having studied with Howard Fried, Paul Kos, Doug Hall, Trisha Donnelley and others, he continues the tradition of Northern California conceptual art. "I am Duchamp and Brancusi's bastard baby!"²

Knight, Jeanette, Hi-Desert Cultural Center, Idyllwild Arts Academy, Cathedral City

Jeanette Knight, (Screen Actors Guild, Actors Equity Association) is an actor, director, and choreographer. Beginning as a dancer, she garnered adjectives like "superb" from Variety. She is most proud of her work directing several productions addressing gun violence in schools with support from

the CAC. She played Rose in *The Woolgatherer* at the Tony award winning Victory Gardens Theatre in Chicago, but her most demanding role was Louise in *Always, Patsy Cline*, which played to sold out audiences in 2011 and 2013. From 1997-2006, she worked full time as the Education Program Director for the McCallum Theatre, supervising a faculty of fourteen teaching artists, while simultaneously serving as the Executive Director for the Beaumont Actors Studio. She has been teaching at the Idyllwild Arts Academy since 2006, where she has also directed several productions. In 2014, as Artistic Director for the Indio Performing Arts Center, she conceived of and carried out the first ever Coachella Valley Improv Festival, which has moved and been re-branded as the Joshua Tree Improv/ Comedy Festival, now approaching its fifth year. In 2017, she received the Most Inspirational Award from the Desert Theatre League.

Krieger, Cobi, Sotheby's Institute of Art and Claremont Graduate University, Los Angeles

I was born in Palo Alto in 1989, both my parents are Israelis who relocated to California in the late 70's. In the mid 90's we all returned to Israel. Our connection to the Bay Area remains close through friends, business, and community. That being said, pursuing a graduate education in California has always been a passion of mine. In Tel Aviv, I've found my professional path in the arts, completing a BA in Accounting and Art History from Tel Aviv University. Since graduating I've become an operations manager for a leading art tour company, a studio manager for two of Tel Aviv's most prominent and globally active artists and worked closely with emerging artists as a consultant. Also, I was a sales manager in the emerging artists section of Tel Aviv's largest art fair. This led me to relocate to LA and begin the Arts Management Master's program at the Sotheby's Institute of Art and Claremont Graduate University. In my previous work I've researched, written, and reviewed many grants for artists. In the classroom, I've learned much about the process of allocating funds and resources to support the arts and culture. I would love to contribute my time and learn more about reviewing grants in the state level.

Lüttringhaus, Karola, Alban Elved Dance Company, Davis

Karola Lüttringhaus was born and grew up in Berlin, Germany, where she lived until the age of 23. She received a BFA in Choreography and Modern Dance in 1998 from the University of North Carolina School of the Arts and an MA in Scenic Design and Scenography from the Technische Universität Berlin in 2013. She is currently enrolled in the PhD Program in Performance Studies at UC Davis, CA. She is a recipient of the 'North Carolina Arts Council Fellowship in Choreography' ('06) and a 'Verein Deutscher Ingenieure - Award for Outstanding Achievements in Scene Design' ('14). Lüttringhaus currently leads a semi nomadic life, splitting her time between the US and Berlin, Germany, while working wherever opportunities take her. She is a freelance designer, choreographer and educator at theatres and universities across Europe and the US. Since 1999 she has been the artistic and executive director of ALBAN ELVED DANCE COMPANY and founded a number of regular events including the SARUS FESTIVAL for Site-specific & Experimental Art. www.karolaluetzringhaus.com www.albanelved.org www.sarusfestival.org

Lamadrid, Maria del Carmen, SuperCommunity, Los Angeles

María del Carmen Lamadrid is a media designer and tinkerer from Puerto Rico currently based in Los Angeles. She is interested in fostering collaborative methods for civic design practices shaped by post-colonial theory that measure a pulse and create delight.

She completed her MFA in Media Design from Art Center College of Design's Media Design Practice/Field, in partnership with UNICEF Uganda Tech4Dev and the award-winning Designmatters.

Currently, she works as lead at SuperCommunity, a civic technologies and art collaborative in Los Angeles. She authored the Social Design Toolkit, a book about the darker side of neoliberal practices that foster structural inequality in Social Design.

Her work has been recognized and featured in the 2009 National Art Sample of Puerto Rico, the Faculty of Architecture, Design and Planning at the University of Sydney, Citizen Science Conference 2015, University of Brighton and Carnegie Mellon University's School of Design.

LaMantia, L, Steelband Pan Arts / MoLove, Oakland

As a Creator, Composer, Performer, Events and Music Producer, Bandleader and Director of SBPA, I have over 40 years of experience as both an Artist and Community Partner in Bay Area and abroad in Trinidad and Tobago.

I developed SBPA's Carnival Arts program in 1993 after 2 years as an Artist in Residence at the SF Exploratorium, first as an Artist Exhibit creator, and then as both Artist and Program Coordinator of my 1st Multi Artist CAC AIR '92/'93.

I worked consistently as Performer and as the Director of SBPA up until 2010.

I then focused on my Music and Production career, with the goal of restarting SBPA's. programing in the future. The plan is to use my company's profits and success as a strong and consistent funding base for SBPA, and other worthy non profits.

My EP "Everything is Fine" will be released in March 2019 and we busy at work planning our 2019 tour. LilmoLove.com

Law, Carol, Previous University instructor/studio art at present, El Cerrito

In the 1970's I taught at Fresno State after Judy Chicago established the first feminist art program. I was a founding member of the Women's caucus for the arts and my work has always been about the female experience.

Born in Texas, I earned my bachelor's degree in art at the University of Texas, Austin, After graduation I worked full time as a Recreation Specialist with the US Department of Army in Germany. It was a difficult time as this was during the Vietnam war. I completed an M.A. in Studio Art at San Francisco State University and taught at various universities including San Francisco State, the San Francisco Art Institute, UC Santa Barbara and The Art Institute of Chicago. I have received three NEA grants for performance art (video & dance set design).

From 1993-1997 I was the General Manager of the Djerassi Resident Artist Program in Woodside, CA. In 1999 I was awarded a one-year artist fellowship to at the Rockefeller Foundation in Bellagio. I received a Masters degree in Clinical Psychology from John F. Kennedy University in 1987. My most recent

exhibitions were a video performance at the Other Minds festival in San Francisco March 2018 and a solo exhibition in September 2018 at The Lightroom in Berkeley.

Leaf, Annie, Encinitas

- Practicing Visual Artist/Designer
- BA Visual Arts/Art History, University of California San Diego
- Passionate participant in San Diego County Arts Communities, Events and Dialogues.
- Volunteer Docent at OMA/Oceanside Museum of Art.
- Serving regional community and military.
- Volunteer at San Dieguito Historical Museum AKA The Heritage Ranch, Encinitas.
- Grant Writer.
- Community artist & participant Arts Alive Banner Project which supports local non-profit organizations.
- Eisenhower Grant recipient/Art Instructor. Developed curriculum that aligned art lessons with math and science studies. Encinitas Union School District grades K-6.

Leung, Hoi, Chinese Culture Center of San Francisco, San Francisco

Hoi Leung is an artist and curator based in San Francisco. Graduated from UCLA in 2017, Hoi is currently a curator at the Chinese Culture Center of San Francisco. Hoi manages 41 Ross, a community art space and interactive studio that promotes dialogue, appreciation, and creative engagement around the local culture practice by everyday people in Chinatown. Her recent curatorial projects include “Infinite Cycle,” “Womxn, Omen, Women in Chinatown,” and “XianRui: 10 Years,” which was named one of 2018’s Best Exhibition Across America by influential arts media, Hyperallergic. As an artist, Hoi has exhibited both locally and internationally including SOMArts Cultural Center (Bay Area), K11 Art Foundation (Hong Kong), and the Central Academy of Fine Arts Museum (Beijing).

Little, Sarah, Los Angeles Philharmonic, Los Angeles

Sarah Little is a Los Angeles based creative producer and artistic administrator, proven to develop innovative strategies for multi-arts concert programming. Both a collaborator and a leader, she is highly proficient at delivering valuable programming — from youth orchestra series, to short films, to immersive concert experiences.

Loa, Berlin, None, Grover Beach

Berlin is a collections manager and nonprofit professional working with museums, archives, and archaeological collections. Her day job is Archivist and Project Coordinator working with university and community archives.

She received her MA in Information Resources and Library Science at the University of Arizona and is also a Certified Archivist. She also holds an undergraduate degree in English Literature with a thematic minor in Anthropology and Africana Studies.

Her professional experience includes nonprofit management and youth services program development. Her work in museums and archives is framed by her experience in capacity building in nonprofit organizations, inclusive interpretation, and exhibit development.

She is a volunteer with the California Association of Museums and is a board member with the local historical society. Her previous volunteer projects have included Team Lead for Arizona Commission on the Arts to advocate for arts funding with members of congress (2013 - 2015). She also served on the Casa Grande Art Museum Operations Committee, hosted an open mic, and actively supports live theatre. In her personal time, she nurtures a passion for coffee, photography, road trips, and writing.

Lustre, Napoleon, Puro Arte; art by héctor, Claremont

I am a co-op gallery organizer, and have curatorial experience. My BA degree is in Film and Media Studies from UC Irvine (2005). I currently co-manage a pop-up gallery in Los Angeles with a Filipino-American art collective called Puro Arte (established 1997, operated until 1998, regrouped in 2018), and we recently had our inaugural exhibition in October 2018. My partner for the last 23 years is the Mexican-American artist, Héctor Silva. I manage the business aspects of our company, art by héctor. I am also disabled, according to the American with Disabilities Act (ADA1990). I have been an organizer since 1987, active in various intersecting communities, i.e. Filipino-Americans, the GLBTQ community, the HIV/AIDS community, and the literary and arts community. I am also a published poet.

Malonga, Muisi-kongo, Fua Dia Congo, Oakland

Cultural caretaker, teaching and performing artist and arts administrator, Muisi-kongo's arts practice is steeped in a staunch Bay area legacy of cultural preservation, social justice and service through art. For the past nine years, she has served as Executive Artistic Director of Fua Dia Congo (Fua), a 42-year-old Oakland-based cultural and performing arts organization founded by pioneering master artist Malonga Casquelourd. A performing member with the company for 20+ years and a lifelong apprentice of traditional Congolese cultural art forms, she remains committed to protecting, preserving and passing on the rich traditions of the Kongo people.

Muisi-kongo's experience in the arts field has enabled her to serve in a number of capacities, including principle dancer, choreographer, director, teaching artist, singer-songwriter, recording artist, writer, producer, curator, administrator, and development professional. Notable honors include: 2017 Creative Work Fund Award in Traditional Arts, 2017-18 Emerging Arts Professional Fellowship, several posts as Guest Lecturer in Stanford University's Theater and Performance Studies Department (Dance Division) and a 2014 commission of her original solo work "Kimpa Vita!" by CounterPulse.

Manker, Nicole, Dynamic EnerG, Sacramento

Nicole Manker began her artistic career as a percussionist, which fueled her passion for choreography. Nicole has spent the bulk of her artistic energy collaborating with dance companies, studios, and otherwise in Northern California, as well as working with theatre productions, fashion shows, and artistic endeavors in Western Europe. Nicole welcomes opportunities to connect performers and collaborative experiences with social concerns. Nicole has developed a post-modern dance technique that works in all dimensions and uses gravity as a powerful vessel for shifting momentum in order to

maintain a conversation based on what the body knows. Nicole holds a B.A. and M.Ed. Nicole is currently faculty with CSUS and with LRCCD and an Associate Professor with Delta College. Nicole also founded Dynamic EnerG in 2007 and a Sacramento-based chapter in 2014. Nicole looks forward to continuing to balance choreographic perspectives, become a certified Dunham Instructor and complete a doctoral degree in her experiential journey of creating cutting-edge technology and inspiring others to love life as much as she loves her son.

Mann, Sylvia, Southland Symphony Orchestra, Ontario

Dr. Sylvia Lee Mann - composer, conductor, violist, author, speaker, appears with many musical ensembles. On the faculty at Chaffey College, CSUDH & St. Teresa Open Catholic Seminary, she is Music Director & Conductor of the Southland Symphony. Dr. Mann is Pastor & Minister of Music at Bethel Congregational Church UCC of Ontario, CA, and Director of Bethel Arts. A frequent performer with Chamber Orchestra of the South Bay, La Mirada, Temecula Valley, Coachella Valley and Whittier Regional Symphony Orchestras, a collaborator with Repertory Opera Company and Desert Baroque, she is principal violist of the Culver City & Marina del Rey Symphony Orchestras. She was featured in the Culver City Symphony's concert, "The American Beat - Women Composers." Dr. Mann and her orchestras have been recognized by the cities of Ontario & West Covina. Los Angeles County, and L.A. County Fair recognized her as a "Community Hero" for her work in the arts. She is an ACME Honoree of Mu Phi Epsilon, received "Woman of the Year in the Arts" awards from the California State Legislature and US Congress, and numerous awards at CSUDH for scholarship, research, creative activities and outstanding participation in the Affordable Learning Solutions Initiative.

Marin, Betty, Alliance for CA Traditional Arts, Wilmington

Betty Marin is a cultural worker from Wilmington, CA. Her work centers on using popular education and language justice to create spaces that encourage learning, dialogue, and solidarity between different communities. She organizes against displacement and gentrification with the LA Tenants Union, and promotes language justice with Antena LA in movement and other spaces across Los Angeles. She is based in ACTA's LA office, where she coordinates their cultural treasure mapping work including with the Promise Zone Arts project and other maps, works with artist fellows in the campaign work of our Boyle Heights Building Healthy Communities program, and co-coordinates the Traditional Arts Roundtable Series. Betty joined ACTA in July 2018. Before joining ACTA she worked as a Community Partners Specialist with 18th Street Arts Center where she created a strong foundation for continued community programs in their local neighborhood through her work with Culture Mapping 90404 and related projects. She graduated with an MFA in Art and Social Practice from Portland State University. As a student, she edited a book titled Art and Education, centering on a conversation she had with artists and educators Pablo Helguera and Luis Camnitzer.

Marks, Alison, Sonoma State University, Petaluma

Alison Marks is a professional artist, educator and administrator.

As Program Director of Excel for Youth at Sonoma State University, Alison was responsible for all aspects of this award-winning program which offers 75 accelerated learning classes per year for students in grades 4-12 in arts, science and technology.

Alison is a founding member of the Petaluma Arts Council. She was instrumental in the creation of the Petaluma Arts Center in the historic railroad building. She served as board president and executive director. She has a long history of successful grant writing.

She was appointed chair of the City of Petaluma's 1% for Public Art Program to oversee the committee and helped develop educational outreach programs. She scored many artist applications.

As an experienced visual art teacher in public and private schools, she has knowledge of curriculum development and Ca State Standards. She co-authored an arts curriculum handbook and developed a program to train K-8 classroom teachers.

Alison is a practiced artist and designer and has an in-depth understanding of the arts community. As the owner of Alison Marks Designs, she ran a studio producing mixed media artwork for galleries, film and commercial display.

Marsh, Deanna, Central Park Studio, Auburn

I create site-responsive, powerfully forged sculptures in kiln-formed glass, metal and mixed media for commercial installation. My vision is to interpret the force of nature's elements shaping our environment and stimulate a shift in understanding the environment in viewers. My sculptures are a response to regional environmental, water and land issues. My studio is powered by solar panels and my materials are recycled whenever possible, resulting in many 3-LEED, 4-LEED and Living Building sculpture commissions over the years. My sculptures reside in public, exposed venues in highly-trafficked, large commercial spaces. My 35 year long career makes interaction with clients, project managers, architects, contractors and community members an inspiring and affirming experience for everyone involved. I serve on the Board of Protect the American River Canyon (PARC) with the long-term commitment of restoration at the Auburn dam site. Additionally, through my work for Placer Community Foundation, I helped raise one million dollars for the Arts Endowment Fund to bring artists of stature to teach workshops in our region.

Marshall, Jacqui Love Marshall, The Links, Incorporated; St. Augustine's Church/Oakland, Walnut Creek

I consider myself an artist. Besides working in oils, acrylics and collage over the years, I enjoy all kinds of craft work e.g. knitting, sewing, crocheting, needlepoint, macrame, cross-stitch, etc. Any friend of mine has received at least one handmade item from me, or more. I am a former dancer, mostly modern and African, a little ballet. I am a drummer and flautist (but please don't ask me to do "The Marriage of Figaro"). I am well-read, having founded at least 3 book clubs in different cities, and I usually read 50+ books per year, of varying genres. I am an active attendee of the theater, locally and on Broadway. As an artist, I look for beauty and meaning in all things ... nature, music, words, movement, visual art.

Martin, Michael Martin, Santa Clara University, San Jose

Michael Martin is an artist and teacher who specializes in photography. His artwork has been exhibited throughout the United States and Europe. He holds an MFA from San Jose State University. He served as Associate Professor of Digital Art for two decades and Academic Dean for six years at Cogswell College in

San Jose, California, and he recently joined Santa Clara University as Quarterly Adjunct Lecturer in the Dowd Department of Art and Art History.

Michael's community service work includes Board President of WORKS/San Jose Gallery, the City of Santa Clara Cultural Advisory Commission, and most recently two terms on the San Jose Arts Commission, where he served one year as Chair, and was also member of the nationally recognized Public Art Committee and the San Jose Mineta Airport Art Program Oversight Committee.

Matheson, Larain, North Coast Artistys Guild, Gualala

I have been an artist, and an art educator working in multi-media for over 35 years. I recieved an M.F.A. form U.C.L.A in 1972. My interest in teaching art led me to teach at Jr. Colleges in So. California, and then I taught a cultural class on the Huichol and their art at Marin Jr. College. I started a non-profit in 1977 that worked with the Huichol Indians of Mexico, the artists and the shamans. In 1992 I produced a film about these indigenous visionary people called, "Sacred Pilgrimage to Wirikuta," and I have presented this film and lectured at anthropological conventions, and at film festivals. It won awards as a documentary at San Antonio Film Festival, and anthropology festivals. I have organized and curated shows for the Huichol artists at the Richmond Art Center in the East Bay and at galleries in Marin, Ca. My non -profit work ocured with our organization, "Four Winds Circle" which led pilgrimages to Mexico and the Southwest to be with artists and learn Indian cosmology and healing.

Mazzini, Ilaan, The Broad Stage, Los Angeles

Ilaan Egeland Mazzini joined The Broad Stage as the Director of Education & Community Programs in 2017. Prior positions include serving as the Program Manager for Artist Recruitment and Engagement and Community Initiatives at the John Anson Ford Theatre, and Head of Family Programs at the Skirball Center. Ilaan has been on faculty at UCLA, Loyola Marymount University and Long Island University in Brooklyn. She proudly originated the dance series, Under Exposed, at Dixon Place in NYC which continues to be a forum for new choreographers 25 years later. As a performing artist Ilaan danced in the works of David Rousseve, Victoria Marks, Lionel Popkin, Carol McDowell, Heidi Duckler and Susan Rose. Her own choreography was presented at Highways Performance Space, Skirball Cultural Center, LACE, UCLA's Hammer Museum and Japan American Theater. She holds a BFA in Dance from the California Institute of the Arts in dance, and an MFA in Dance, Department of World Arts and Culture, from UCLA.

Mc Neal, Charles Chip, San Francisco Opera, Oakland

Charles Chip Mc Neal is an actor, dancer, director, international arts educator and transdisciplinary researcher who advises on a wide range of pedagogy and learning contexts including; Social justice, equity, artistic inquiry, dance education, outreach & community programming, arts integration and professional development. Mc Neal guides government agencies, non-profits and schools on change-management policy, creative collaboration, program assessment, diversity and integrated learning. The former Director of Education for San Francisco Ballet Association, currently works as Senior Curriculum & Programs Manager for the San Francisco Opera. Mc Neal is a Transformative Learning Coach, and Arts Integration Specialist for Alameda County Office of Education (ACOE). He serves on the Leadership Council of Create California, supporting sustainable and equitable access to arts learning for California

students. Mc Neal holds bachelor's degrees in psychology and sociology from Excelsior College and has a master's degree in Education: Curriculum and Instruction, from Lesley University. Mr. Mc Neal is currently a Ph.D. scholar at California Institute for Integral Studies investigating the intersection of arts, education and social justice.

McCulloch, Katya, William James Association, San Anselmo

I, Katya McCulloch, am a printmaker & community artist whose work is exhibited widely and in private and public collections including the Library of Congress, Stanford University, UC Berkeley, Emory University, among others. As Director and founding artist of TeamWorks Art Mentoring Program since 1999, I have made art with justice system involved youth in Marin County, currently focusing on mural arts within the community. Since 2004 I have taught printmaking & two-dimensional art at San Quentin State Prison through the William James Association Prison Arts Project, often collaborating on special projects with guest artists and inmate artists. I received an MFA in Printmaking from San Francisco Art Institute, with BA in Studio Art & German Language and Literature from UC Berkeley. I am multilingual, and currently a Spanish language learner. Most of my early life I lived in Germany, Afghanistan and Washington, D.C., where I graduated from public school during the era of bussing. I strongly believe that art is not just a profession, but a universal need that marks our humanity.

Menashe, Marlinda, Los Angeles Opera Company, Rancho Palos Verdes

Marlinda Menashe is Director of Institutional Giving and Government Relations at Los Angeles Opera. She has over 30 years of experience managing non-profit organizations and implementing programming, primarily in the arts, but also in community based economic development and politics. For the past 13 years she has managed all foundation, corporate and government fundraising at LA Opera with a portfolio of between \$5MM and \$8MM annually. She also is the primary interface for the organization with all levels of government on key issues relating to the arts and the organization. Prior to her current position she served as Associate Director of Administration at the Campaign Finance Institute in Washington, DC (4 years); Executive Director of the Capital Region Center for Arts in Education in Albany, NY (12 years) implementing school based arts programming throughout upstate New York; Director of Operations of the Toronto-based Canadian Native Arts Foundation (now Indspire, 3 years); and the Center for Urban Economic Development at the University of Illinois at Chicago (3 years). She attended Macalester College (B.A.) and the University of Chicago's Masters Program in the Social Sciences.

Mesquita, Mario, Museum of Contemporary Art San Diego, San Diego

Mario Mesquita, Education Manager, Museum of Contemporary Art (MCASD), M.F.A in Public Practice 2015, Otis College of Art and Design. Educator, advocate, artist, and organize my work explores and questions relationships and created social-boundaries. Trained in graphic arts, my practice moves from dialogue to visual representation finding a middle ground of engagement in my professional labor in education; from mentoring high school seniors to higher education and now at MCASD. My practice continues to cross organizing, education, and mentoring—encompassing graphics, installation, photography, and performance. Having worked in community-based research to academic and admission counseling have influenced my engagement and ways I seek to infuse contemporary art and

practices within education at the Museum: used as a vehicle for education and an agent of social inquiry and change.

I presented at this past year's AFTA Conference in "Radically Disrupting the Community/Cultural Planning Engine" on my project: Paletas Santa Monica. A relevant way of engaging with community through direct interaction and exchanges. Paletas has been invited to collaborate with Carolyn Glasoe Bailey Foundation recipient, Cole James, in the upcoming year.

Miller, Jill, UC Berkeley, Berkeley

Jill Miller is a visual artist who collaborates with individuals and communities in the form of public interventions, workshops, and installation art. She often creates non-vital public services, using the opportunity to point the finger at something lacking in our culture. For example, The Milk Truck, an emergency breastfeeding advocacy vehicle, called out establishments who were hassling or harassing breastfeeding mothers in Pittsburgh, Pennsylvania. Often humorous, her work straddles the line between going too far and not going far enough. She intentionally uses this strategy to open questions about difficult subject matter. In past work, she searched for Bigfoot in the Sierra Nevada, inserted herself into the art historical work of John Baldessari, and became a private investigator who performed surveillance on art collectors.

Born in Illinois, she received her MFA in from University of California, Los Angeles and her BA from University of California, Berkeley, in English. Her work has been shown nationally and internationally, and collected in public institutions worldwide including CA2M Centro de Arte Dos de Mayo in Madrid and the Hirshhorn Museum and Sculpture Garden.

Miller, Madeline, P.S. ARTS, Los Angeles

Madeline Miller is the Senior Development Manager for Institutional Giving at P.S. ARTS, a nonprofit organization dedicated to improving the lives of children by providing arts education to underserved public schools and communities. Prior to joining P.S. ARTS, she was the Associate Director of Development and Communications at the Los Angeles Neighborhood Land Trust. She is an active volunteer docent with the Los Angeles Conservancy, a historic preservation organization active throughout Los Angeles County. Ms. Miller holds experience and knowledge in community-led design processes, creative placemaking, preservation of historic and cultural resources, and arts education among youth and adults.

Mindlin, Fred Mindlin, Pajaro Valley USD, Watsonville

I became a member of the Santa Cruz County Arts Education Advocates group as soon as I started teaching in 1990 and have been an active supporter of arts in schools ever since. I integrated the arts into my elementary curriculum as a classroom teacher for all of my 11 years in the classroom, and continued to advocate for arts instruction and arts integration as a Technology Coordinator for the subsequent 7 years. Since retiring in 2006, I have become a Teaching Artist and have participated in all but one of Santa Cruz County's Summer Arts Institutes.

Miyaji, Ben, Palo Alto Public Art Commission, Pittsburg

I have over 25 years of experience in the non-profit sector in various positions including board member, staff positions and executive director. I have served on numerous grants panels for small, medium and large size organizations. I have also submitted grants proposals. I have a unique perspective as a funder and grantee. I believe my experiences would be a benefit as a California Arts Council Grants Panelist.

- 7/1992 - 6/1996, 7/1999 - 6/2007, 7/2010 - 2/2015: City of San Jose Arts Commission (Chair 2003-2006). Served on numerous grants panels. Chair San Jose Mineta International Airport Public Art Steering Committee.
- 1/2004 - 6/2006: Founding member South Bay Arts Forum: First Voice, South Bay Arts Forum, builds opportunities for artists and arts organizations by providing a forum for multicultural arts communities to address issues of policy and equity through advocacy. Organized candidate forums for mayoral candidates.
- 1/1997 - 6/1999: Asian Heritage Council. Board President.
- 6/2008 - Present: Deputy Commissioner of Civil Marriages, performed over 5800 marriage ceremonies.
- 6/2013 - Present: City of Palo Alto Public Art Commission. Current vice-chair.

Mosier, Diane, Lively Arts Foundation Fresno, Alameda

Lively Arts Foundation has introduced the cultural arts - mainly dance- to the residents of the Central Valley since 1990. The Foundation has presented a diversity of well- recognized companies such as Dance Theatre of Harlem, the Shanghai Ballet, Ballet Hispanico, Rising Stars of the Metropolitan Opera, Ballet Nacional of Caracas, Audra McDonald, Tchaikovski-Perm Ballet, Les Ballets Trockadero de Monte Carlo and will be presenting Ailey II in February.

Mowgood, Jas, N/A, Long Beach

Jas Mowgood is a multi-disciplinary artist from Long Beach, California. Her subject matter is faces and facial reactions. She uses traditional materials, paint & canvas as well as new digital art methods, tablet, and pen. Her approach to this work is an exploration of self, concentrating on themes such as emotions, beauty, and nature. Miss Mowgood was a marketing & advertising executive for 15 years in the creative, biotech and technology spaces. She has a bachelors degree in Sociology, has previously lived in London and Sydney. As well as being an avid traveler who has been to over 30 countries. Her paintings and photographs have been exhibited in galleries in Los Angeles and Orange Counties.

Murdock, Kathryn Murdock, COCA/AAUW, Half Moon Bay

Poet [2 chosen in San Mateo Co. event], artist, writer. On team photographing annual event f/Smithsonian. Wrote, directed video about local area. Writer/photog oral history project. Created,directed local artists tour. Taught art 8-16 yrs Pacific Arts League. Participant local art events. Sell/donate collage. Taught/did dance. Theatre [actor, set design, directing]. 2 plays written/produced.

Muriera, Ron, RPM Consulting, San Jose

Over 20-year experience and knowledge as an arts and cultural administrator, performing artist, community activist, educator, historian, consultant, and advocate for underrepresented populations in

the San Francisco Bay Area, California and nationwide. My work is focused on issues of racial, social and economic justice, arts and culture, and educational equity.

Through RPM Consulting, I support the mission of arts/cultural organizations and educational institutions through strategic planning. I currently volunteer in the following positions: Arts Commissioner on the City of San José Arts Commission, currently serving as the Vice Chair, and previously Chair of the Arts Commission's Public Art Committee; trustee with the California History Center at De Anza College; Board Vice President for California Arts Advocates and its sister organization, Californians for the Arts, and recently appointed to the advisory board of the Global Artists Creative Collaboration for Empowerment. I hold professional membership with Americans for The Arts, American Evaluation Association, and Grant Professionals Association. I have a BA in Humanities from New College of California and am a graduate of the American Conservatory Theater in San Francisco.

Murphy, Diana Murphy, Fine Arts Museums of San Francisco, San Francisco

I hold an MA in Museum Studies from Marist College, Istituto Lorenzo de' Medici.

I have been with the Fine Arts Museums of San Francisco since 2014. Three of those years were spent in the Publications department and one on the Digital team. Defending my thesis in 2018 granted me the opportunity to participate in Goldsmiths curatorial intensive, which explored differing notions surrounding contemporary curatorial practice and the philosophical question, "what is the contemporary?" With seminars led by such international leaders as Iwona Blazwick, Adrian Searle, and Beatrix Ruf, this program offered insights into the oftentimes contentious and personal practice of curating, and has invigorated my interest in applying.

A love of learning and a genuine curiosity about the world in which we live and the stories we tell have always inspired what I do, both personally and professionally. From volunteering with philanthropic organizations in the San Francisco Bay Area, to speaking in international conferences on topics related to contemporary art and museology, I have always pursued my fascination with the arts and culture that so enrich our lives—and I am eager to share that enthusiasm with other people.

Murthy, Harish, Ektaa Center, Irvine

With over 35 years of professional operations, administration, marketing and sales experience with Xerox Corp., Smith Barney, entrepreneurial ventures and community organizations, he has built a reputation for his customer-centric, work ethic and visionary qualities.

Currently he serves as a Business consultant and offers services through his company Indo-American Arts Management. In this capacity, he provides marketing and public relations expertise, production, staging, booking and operations expertise for artistes and performing companies. He is the Business Manager of the renowned SoCal based Arpana Dance Company and Arpana School of Dance.

As volunteer Executive Director of the Ektaa Center, Harish Murthy has been overseeing its operations since its inception. The Ektaa Center is a 501c3 organization that seeks to promote the awareness and understanding of the arts and culture of India. In 2003 he established the first Center in Southern California dedicated to the arts and culture of India.

A 35 year resident of Orange County, he is committed to creating opportunities for better understanding of the diverse cultures of the community through education, performance and cultural experiences.

Nacheff, Marni, Napa State Hospital, Vallejo

I have been working with chronically mentally ill adults in a forensic setting for over a decade. I facilitate or co-facilitate a number of art based groups, as well as individual art therapy. Prior to my work here, I worked in education providing special education services to underserved children and young adults for seven years. My training includes a teaching credential I special education and a MA degree in Psychology/Art Therapy. I am registered with the ATCB as well and working on my Board Certification.

Nakashima Degarrod, Lydia, California College of the Arts, Oakland

I am a visual artist and ethnographer, born and raised in Chile in a Japanese-Chilean family. I create installations that blur the line between ethnography and art to convey experiences of extraordinary nature and address issues of social justice.

I have created these interdisciplinary works: paintings of visits to heaven (Harvard University 1997-98), sites of unjust deaths in the streets of Santiago, Chile (UC Berkeley 2000-02), interactions of people and birds at Lake Merritt (2005-6), and internal images of exile among Chilean exiles (California College of the Arts (2007-8). Currently, I am exploring the hidden emotions of urban areas in the San Francisco Bay Area.

I have been the recipient of: Fulbright-Hays Doctoral Dissertation, Tinker Foundation, National Endowment for the Humanities, California Council for the Humanities, Ministry of Culture of Chile, Saint John's University, Wing Luke Memorial Museum, Post-Doctoral Fellow at the University of Virginia, Senior Fellow at Harvard University, and a Visiting Scholar at the University of California at Berkeley. Artist in Residence at De Young Museum of Art of San Francisco, Center for Art and Public Life, and California State University at Chico

Nelson, Simone, The California State University Entertainment Alliance, San Francisco

Simone Nelson is a cultural arts warrior & creative producer working at the intersection of entertainment arts, tech, education & social change. As the Managing Director of the CSU Entertainment Alliance, she connects students & faculty of all 23 campuses of the California State University system to the entertainment arts & media industry. She also supports & develops the production of films (such as the award-winning Documentary "City of Borders") & soon to Sundance premiere "The Last Black Man in San Francisco," films with Rebecca Miller & Daniel Day-Lewis, theater/performance/circus arts, festivals, & digital media entertainment start-ups for over 25 years. In California, she's worked for the SF Shakespeare Festival, SF Opera, Magic Theatre, Film Arts Foundation, Global Film Initiative, The Let it Ripple Film Studio, Disney Studios & Theatricals & Richard Branson's Virgin Disruptors Series in SF. She was also a SF Green Film Festival Founding Advisory Board Member & 2-term President of Bay Area Women in Film & Media. Simone taught producing, acting & directing at The Art Institute of CA & has an MFA from The Yale University School of Drama & Bachelor of Science in Theater from Northwestern University's School of Communication.

Newman, Karyl, PositionalProjects.org, Joshua Tree

Karyl Newman, director of PositionalProjects.org, is an award-winning scenographer who has turned the tools of design for performance toward public practice and creative placekeeping, using the elements of storytelling, scenography, light, image, music, in collaboration with other artist participants - to reveal hidden histories and address issues through a temporary site-based events at locations in the Mojave desert where she resides. She has received multiple grants from the Antelope Valley Illegal Dumping Task Force and California Humanities. She is currently working with the town of Yucca Valley, the Hi-Desert Nature Museum and other community partners on a digital exhibit about Giant Rock in Landers, CA.

While a graduate student and later a Beinecke fellow at Yale University, she developed an appreciation for primary research and investigation. Now a segment of her practice is sharing new discoveries through digital exhibits and on site events, which build community appreciation, encourage conversations about preservation, and ultimately help define stewardship through the arts.

Oba, Erika, Gabriela Lena Frank Creative Academy of Music, Berkeley

Erika Oba is a composer, pianist/flutist, and educator based in the SF Bay Area. She has composed works for big band, small jazz ensembles, chamber groups, dance and theater. As a performer, she is a member of the Montclair Women’s Big Band, Ends Meat’ Catastrophe Jazz Ensemble, electro-jazz duo Rice Kings, and The Sl(e)ight Ensemble. She is currently on faculty with the Jazzschool Community Music School’s youth program, as well as their annual Women’s Jazz and Blues camp and Girls’ Jazz and Blues camp. She has worked as a dance accompanist for Mills College and Berkeley Ballet Theater, and as a music director for Berkeley Playhouse’s youth program. As an artist, she is interested in exploring ritual, diasporic identities, and community through performance. She received her BM in Jazz Piano Performance from Oberlin Conservatory and her MA in Music Composition from Mills College. She was a composer fellow in the second year of Gabriela Lena Frank’s Creative Academy of Music, and has recently joined the administrative team.

Obert, Susan, Haggin Museum, Stockton

I have 25+ years’ experience working in the fundraising and marketing field. This is experience has spanned from large University settings to small women’s health clinics. I have been at the Haggin Museum — a fine art and regional history museum — for 16 years. My primary duty is to develop and implement a comprehensive fundraising plan. However, for the last six years, my leadership role has expanded and I now also serve as the museum’s Deputy Director. I also often work as an adjunct faculty member at National University.

I was born in San Francisco and raised in Southern California, but since graduating from Fresno State with a Master’s Degree in Sports Marketing I have lived in the San Joaquin Valley.

I am one of the founding Board members of the Ovarian Cancer Alliance of California. Since the organizations inception I have played an active leadership role. I have always been involved in my community and as part of the Ovarian Cancer Alliance Board received recognition for the group’s

contributions with awards such as the Turlock Soroptimist “Women Helping Women” award and the Stanislaus County Golden Rule award.

O’Daly, William, California Department of Water Resources, Auburn

William O’Daly has translated eight books of the late-career and posthumous poetry of Chilean Nobel laureate Pablo Neruda, and most recently Neruda’s first volume, *Book of Twilight*, a finalist for the 2018 Northern California Book Award in Translation. All nine Neruda translations are published by Copper Canyon Press. O’Daly’s books of poems include *The Whale in the Web*, also published by Copper Canyon, as well as *The Road to Isla Negra* (2015), *Water Ways* (2017, a collaboration with JS Graustein), and *Yarrow and Smoke* (2018), the latter three published by *Folded Word Press*. A National Endowment for the Arts Fellow, O’Daly was a finalist for the 2006 Quill Award in Poetry and was profiled by Mike Leonard for *The Today Show*. A three-time Pushcart Prize nominee, his poems, translations, essays, and reviews have been published in numerous journals and as part of multimedia exhibits and performances. His essay “Creative Collisions: Poetry as a Transformative Act” was a finalist for *Tiferet Journal’s* 2018 Writing Contest. He has received national and regional honors for literary editing, and was a co-founder of Copper Canyon Press. In 2016, he was awarded by the State of California for his contributions to the California Water Plan.

Oestreicher, Emily, Stockton Arts Commission, Stockton

A recent resident of Stockton, California. Emily Oestreicher and her husband, furniture designer and maker, Jared Rusten moved their lives from San Francisco to Stockton. Before moving to Stockton, Oestreicher worked in marketing and event management with *Joie de Vivre Hospitality* where she merged the creative community with the corporate, initiating partnerships with film, comedy, and food festivals. Oestreicher then became the Director of Marketing for the *Disposable Film Festival* while also managing events inside the *J. Rusten Furniture Studio* in the Mission District for clients such as *Vans*, *AirBnB*, and *SFSketchfest*.

When the landlord doubled the rent in SF, Rusten and Oestreicher began looking for a new community. They came across Stockton and were blown away with its potential. They spent a year bringing their Downtown Stockton home/woodshop back to life and have since hosted multiple events there from their wedding, to community fundraisers, to a press conference with Mayor Michael Tubbs and Governor Gavin Newsom. Oestreicher currently works as a Senior Marketing Specialist for *San Joaquin Regional Transit*, is a board member of the *San Joaquin Bicycle Coalition*, and is the Chair of the *Stockton Arts Commission*.

Oh, Janet, Yerba Buena Center for the Arts, Oakland

Janet Oh is an arts administrator and musician in Oakland. She received a BA in Art History with a concentration in Music from Northwestern University and MA in in *Modern Art: Critical and Curatorial Studies* from Columbia University. Currently she is on the development team at *Yerba Buena Center for the Arts* in San Francisco. Formerly she produced performances at the *Art Institute of Chicago* and has held development, curatorial, exhibitions, and public programming roles at *New York Live Arts*, *Phillips Auctioneers*, *Whitney Museum of American Art*, *Museum of Contemporary Art Chicago*, and *Block Museum of Art*, among others. Her writing on dance, visual art, and multidisciplinary art has appeared in

publications including Art in America, Interview, Muse, ArtSlant, and Afterimage: The Journal of Media Arts and Cultural Criticism. Janet's interests and work have dealt with multidisciplinary performance and the convergence of artistic and social issues in urban settings.

Pacchione, Massimo, UC Berkeley, San Anselmo

Massimo Pacchione is a Philadelphia raised artist and arts advocate with a long history of working in non-profits and higher education.

Massimo is currently the Director of Arts + Design at UC Berkeley where he works to amplify creativity in students, faculty, and staff. Previously, Massimo served as Associate Director of Admissions at the San Francisco Art Institute - where he worked to increase enrollment, stabilize retention among the student body, as well as streamline student services and engagement opportunities for students.

In addition to his previous employed positions, Massimo is a former resident artist, advisory board member, and educator at Root Division, a San Francisco based arts nonprofit organization that teaches art to under-served youth in the Mission District. He currently serves on the Board of Directors and as the Chair of the Development Committee for the Marin Cultural Association - an organization with the mission of stewarding leadership in the arts for Marin County.

Massimo holds an MFA in New Genres from the San Francisco Art Institute, and an Ed.M from Harvard University, where his work was focused on theories of motivation and constructive teacher pedagogies in relation to creative learning.

Panozzo, James Panozzo, LAUNCH Productions, Inc, Los Angeles

James co-founded TarFest, a free music and art festival held annually at the LaBrea Tar Pits Park, in 2003. TarFest provides performance and exhibition opportunities to emerging and mid career artists of many disciplines including painting, sculpture, dance, poetry, musical and art performance and installation art. Free art making activities and art workshops also activate the historic green space. He served as the Director of Lawrence Asher Gallery from 2004 — 2010, exhibiting emerging and mid-career painters, sculptors and installation artists.

James created the non-profit social enterprise LAUNCH LA in 2010 to oversee the production of TarFest annually. LAUNCH LA also presents unique programming and exhibition opportunities throughout the year at their gallery on La Brea Avenue as well as other temporary pop-up locations in important and often under served Los Angeles neighborhoods.

James also serves on his local PTA and neighborhood council's Land Use and Planning Committee board.

Partridge, Erin, Elder Care Alliance, Alameda

Erin Partridge, PhD, ATR-BC is an artist and board certified, registered art therapist. Erin received a BFA, studying fine art, psychology and women's studies in at Cal Poly, San Luis Obispo. She went onto obtain a MA in art therapy from New York University in 2008, and a PhD in art therapy from Notre Dame de Namur in 2016.

Erin's teaching and lecturing experience includes teaching at NDNU in the art therapy department, guest lectures in art and counseling programs, mentoring undergraduate and graduate students, workshop facilitation at national and international conferences, and interviews with media about art therapy. Her clinical experience includes work in community, pediatric, forensic, and older adult settings and she is published in the areas of art therapy, elder care, and technology. Her research interests incorporate the lived experience and focus on participatory, ethnographic, and art-based approaches. As Experiential Researcher-In-Residence with Elder Care Alliance, she is currently working on a study about social robots and older adults and investigating the use of art in workplace settings. Her upcoming book, *Art therapy with older adults: Connected and empowered* comes out February 2019.

Payne, Eric, The Central Valley Urban Institute, Fresno

Eric Payne, Founder and Executive Director, started The Central Valley Urban Institute with the mission of advancing economic and social equity for low income disadvantaged communities of color. Under Payne's leadership he has gained prominence in the movement to use public policy to improve access and opportunity for all low income and communities of color in the Central Valley, particularly in the areas of health, housing, transportation, technology, arts, and infrastructure. Payne served as White House Director for the Building Neighborhood Capacity Program (BNCP) a place based initiative for the City of Fresno - Mayor's Office, where he oversaw neighborhood revitalization, He gained national recognition after being elected the Youngest Community College Trustee in America in the 2012 election cycle Representing Trustee Area 2 on the State Center Community College District Governing Board. He has been featured on CNN, MSNBC, and featured in Black Enterprise as one of its "100 Men of Distinction."

Payne serves on numerous boards, including the Community College League of California, African American Historical & Cultural Museum Of the San Joaquin Valley. Eric earned a bachelor's and master's degree from Alabama A&M University.

Pepper, Cynthia, Youth In Arts, SFBallet, Young Audiences, San Rafael

Cynthia Pepper has worked in all aspects of the performing and visual arts including many years as a magician's assistant, film writer/producer, director of children's short films, ballet choreographer, contemporary dancer, costume and set designer, casting director and outreach program founder/director. She has designed artwork for many food and dance magazines throughout the Bay Area and her films are distributed internationally through many streaming sites. Her film collection entitled: *Films That Dance* has won over 30 awards and has been purchased by dance departments in universities, SFMOMA and The New York Museum of Modern Art. Cynthia danced with the Utah Opera Company, Donald Byrd, Bella Lewitzky, the White House Conference on Children for President Nixon and the Los Angeles Summer Olympics in 1984 with Bella Lewitzky.

Cynthia has directed Emmy Award winning films for several seasons of Sesame Street and has produced for HBO and Nickelodeon. Cynthia currently teaches dance for Youth In Arts, Young Audiences, The African American Arts and Cultural Center, and the San Francisco Ballet Dance-In-The Schools Program. She was the Outreach Supervisor managing over 13 musicians and dancers serving 34 schools.

Peretz, Iris, artist and also Arts Bridging the Gap non profit, woodland hills

Los Angeles based artist, Iris Peretz, is a 2-time immigrant with a flare for color, panache and for exuding a sense of nirvana in all her works. An avid news junky, she incorporates her beloved theme of peace, love and rock and roll into her sculptures and paintings and offers an escape from a cynical reality. Her work resounds of the spiritual, like a dance of iconic symbols, all the while using common items as unexpected relics. Iris is influenced by Charles Fazzino, street artist “Defer,” Jeff Koons and Takashi Murakami. Her works have appeared at CSUN, Pierce College, 2332 Collective, Wide Open Walls, Starkville Abstract Street Art Show, Galeria Gitana, Art Share LA, private events and more. Iris is adventurous, fun loving and loves to laugh. This lightness of being comes through in her work. Iris loves animals and the environment and tends to use sustainably sourced materials. She has a growing love for street art and graffiti and will be working on a large inspiration wall in Los Angeles in October of 2018. Please follow her works on Instagram @irisperetzart.

Iris works on collaborations, public art, murals, festivals and camps. She loves socially impactful convos.

Perez, Vincent, Telecare TLC, San Francisco

I am Joachin...no, but Zorro has been one of my heroes since growing up in Wilmington /Long Beach, California. My grand folks immigrated from Mexico, parents from LA. They experienced much racism so thought it best that we only learned English well; fortunately my grandfolks continued to speak to us in Spanish and ensure we appreciated from where we came.

Thought I wanted to become a Franciscan friar and attended 4 years of seminary behind the old mission in Sta Barbara.

Went on to UCLA where I ran into Daniel Sheehy: we were classmates in Spanish conversation. Completed my BS in Public Health. Went on to complete my MD degree at Stanford University. I got turned on to the mind-body connection there. Great mentors. So completed my residency at UCLA - Neuropsych Inst. where I became chief resident.

Private Practice in psychiatry & addiction medicine; med director of older adult co-existing program for 13 years. Joined Kaiser (Bakersfield x 5 years; Fontana where I primarily worked in addiction; then NorCal Kaiser till 2011). Helped start up telepsychiatry at San Quentin x1.5 Years. Saw the wonderful creative art of inmates. Many with psych/addiction problems....and now grateful to serve SMI population in Telecare.

Petrisko, Nancy Petrisko, Robert and Margrit Mondavi Center for the Performing Arts, Davis

Nancy Petrisko is the development director of the Mondavi Center for the Performing Arts, UC Davis. She has over 30 years of experience in arts management on both coasts - in San Francisco, CA and Washington, DC. She has served in executive positions of programming, operations, marketing, fundraising and general management. In addition, she has consulted for a wide variety of nonprofit arts and service organizations and has taught arts management for 10 years at American University.

Phelps, Margaret, Santa Paula Art Museum, Santa Paula

As Museum Educator and then Curator of Creativity (2012- present) I am responsible for educational programming including (school tours and paid studio art courses) outreach programs, programs in service to community partners, and community engagement with museum exhibits and collections. I have previously served in the position of Museum Educator, and was on the founding Board of Directors. I also have 20+ years teaching at the Ventura County Community College District teaching Art History and Art Appreciation. I hold a BA and MA in Art History from UCSB.

Pichardo, Luis Antonio, DSTL Arts, Los Angeles

I am a first generation Mexican-American, the first in my family to graduate high school; the first to earn an A.A. degree from Palomar College; the first to earn a B.A. in Literature and Writing from Cal State San Marcos; and the first person in my family to earn a Master in the Fine Arts degree from California Institute of the Arts.

By the age of 22, I was honored with two gallery exhibitions of my fine art, five publication credits for my poetry, and three awards in writing, including the International Library of Poetry-Editor’s Choice award and the California International Young Artist Competition-Poet of Promise award.

My artistic accomplishments, in combination with my extensive experience directing nonprofit programs, particularly work-readiness and arts-based after-school programs, lead me to believe that art can be a real career. I, along with DSTL Arts co-founder, Jennifer Fuentes, believes that the term “starving artists” should not exist, and if it still does, it is only because young artists have yet to be taught how to make a living as creatives. This philosophy has lead me to form DSTL Arts, the premier arts mentorship and social entrepreneurship-focused nonprofit of Los Angeles.

Poe, Preston, Arts Council San Bernadino, Yucaipa

Over the course of thirty years, I have been a teacher, professor, professional artist, gallery director, new media program director, photographer and film maker. I’m a third generation photographer and artist. My background includes serving on film festival juries, organized symposium, curriculum and worked with many communities and non-profit organizations.

Pollock, Ian Pollock, CSU East Bay, Hayward

Ian Pollock holds a Master of Fine Art degree in New Media Art Practice from the University of California, Berkeley, and a Bachelor In Fine Art in New Genres from the San Francisco Art Institute. He has worked as an educator in fine and applied media art in the US, Egypt and the United Arab Emirates and currently is an Assistant Professor of Art and the Director of the Graduate Multimedia Program at the California State University, East Bay.

He was a gallery curator for the Southern Exposure Gallery in the 1990’s and curator and the director for Secession Gallery in San Francisco, a project gallery without walls. Currently he reviews academic and scholarly articles for PAKT publishing, Leonardo Journal and for SIGSCE and ITICSCE conferences.

Ian Pollock is a Digital Media Artist who has exhibited nationally and internationally and online. His current work continues to explore the politics of public space with the activist street project

GuerrillaGrafters, grafting fruiting branches onto sterile city street trees and the online project BiasMap, crowd mapping prejudice.

His work with communications technologies, the web and with telephones around public space is featured in several anthologies of digital media art.

Poppiti, Laura, Center for Cultural Innovation, San Francisco

Laura Poppiti has worked at small to mid-size nonprofit arts and arts education nonprofit organizations in various fundraising capacities—including capital campaigns, annual fund development, grantwriting, membership programs and special events—for more than a decade. As the Center for Cultural Innovation’s Grants Program Director, Laura manages all grantmaking programs for artists, arts administrators, and cultural producers, in addition to overseeing the Bay Area office’s arts workshops, events, and operations. Prior to the Center for Cultural Innovation, Laura worked at the New Conservatory Theatre Center in San Francisco where she served as the Development Director and led the organization’s individual and institutional fundraising efforts. She received her M.A. from San Francisco Art Institute in Exhibition & Museum Studies, and her B.A. in History from the Catholic University of America in Washington, D.C.

Price, Astra, Bill Viola Studio/ James Scott Studio/ Santa Monica City TV, Los Angeles

Primarily, I have been a media arts educator at several higher educational institutions, most recently at California Institute of the Arts (CalArts), where I was employed as faculty for over a decade.

Additionally, as Co-Director of the Academy of Motion Picture Arts and Sciences Visiting Artist Program at CalArts and previously as Assistant Video Engineer of the School of Film/Video, I coordinated faculty, students and visiting artist’s project needs. I also developed a media exhibition space for the School of Film/Video in 2008.

Outside of arts education, I have been involved in the arts community of Los Angeles as an art and media specialist by several artists and arts organizations. Currently, I am working part-time in the studio of Bill Viola as a media archivist and in the studio of James Scott as Studio Coordinator. As a media specialist, I have worked with artists from all levels including Sylvere Lotringer, Janie Geiser and Lewis Klahr. I have worked with exhibition institutions such as the Long Beach Museum of Art’s on their Pacific Standard Time video retrospective Exchange and Evolution and I am currently working with the Santa Paula Museum of Art as the director of their Artist in Residency Program.

Price, JP, Winged Monkeys Production and Judi Price Photography, Fair Oaks

First there is music: I played the flute in 4th grade then changed to the bassoon which I played through high school in the bands and orchestra. Six years later I bought a bassoon and played in a 30 piece church orchestra. I sang in my church teen 80-piece choir and played the bassoon. My love of Opera began in Junior High in Wichita Kansas in 1976 and have loved it ever since. Enjoy musicals as well.

Took up photography in junior high and took photos for my high school and college newspapers and yearbooks. I currently had a photography business serving mainly non-profits. My website: www.judiprice.com. I just started an aerial photography business.

I grew up in the Nazarene Church and was not allowed to participate in theatre while Jr High through College. However, in college I was in an outreach drama troupe that performed a monthly variety show for the Kansas State Mental Hospital. I was in 2 One act plays in college then 35 years later (2018) I was in a play called Hidden: A Gender.

Love movies and have act in and attend multiple film festivals. I volunteer each week at Access Sacramento for the tv show Live Wire as a technical director. Enjoy art and have been to museums in US and Europe.

Purvey, Faith Purvey, Faith Purvey Art, Los Angeles

Faith Purvey is a multidisciplinary artist and educator whose work in public invites human encounter in the many landscapes around us. Her site-responsive practice incorporates installation, painting, photography, sound, performance and modular sculpture, which often assume the forms of a fort or station. Her projects also investigate civic, environmental and esoteric topics through partnerships and dialogue with civic entities, youth, and arts institutions. A portable material process mobilizes themes of journeying and expedition while transposing distant histories with potential futures; whether in desolate urban infrastructure, park spaces, or wilderness.

Faith holds an MFA in Public Practice from Otis College of Art & Design. A Los Angeles County Civic Artist, she has been awarded artist residencies at the Santa Fe Art Institute, the M12 International School of Rural Education, and the National Park Service. She teaches art in many traditional and progressive educational settings.

Rainbird, Miriam, Rancho Cordova Arts, Sacramento

I worked for the DeYoung Museum's Education Department for several years. I currently volunteer with Rancho Cordova Arts and the Mills Station Arts and Culture Center. I have a minor in Art History and my graduate dissertation included chapters on the role of art in populations' understanding of history and identity. I have also edited both art theory and art history scholarship, and have assisted scholars with grant application process.

Ramirez, Christopher, San Gabriel Valley Pride, Inc., Valley Village

Native Los Angeleno. Varied community activities 40+ years. Music through college, then again for about 10+ years in '80s through community choruses in LA, West Hollywood and Long Beach (member, President or Manager). From late 80s to present involved in community festivals (LA Pride, Pasadena Pride, San Gabriel Valley Pride, Montclair Pride) and events including the Arts (art show, community draw, entertainment and literary arts). Have attended Int'l Festival & Events Assoc. and Cal Fest conferences. Was involved in LAC's Cultural Equity & Inclusion community process. Was the Community Collaborator Coord. for Outfest Film Festival 6+ years. On community Advisory Board of LA's Music Center Grand Park PROUD series. Involved in the Latinx LGBTQ Leadership roundtable produced by the LA Gay Center and Latino Equality Alliance. For the past 8 years produced SGVP's The Big Draw community draw experience participation in City of Pasadena's Spring and Fall ArtNights. Volunteer Co-founder (2001) and current Treasurer of San Gabriel Valley Pride. Currently developing programs to

commemorate the 50th anniversary of the Stonewall Rebellion in 2019 (a milestone in the LGBTQ community).

Ravani, Payal, Capital City Film Festival, Los Angeles

Hi there! I'm a newly minted California resident. John Bracey, the outgoing executive director of the MI Council of Arts & Cultural Affairs (MCACA) recommended I serve as a panelist in CA, after 4 years of panel reviewing in MI and serving on the New Leaders Arts Council of MI.

I was deeply embedded in arts and culture through my day jobs and passion projects in MI. Most recently before moving to CA, I worked at MI State University managing an integrated media arts program. Nine years ago, some friends I built the Capital City Film Festival from the ground up. The festival was recently recognized by MovieMaker as one of the "Top 25 Coolest Film Festivals in the World." I serve as the annual festival's co-director and supervise the several moving parts to ensure that programming, operations, and communications work cohesively and efficiently. I lead the comprehensive funding model, including writing grants to MCACA and NEA, securing corporate sponsors, and soliciting individual donors. I've also produced other large-scale cultural events in MI, including Old Town ScrapFest, Grand American Fish Rodeo, and MI Birding Symposium.

Reed, Deborah, Deaf West Theatre Company, Inc., Los Angeles

I have worked in the arts for over 25 years, starting as an actor and director. About 10 years ago, I made the switch to producing theatre. I have also worked in the phone room for Center Theatre Group in Los Angeles, one of the largest subscription-based theatre companies in the US. I recently earned my Masters in Arts Management from Claremont Graduate University, and since May 2018 have proudly served as the Business Manager of Deaf West Theatre Company.

Reyes, Rebecca, Imagine Community Arts Center, Porterville

A life long lover of the arts, I have invested time, money, blood, sweat and tears into a Community Arts Center that I hope will encourage the people of my community to become more adept at expressing themselves artistically and become more in tune to listening to each other. Imagine Community Arts Center is a non profit organization that I founded in 2011. The non profit has allowed an opportunity to foster the Arts with the general public as well as with youth, elderly, handicapped and at risk populations through work shops, on going programs, community events and collaborations. I am an artist who understands and believes in the power of art and how it can positively impact a community.

Rice, Colette, B Street Theatre, SACRAMENTO

Colette's performing arts experience includes over 30 years as a performer, director, and organizational leader in both the theatre and music industries. She has served on both the grant-seeking and grant-making sides of the industry, having run her own professional theatre in the New York City area for over 12 years, as well as serving for a year as the Special Assistant to the President during the formation of the Doris Duke Charitable Foundation and as a key team member of the Credit Suisse Foundation. Colette is a program and development professional who has created and secured funding for both performing arts production and arts education programming. As an artist, Colette's experience ranges from professional acting and stage directing to opera. She has created award-winning arts education

programming in Shakespeare studies, and taught both children and adults in the fields of Shakespeare, directing, acting for singers, opera and theatre scene study and voice.

Roche, David, independent nonprofit arts & culture consultant, Richmond

I am the former Executive Director of the Western Folklife Center (Elko, NV), the Old Town School of Folk Music (Chicago), and the Blue Bear School of Music (San Francisco). I was the Director for Arts Education for Chicago Public Schools. I was a co-founder of the Alliance for California Traditional Arts (ACTA). I have been a panelist for the CAC since 1987.

Rubalcava, Hannah, Santa Barbara County Office of Arts and Culture, Santa Maria

Hannah Rubalcava has served as the Santa Barbara County Office of Arts and Culture's grants and contracts manager for the past 3 years administering 4 different grant programs per year with over 150 grant applicants and on average manages over 70 grant contracts annually. Currently, Hannah also serves as the Santa Barbara County Alliance for Arts Education's coordinator and previously was the Executive Director for the Orcutt Children's Arts Foundation, a local foundation that supports arts education for the Orcutt Union School District. In her role as the Executive Director, Hannah was responsible for grant writing, event planning, fundraising, after-school and summer arts programs, and supporting the arts in the school district. Hannah holds a B.S. in Recreation Management with a concentration in Community and Commercial Recreation and has an M.B.A from University of La Verne with a concentration in Organizational Leadership. Hannah has been honored to serve on two grant panels for the CA Arts Council in the past.

Santa-Cruz, Carlota, Santa Cruz Associates, Paso Robles

Carlota Santa Cruz is a visual artist, creating shapes and colours that invite the viewer's imagination to enjoy nature's beauty, ocean's grandeur and arts of the Vieux Carré. She was highly influenced by Georgia O'Keeffe's early works of near abstract natural forms and Dorothea Lange's photographic artistry for humanizing the consequences of the Great Depression. Carlota introduces her own life experiences to the canvas thru painting with acrylic, oil, and digital photographic processes.

Carlota embraces technology as she pursues her life-long love of the Arts. She's enjoyed living in New Orleans and California, and working with corporations from coast to coast.

She earned degrees in the Arts, Industrial Art and Teaching in Northern California. She finds truth in Pablo Picasso's comment, "Every child is an artist."

Carlota served on the Paso Robles Art Association Board since 2008. Upon ending her term as President in 2018, she is refocusing on her art, writing and her internet businesses. In recent years, her artwork has shown and received awards in Central Coast California exhibitions, the Mid State fair and the digital exhibition at the Louvre Museum Paris.

Schultheis, Thomas, Self-Employed, Long Beach

Thomas Schultheis has served as a Teaching Artist for numerous Academies, Competitions, Conferences, Festivals, Intensives, Invitationals, and Showcases. Thomas has worked for Disney for 13 years and is the Sales Manager for Disney Performing Arts at the Disneyland Resort. Under his award winning leadership

he created Inspiring Brilliance Summit which brings leading educators together from around the world. He developed the first individual workshop opportunity for students called Open Enrollment as well as the first Disney Performing Arts Conservatory. Additionally, Thomas has performed on Broadway in the revival of Grease! as well as tours of Smokey Joe's Cafe, Chicago and South Pacific. He received his Bachelor of Science in Psychology from James Madison University in Virginia. Thomas is also a member of the Concordia University, Irvine's School of Education Advisory Council and is a part of the Actors Equity Association, California Educational Theatre Association, Educational Theatre Association, and the Teaching Artist Support Collaborative of California. Lastly, as Foster Parents, he and his spouse were honorees for the 2018 Let Love Define Family Award with the Raise a Child Organization.

Scott, Terry, Benicia Arts and Culture Commission, Benicia

Nationally recognized creative resource for more than 40+ years. Graduated with a BS in Fine Arts and became creative engine for various Advertising and Marketing Organizations for 20+ years. 1997, became Chief Creative Officer and Global Head of Brand Creative Services for Hasbro, Inc. in New England where i was responsible for yearly development 5000 creative toy and games and hollywood films to support full products lines. Secondarily, during that period worked collaboratively with local artists to develop full spectrum of public art projects funded by Hasbro. Retired 2014. Volunteered for Arts and Culture Commission and Public Art Committee, where i have, as chairman, changed the groups vision from reactive to proactive in developing and executing public art. Created 5 year plan. Raised Private Funds. 2017 Began development, then Execution of plan in 2018 with public art installations with significant city government enthusiasm.

- Chair, Arts and Culture Commission 3 terms
- Chair, Public Arts Committee 3 terms
- Represent Arts/City on various community panels and groups

Serena, Adelita, Calpulli Tlayotli, Woodland

Adelita Serena has been a Woodland California resident for 17 years, but grew up in Salinas where her experience in teatro lead her to discover the power of messaging to underserved communities. As a teen, she was trained at El Teatro Campesino and later, along with a group of her peers, founded Baktun 12 Productions. While in Salinas, Adelita went on to explore Aztec Dance where she was taught the rich Meso-American tradition of storytelling through Danza. Adelita danced for around 9 years before she moved to Woodland after she gave birth to her first son. While in Woodland, she felt the absence of Danza in her community, this is when she asked her teacher's permission to start a group in Woodland. Today, Adelita has been running a Woodland based Danza group for 10 years and has watched many students develop as dancers and leaders. Adelita is committed to a tradition that celebrates storytelling through expressive dance and colors that have history students they can identify with. Adelita graduated with a Bachelor of Science in Digital Film, and has gone on to serve her community by taking on leadership positions in agencies where she has utilized her ability to effectively communicate the voice of youth and the under served.

Sheehan, Michael, Michael Sheehan Art, Glendale

Having been active in the arts in California since the sixties, currently making art and writing about it; having had one person shows at The Brand Galleries; site specific installations at the University of Northern Colorado (my alma mater) and previously having been a site visitor for the California Arts Council and may offer Craig Watson and Ray Tatar as personal references, I am anxious to serve in any capacity that may be open.

Shin, Sarah, National Society of Arts & Letters (NSAL), Dublin

As an editor of the Polyphony Literary Magazine, I have written and edited poetry, fiction and creative nonfiction from around the world. I have taught creative writing book clubs at Creekside Elementary School in Danville, California, mentoring students in reading and writing. I have also been involved in the international teaching community in Vila Franca and Vilassar de Mar, Spain, where I was the lead writer of the Barcelona English Camp curriculum for two summers, teaching English through art and music to Spanish students. I fundraised over \$21,000 for teacher training. As the co-founder and president of the National Society of Arts and Letters Northern California High School Program (NSAL), I recruited a team of students to form our state chapter, facilitating studio visits and master classes in photography, computer animation, music recording, sculpting, jazz piano, drawing and painting. I have also taught creative writing workshops with Ins Choi, the award-winning playwright and producer of “Kim’s Convenience.” A winner of several Gold and Silver Key Awards in the Scholastic Art & Writing Contest, I received a full scholarship when I was selected for the 2017 Iowa Young Writers’ Studio Summer Residential Program.

Shneezai, Meena, Self, Placentia

Meena has been active in art since the age six. What makes her story so inspiring is that for much of her early life she was raised in her war torn country of Afghanistan. Her passion for art was an outlet to deal with hardships due to the loss of her father when she was only six years old.

Years later, after being a refugee, she got a chance to come to the USA. Her life experiences, and emense talent lead her to receive honors from Cal State Northridge along with a bachelor’s in fine art. Her art can be seen online and displayed at USC County Hospital.

Currently she’s teaching art at Minaret Academy, Anaheim California.

Silberman, Stephanie, Heart of Los Angeles (HOLA), Los Angeles

Stephanie Denise Silberman currently supports the arts as a Development & Communications Manager at Heart of Los Angeles (HOLA) and as a Museum Educator at the Los Angeles County Museum of Art (LACMA). She was previously an Arts Education Fellow in the ACTIVATE Arts Advocacy Leadership Program by Arts for LA, a Development & Marketing Coordinator at The Gabriella Foundation, a Museum Educator at the Norton Simon Museum of Art, and Treasurer of Museum Educators of Southern California. She has about a decade of experience in the nonprofit sector of arts education, creative youth development, museum education, event production, donor management and fundraising. Presently, she serves as Co-Chair of the Development Committee for the leadership council of Emerging Arts Leaders/Los Angeles, facilitating professional development workshops through the

Protégé Mentorship program by connecting emerging creative professionals to recognized local arts leaders to foster a reciprocal professional development experience. She graduated with a M.A. in Art History from the University of Colorado at Boulder and a B.A. in Art History from the University of Florida.

Silva Garcia, Donna, San Diego School of Creative & Performing Arts (SDSCPA), San Diego

Resident of San Diego, a second-generation Portuguese American, married with two children age 23 and 17, graduated from the University of San Diego, lead a 501(c)(3) corporation for a Title I public elementary school of 7 years followed by more recent work leading the same for a Title I public performing arts middle school/high school of 6 years and continue as liaison for the same site.

Passion for the arts developed as a youth in music and dance turn advocate for the Arts when my children entered the public school system. As a parent leader, I discovered paths that allowed me to supplement the school curriculum with the Arts for my children but more importantly, all children. I have sat at the table with school leaders to create, discuss and evaluate arts programs and opportunities. I have worked with arts professionals and organizations to manage, promote and fundraise for special events. I have worked alongside arts advocates to support the arts in education and local communities. The Arts bring opportunity, strengthens communities, revitalize neighborhoods, unites strangers, overcome differences and provide a sense of identity - a voice to what it means to be human.

Simmons, Shaina, Pursuit of Nappiness, North Hollywood

Shaina is a New Orleans-born, LA-based multimedia artist that demands the healing of the Black woman's experience in America. As the creator and a writer for pursuitofnappiness.org and contributor for HuffPost, Shaina cultivates spaces for analytical writing, love, and acceptance. Internationally, she has partnered with the Edinburgh Festival Fringe for 3 consecutive years to host the Artist of Colour Meetup, an event that creates network and visibility for artists participating in the festival. She was the recent Curatorial Fellow at the University of North Carolina-Chapel Hill, where she presented her internationally-acclaimed one-woman show Bayou Blues at the Carolina Performing Arts Center. She is the 2016 recipient of The Puffin Foundation Theater Grant. Her interdisciplinary work Afro Futuro has been performed and exhibited at the Ludwig Foundation and Fabrica De Arte in Havana, Cuba. In 2015, Shaina was named the RAW DC Performer of the year. Shaina received her BA in Theater from Marymount Manhattan College. In 2017, she received her Masters of Fine Arts in Acting from the California Institute of the Arts.

Siskin, Sharon, Peralta Colleges + Goddard College, Berkeley

I am a studio artist, community-engaged social practice artist, and Faculty Advisor, MFA in Interdisciplinary Arts Program, Goddard College, Port Townsend, WA, and Adjunct Professor, Art & Cultural Studies, Berkeley City College, and Art Department at Laney College. I teach socially-engaged courses including, Artist as Citizen and EcoArt Matters. I have taught at San Francisco Art Institute, California College of the Arts, John F. Kennedy University, California State University East Bay, University of New Mexico, at Bay Area Community Colleges, and 5 years as an Assistant Professor at University of San Francisco. From 1993-1995 I worked as an Art Instructor for William James Association, at California

Medical Facility, in Vacaville, where I worked primarily with incarcerated transgender adults who were HIV positive, living with AIDS, or the AIDS Hospice. I am founder of Positive Art, 1988-present, an art project in the Bay Area AIDS services community. I have lectured extensively in art colleges, universities, conferences, galleries and museums throughout the United States. My work has been featured in numerous books including *Outside the Frame: Teaching Art for Social Change*, by Beverly Naidus, New Village Press in 2009.

Smith, Christine, Artist, Anaheim

I have been a practicing artist for 12-years and involved in showing in galleries and museums throughout Los Angeles and Orange County. I have also functioned as a photography instructor to teens and above from diverse populations since 2007. I am currently completing my MFA, and am curating a show of female artists from Southern California to open February 2, 2019 in Orange County.

Smith, Rachel May, Sundance Institute, Los Angeles

Rachel May (Ray) Smith is on a mission to change the arts sector from the outside in, making it stronger and more equitable for everyone. She has over 10 years experience in the arts and nonprofits leading administration and programming and creating engaging experiences with the arts for a wide variety of audiences. Ray has published pieces on art education with *Art Education: The Journal of the National Art Education Association* and *Zã³calo Public Square*. Currently the manager of New Frontier Public Programs at the Sundance Institute in Los Angeles, Ray was previously the director of the Corita Art Center and also served on the leadership council of Emerging Arts Leaders/Los Angeles.

Sonoquie, Monique, The Indigenous Youth Foundation, Inc. (IYF), Chico

Through my formal and traditional education and training I have become an Artist, Author, Teacher, Mentor, Cultural Practitioner and Protector. My work with IYF and other native and non-native nonprofits I have been able to utilize all of my strengths to train youth, families and communities to become healthy, happy, contributors and leaders in their communities. Much of our work is around traditional arts and crafts, but include the Healing Arts too.

Sparks, Jennifer Dare, SCUSD, SACRAMENTO

I have a bachelor degree in art from UC Davis, an MFA in Visual Art from UC San Diego. I also studied art, architecture/design at UC Berkeley and art at the Academia di Belle Arte in Venice, Italy. My father, Carter Sparks, was a prominent mid-century modern architect in Sacramento, educated at UC Berkeley, and worked for Anchen and Allen Architects in San Francisco designing homes for Eichler developments. His primary work was for Streng Brothers homes in Sacramento and Davis, California as well as many large custom homes that may be viewed on the Carter Sparks Archive. His work informed me to be an artist, designer, and teacher. I have designed six restaurants in the Sacramento area as a restaurant developer and owner. For the past eighteen years, I have been a teacher for Sacramento City Unified School District in both general primary education classes, high school art, and currently Kindergarten through Sixth grade art at Leataata Floyd Elementary School where all of our students live in federally subsidized housing.

Spencer, Rochelle, San Jose State Univ., Emeryville

A founding member of the AfroSurreal Writers Workshop, Rochelle Spencer is the author of AfroSurrealism: The African Diaspora's Surrealist Fiction (Routledge, 2019), co-editor, of All About Skin: Short Fiction by Women of Color (Univ. of Wisconsin Press, 2018), author of Guardian Angels (Nomadic Press, 2019), and a co-curator of the Let's Play exhibition and Oakland's NEA-funded Digital Literature Garden. Rochelle's work appears in Mosaic, Solstice, Poets and Writers, The African American Review, The Los Angeles Review, The Crab Creek Review (which nominated her for an Editor's Choice award and a Pushcart Prize), Publishers Weekly, The New York Times, Cosmonauts Avenue, Eleven Eleven, Empty Mirror, Art Practical, The Miami Rail, Easy Street, The East Bay Review, VIDA, The Gay and Lesbian Review, The Women's Review of Books, AICAD, ARTS.BLACK, and Women=Books Blog. Rochelle currently teaches at San Jose State University and has taught at Spelman College, Georgia Southern University, LaGuardia Community College, Laney College, New York University, and the College of New Rochelle.

Springhorn, Polly, Community Music Center, Oakland

I began classical flute training at age 8, and went on to earn a Bachelor of Music in Flute Performance at SF State University and an MA in 20th Century Performance Practice at UC Santa Cruz. I have been an active part of the SF Bay Area free improvisation and "new music" community for 15 years. In parallel, I am in the 20th year of my career in fundraising, and my 13th as an institutional giving professional specializing in arts organizations. I have worked for the San Francisco Girls Chorus, the San Francisco Art Institute, and SFJAZZ, and I currently work for San Francisco's Community Music Center.

Staggs, Sari, None, Torrance

I am an artist and have been all my life. I paint, teach, and sell my work.

In recent years I have learned how undereducated some communities are. In this wealthy country there are people who do not know what ART is. And have never been to a museum, or gallery.

Steffen, David, The Lighthouse Peddler, Gualala

A long career in the music industry, including producer/executive producer of video documentaries including "Gather at the River: A Bluegrass Celebration" (1994), "Pride & Joy: The Story of Alligator Records" (1993), and others. Author of "From Edison To Marconi: The First Thirty Years of Recorded Music" (2005). GM of Arena Theater in Pt. Arena, CA (2007-2008). Transitioned to public radio marketing (2008-2018). Currently co-owner and editor of The Lighthouse Peddler, a monthly arts, entertainment and original writing newspaper (Thelighthousepeddler.com). I have a BA in American Studies from Fairfield University (2001) and a Masters in Humanities and Social Thought from New York University.

Stein, Achva, College of Environmental Design, UC Berkeley, Berkeley

I am an immigrant and hold a B. L. Arch from UC Berkeley and an MLA from Harvard, and have taught in both the US and overseas, including chairing landscape architecture programs at USC, North Carolina, New York City College. I received the Lifetime Community Service Award from the ASLA. I have directed the City College Architectural Center which provided design services to low income communities. I also

designed the Moroccan room at the Metropolitan Museum in New York, a permanent installation. I have worked with communities and neighborhoods to design parks, playgrounds, community gardens and other public spaces in San Francisco, Los Angeles, New York, North Carolina and Oakland as well as overseas. I also hold a Certificate of Outstanding Achievement from North Carolina Cooperative Extension. I am now Professor Emerita from CCNY, teaching in Berkeley including a course on design activism.

Steinberg, Gail, AROHE, Oakland

I taught modern dance at the University of Wisconsin and have taught art and encaustic classes at various San Francisco senior centers. My students represented the racial diversity of the city. I am the founder and first director of International Encaustic Artists, a non-profit organization that serves over 500 artists who work with molten wax. I have also served as the marketing director for several non-profits serving adults over 50 years of age. Currently I am developing a marketing program for AROHE, a non-profit association of 100 colleges and universities throughout the United States and Canada with a combined membership of 100,000 individual retired faculty and staff members. My goal for them is to increase member benefits and stylize their financial situation through membership recruitment and sponsorship.

Tamaribuchi, Leslie, Independent, Los Angeles

Leslie Tamaribuchi is a Los Angeles-based consultant working with artists and creative organizations to develop strategies for sustainability and deep engagement with their communities. She recently served as the inaugural Producing Director of Japan House Los Angeles. Leslie taught at California Institute of the Arts in the MFA Creative Producing and Management program, where she served as Producing Director of CalArts Center for New Performance and Director of Advancement and Enrollment for the Theater School. Leslie was CalArts' Interim Faculty Co-Director for Equity and Diversity and the Associate Dean of the CalArts School of Theater, organizing Arts in the One World convenings with Erik Ehn, to bring international artists, activists and academics together to share art and activist practices. Leslie worked with Cornerstone Theater Co. as managing director, producing dozens of experimental, community-engaged, and site-specific theater projects and leading the company's financial stabilization and growth. Leslie serves on the boards of NET (Network of Ensemble Theaters) and The Secret City. She was a founding board member of the Watts Village Theater Company and Los Angeles Performance Practice.

Tanaka, Janice, The California Institute for the Arts, Los Angeles

Janice Tanaka studied music composition at the Conservatorio Internacional de Musica, fine art at the School of the Art Institute of Chicago, and performed with the Allegro American Ballet Company. While traveling as a performer she discovered a sad but beautiful world reflected in man's incredible inventive and cultural variety, and devastatingly destructive cruelty. Influenced by these observations her work incorporates philosophical inquiry, cultural, social, and political observations, as it attempts to unravel the complexities of human nature reflecting on the social implications of cultural doctrines. As a media artist she began experimenting with image processing as a narrative form, experimenting with narrative linear and nonlinear structures which she further explored as a digital artist where she continues to play with the patterned inter-relationship between all creative forms incorporating a mixed media collage of

live action, manipulated imagery and narrative structure. As the recipient of numerous awards and grants; twice a Rockefeller recipient, her works are screened nationally and internationally in museums, galleries, the internet, broadcast and cablecast venues.

Taylor, Ellen, California Lawyers for the Arts (CLA), Orangevale

As Associate Director of CLA and Director of the Sacramento Mediation Center until my retirement in Jan. 2018 my career has involved mediating and facilitating arts related disputes, consulting with individual artists on career issues, developing educational programs and technical training workshops for artists and arts organizations and founding Youth Mediators in Schools (YMS), a peer mediation training that utilizes the arts in teaching dispute resolution techniques. Education: BA, Brooklyn College, MA Anthropology NYU; Mediation training including Harvard Law School's PON's Harvard Negotiation Insight Initiative; Studio art training: Brooklyn Museum Art School, Brooklyn College Art Department with Jimmy Ernst, and Sir John Cass College of the Arts in London, England. I have served on the Boards of River Stage, Cosumnes River College; The Advisory Committees of the Department of Design, UC Davis (Design Alliance) and the American River College Commercial Music Program among others. Most recently I was a consultant and convener for CLA to create a partnership with CSUS College of Arts and Letters for a statewide forum on Art for Justice: Addressing Mass Incarceration and Criminal Justice Reform Through the Arts.

Temkin, Andrea, Transition Solutions, Palo Alto

I have a broad and varied background in the arts, arts education, philanthropy, and government which has resulted in a unique set of skills and perspectives. My arts nonprofit experiences range from coordinating a Muralists-in-the-Public-Schools project to serving on the staff of the San Francisco Symphony. I was the executive director for the Community School of Music and Arts in Mountain View for eight years, a founder of the Alliance for Arts Learning Leadership project at the Alameda County Office of Education, and formerly a Program Administrator for the CA Arts Council.

I have worked extensively with teaching artists of all disciplines working in a variety of settings —public schools, prisons, hospitals, senior centers, preschools-- for nearly 30 years.

Through my consulting practice, Transition Solutions begun in 2003, I work with nonprofits, educational institutions, and government agencies at moments of change, planned and unplanned. I assist them with building leadership, managing transition, systems analysis and design, and executive coaching.

Tex, Carly J Tex, Owens Valley Career Development Center, Fresno

I am currently a Language Project Coordinator for the Nuumu Yadoha Language Program, a department of the Owens Valley Career Development Center. We are a Federal organization led by a consortium of California Indian Tribes. Our services include providing low-income Native Americans with Cash Aid and Prevention services through TANF, with an emphasis in Native culture. My position entails managing funds for Fresno County for Language and cultural instruction services to Tribal TANF clients of tge urban and rural communities of our service area. I also sit on the Board of Directors with the Advocates for Indigenous California Language Survival and soon to be the Interim Executive Director. Personally, I have been a Western Mono Basketweaver since the age of 10 and gained progressive weaving experience

through apprenticeships with other Mono weavers. I have been an Apprentice through the Alliance for California Traditional Arts apprenticeship program and a recipient of the Living Cultures Program, and also been a panelist for ACTA and Native Cultures Fund of the Humboldt Area Foundation. Overall, I am dedicated to language and cultural revitalization.

Tilghman, Romalyn, Self-employed, Long Beach

I have over 40 years of experience in arts management, starting as executive director of a statewide organization of local arts agencies in Kansas, and then becoming regional representative for the National Endowment for the Arts (NEA). For the past 20+ years, I've worked as a consultant/writer. Assignments have included launching American Masterpieces for NEFA/NEA and conducting a Dance Scan of California for the James Irvine Foundation. I have studied presenting/touring issues for NEFA and the Western Arts Alliance (WAA), evaluated the Doris Duke Charitable Foundation's jazz initiative and National Performance Network, written a book on audience development for the Association of Performing Arts Presenters (APAP), and facilitated the state of Hawaii's long-range cultural plan, among other assignments.

I have served on the boards of WAA, Americans for the Arts, International Performing Arts for Youth, and the Association of California Symphony Orchestras and as a panelist and/or site visitor for the NEA, APAP, Tennessee Arts Commission, Colorado Council on the Arts and Humanities, Oregon Arts Commission, and Dance/USA.

My debut novel, *To the Stars Through Difficulties*, has won a number of awards.

Unruh, Holly, CSU Monterey Bay, Monterey

Dr. Holly Unruh is the Associate Director of the Undergraduate Research Opportunities Center (UROC) at California State University Monterey Bay. UROC's mission is to provide opportunities for students to participate in undergraduate research, scholarship and creative activities across the academic disciplines. Our programs are designed to build students' educational ownership, intellectual vibrancy, and scholarly identity.

Dr. Unruh has an extensive background in University administration and research support. Prior to coming to CSU Monterey Bay, she served as the founding Associate Director of the University of California Institute for Research in the Arts, a UC multi-campus research program dedicated to supporting and promoting arts practice and research across the University of California system, and as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center, where she oversaw a robust research grants program. She has spoken on research development at local and national conferences, and is co-author, with her colleague Dr. Barbara Walker (UCSB), of the volume *Funding Your Research in the Humanities and Social Sciences: A Practical Guide to Grant and Fellowship Proposals*.

Valerdi-Rogers, Natalia, Media Arts Center San Diego, San Diego

Natalia Valerdi-Rogers received her M.F.A. in Dance and Technology from UC Irvine with a concentration in dance and technology. Her career dissolves the intersections of video projection design, choreography, and arts education. She toured a guest artist to Cuba, Europe, Mexico and Southern

California for over 20 years. As Associate Director of the Patricia Rincon Dance Collective (PRDC), she collaborated with Patricia Rincon as an artist and administrator for 10 years, producing dance and film works focused on border cultures, the immigration debate and the American Dream. She produced PRDC's Salon Dances Series, the Blurred Borders Dance Festival, toured Europe, and researched indigenous cultures in Mexico. Her passion for arts education evolved through her work as Lecturer at UC San Diego, as Adjunct Instructor at San Diego City College and Southwestern College. She worked as a Teaching Artist with Collaborations of Teachers and Artists, and as Residency Programs Manager at Arts for Learning San Diego. She continues to work on supporting youth programs through media arts, and raising the voices of underserved communities as Education and Community Productions Manager at the Media Arts Center San Diego.

Vianna, Simone, Simone Vianna Art, Sacramento

Simone Vianna is an Interior Designer for 18 years working on Residential, Commercial and Institutional Projects, she has done many Showcase Houses. She is Certified Full Color Design Consultant with Eiseman Institute lead by Creative Director of Pantone Lee Eiseman. She used to volunteer with Philanthropy by Design. She is an Editorial Stylist with projects published at Vogue Italia, cover of Sacramento Magazine and other magazines, Amazon Fashion Influencer, has styled several posters for Sacramento Fashion Week. Serve on the Board of Directors of Access Sacramento, has been an Antique and Vintage Dealer for many years in San Anselmo. Has taught Davis Adult School and Davis Parks and Recreations on "how to design your own room" She has been guest fashion judge and speaker at Student Fashion Association at Sacramento State and judge for Miss Teen California.

Wakida, Patricia, California Institute for Community, Art, and Nature, Oakland

As a fourth-generation Japanese American, I have dedicated my career to building community connections and creating artwork that is reflective of my culture heritage, history, and art. Much of this is done by researching and exploring the astonishing resilience of the human mind and our cultural adaptation to survive. Over the past thirty years, I have lived and worked in California's arts nonprofit sector exclusively, and that work has always been informed by other artists whose creative output includes a constant push for equality. I am an active supporter and participant in many of California's thriving creative cultural worlds, and at the heart of my practice is a respect for the power of storytelling, both in its literary and visual forms. I have extensive experience in researching and writing on culture, history, and art, with an emphasis on California. I have had the privilege of working with dozens of cultural and historical institutions such as the California Historical Society, the CalHumanities, California State Library, Oakland Museum of California, the Bancroft Library, California Exhibition Resource Alliance, Poets & Writers, Kearny Street Workshop, and many more.

Warshawski, Morrie, Napa

Morrie Warshawski has worked in the nonprofit arts and culture sector for over thirty years. He was the Executive Director of three nonprofits (the last one being Bay Area Video Coalition). Since 1986 he has been a consultant specializing in Strategic Planning with nonprofit arts organizations throughout the US, state arts agencies, local arts councils, and community cultural planning with cities and counties. He served as a regional coordinator for the National Endowment for the Arts' Advancement Program. As a writer, he created a State Arts Agency Planning Toolkit for the National Assembly of State Arts Agencies.

He is the author of many articles, and of two books on fundraising: *The Fundraising Houseparty: How to Party With a Purpose and Raise Money for Your Cause — 2nd Edition*; and *Shaking the Money Tree: The Art of Getting Grants and Donations for Film and Video — 3rd Edition*. Morrie is the moderator for, and originator of, the “Strategic Planning for Nonprofits” Group on LinkedIn (with 75,000 members worldwide).

Weinstein, Julie, Leartista, Santa Ana

Job Synopsis: The past five years Julie has combined a life-long love of fashion and art by creating hand painted scarves. Her art scarves are sold in at least half a dozen establishments, including the Laguna Art Museum Gift Shop, Bowers Museum Gift shop and the Tina Stephen stores in Palm Desert, California and Charleston, South Carolina.

Julie’s art is mostly known under her brand, Leartista and under her art name, Leah Shapi. A Frida Kahlo scarf of hers was recently displayed in the City of Buena Park’s Dream is Truth Art Show and received recognition by the 65th Legislature Assembly of the State of California.

Community Outreach: Community arts engagement projects, most recently Wingversation in December 2017 and Treeversation as part of the Calliotree Project, March 2017 in Downtown Santa Ana Arts District.

Communications/Marketing/Sales: Julie has more than fifteen years experience copywriting and has a B.A. in Public Administration and English from San Diego State University.

Throughout the latter part of the 2000s she worked as a freelance writer and creative consultant.

Weintraub, Ariel, Oakland Museum of California, Oakland

I’m a professional grant writer and love helping organizations both write grants and plan their grant programs so it serves their strategic organizational needs. I’m consulting with large and small organizations as well as working as a grant writer and grants manager at the Oakland Museum of California (OMCA). OMCA has core galleries that present California art, history and biodiversity. It has a vast collection as well as a strong commitment to being a community anchor for Oakland. I plan, direct, write and report on grants from foundations and government agencies. At OMCA, I raise about \$3 Mil. annually from grants that range between \$5,000 to \$2M. The grants I write vary every year with education funding being the most common in addition to grants for programming and temporary exhibitions.

Specialties: I’ve become an expert at applying for federal and state grants. I’ve been able to help OMCA gain over a dozen grants in 11 years from the Institute of Museum and Library Services, 3 multi-year grants from the Irvine Foundation, 2 NEH grants, 3 NEA grants and an NSF grant.

Weiss, Mark, Earthwise Productions and Artist Management, Palo Alto

Since 1993, I have produced events, especially concerts under the name Earthwise Productions. I produce rock, jazz, blues, folk and classical concerts. I have managed musicians and bands. A former client Mark “Stew” Stewart, later created a Broadway hit about his life. I’ve also run for local

government, as an advocate of arts in the public sector. I have a b.a. from Dartmouth College. I also track public art -- and married a former Palo Alto Public Arts commissioner!

Westland, Martha, San Francisco Bach Choir, Berkeley

I have lived in the SF Bay Area for over 25 years, and have put down deep roots as an arts leader, community member, performer, teacher, and parent. A classical musician by training, I have been involved in the arts throughout my life, and hold degrees in music from Northwestern University and Oberlin Conservatory, and in English and Arts History from Oberlin College. Professionally, I have a wide range of experience in the nonprofit, education, and technology sectors. As a performer, I have been a professional freelance French horn player and teacher, and currently sing in a choir. As an educator, I have taught students of all ages, levels, and backgrounds in both private lessons, classroom settings, and workshops at institutions such the SF Community Music center, SF Conservatory of Music, and CSU Sacramento, and was a radio announcer for KXPR, a classical music radio station in Sacramento. For the past 8 years, I have been Executive Director of the SF Bach Choir, where I am responsible for all aspects of the organization, including strategic, artistic and organizational planning; development and fundraising; community engagement and education; administration and operations; and marketing and communications.

Weston, Harry, Versa-Style, Los Angeles

Harry Weston grew up in Santa Cruz, California, surrounded by West African dance and drumming, his first artistic inspirations. He fell in love with hip-hop dance culture at age 15, changing his life and setting him on a path of creativity, community engagement, teaching and mentorship. At the age of 18, Harry moved to Los Angeles to study dance at UCLA. A year later, in 2009, he was asked to join Versa-Style Dance Company, became a Teaching Artist for The Flourish Foundation, and became program counselor for the UCLA Summer Dance Theater Intensive. In 2012, after graduating UCLA with a Bachelor of Arts degree in World Arts and Cultures with a concentration in Dance, plus a minor in Civic Engagement, he continued growing in all three endeavors. Today, he is a Principal Dancer and Partnerships Manager for Versa-Style, Program Director for The Flourish Foundation, and Co-Director for what is now called the UCLA Dance/Performing Arts Summer Institute. He continues to share his passion for the arts, mentorship, and community building through his passions and dedication.

Williamson, Todd, West Hollywood Arts & Cultural Affairs Commission, West Hollywood

I have been a full time working artist for the past 15 years and have shown around the world. I won the Pollock Krasner Foundation award, an Artistic Merit, Curators Choice Award, and 2 Artslant Abstract Showcase Awards. I have exhibited in over 85 exhibitions and have shown with such artists as Ed Rusche, Jenny Holzer, Chuck Close, Robert Ryman, Laddie John Dill, Ed Moses, Luca Giordano, and had my work shown with Caravaggio! I am on the Board of Directors for Stories the Aids Monument and formerly the Artists Council with the Palm Springs Museum.

Windhaus, Jessilee, Empire Arts Collective, Sacramento

Jessilee Windhaus has been an active participant in the Sacramento arts community for 17 years as an actor, improv comedienne, singer, writer, director, and producer. She proudly holds a BA in Theatre and Dance from Sacramento State University where her focus was on acting and directing. She has since

founded That Plus Chips, a live sketch and improv comedy ensemble and Co-Founded Empire Arts Collective, a nonprofit dedicated to providing resources, collaboration, and educational opportunities for performing artists in the Sacramento area. She has also been a MainStage performer at Sacramento Comedy Spot and ComedySportz Sacramento where she served as the Director of High School League - a program that teaches life skills to high schoolers through improv. She has also served as the Director of Sketch Comedy at Bike City Theatre company, a Tour Actor/Director with the world-renowned Missoula Children's Theatre, and a Co-Host on the Brown Chicken Brown Cow sex and body positive podcast and Crunch Time podcast.

Womack-Moody, Nina, Transmedia 360°, Los Angeles

Nina Womack is the founder of Transmedia 360°, a multimedia and branding agency. An award-winning actress, filmmaker and event producer, Nina's experience spans over two decades of multimedia, marketing, and event production. In addition to acting, she currently directs and produces plays, music videos, documentaries, and commercials.

A native of South L.A., Nina began her professional entertainment career at five years old. As a child, she trained and performed at Inner City Cultural Center, Chip Fields Repertory Company, modeled in department store catalogues and landed several roles on network TV.

Nina graduated from L.A. City College Theater Academy then transferred to Cal State Northridge. She's won the President's Award, Outstanding Minority Student Award, several Drama Awards, a Certificate of Commendation from the City of L.A. for event producing and most recently a Certificate of Special Recognition from the U.S. House of Representatives for her volunteerism in South Los Angeles.

An arts & culture advocate and humanitarian, Nina's service includes volunteering, health & wellness promotion for underserved populations, and motivational speaking to encourage others to tap into their full potential.

Wong, Steven, Los Angeles Municipal Art Gallery, South Pasadena

Born in Los Angeles, Steven Y. Wong is currently a curator at the Los Angeles Municipal Art Gallery, the longest running institution in Los Angeles devoted solely to exhibiting art. Previously he was the Interim Executive Director and the senior staff curator at the Chinese American Museum (CAM) where he developed and implemented both contemporary art and history exhibitions. Previous to his work at CAM, he was the Director of Digital Literacy Initiatives at the Little Tokyo Service Center, and has lectured at UC Santa Barbara and was an adjunct professor at Ventura College and Pasadena City College in Asian American Studies, History and Art Studio Departments. Steven holds a Masters in Asian American Studies from the University of California, Los Angeles (1998) and a Master in Fine Arts from the University of California, Santa Barbara (2000).

Worm, Silk, OX, San Francisco

Silk Worm is a drag queen, artist, arts administrator, and Sagittarius living in San Francisco. She is the production coordinator for OX's Work MORE! project, a commissioning and presenting platform that seeks to bring drag queens and queer artists together in new collaborative constellations. She is also an individual performing artist whose work has been shown at the Cantor Center for the Arts, SAFEhouse

for the Arts, 500 Capp Street, SOMArts, Marlboro College, hOLO, Capstan House, Litquake, and the National Queer Arts Festival. She is fiscally sponsored by Jess Curtis/Gravity.

Yalom, Ben, foolsFURY Theater Company, Fresno

Ben Yalom is Founder and Co-Artistic Director of foolsFURY an innovative ensemble based in San Francisco. He has directed many foolsFURY productions including the world premiere of Sheila Callaghan's Port Out, Starboard Home, Doug Dorst's Monster in the Dark, the US premiere of Fabrice Melquiot's The Devil on All Sides (which he also translated), and others. Ben has also worked with A.C.T., the Bay Area Playwrights Festival, the Magic Theatre, Playground, the Aurora Theatre, and Encore Theatre (San Francisco), La Mama, PS 122, Inverse Theater, and The Cell (New York), and Théâtre Ange Magnétique (Paris).

He programs and produces the FURY Factory, a biennial festival of ensemble and devised theater, which has presented the works of over 120 companies since 2005.

Ben recently designed a new theater program at the United Nations International School in New York, and currently teaches at Loyola Marymount University and CSU Fresno. He holds an MFA from the Iowa Writers' Workshop. His translations of Fabrice Melquiot's The Devil on all Sides and Albatross were recently published by Exit Press. He proudly serves on the board of the Network of Ensemble Theaters.

Yawitz, Kristen, Kristen Yawitz Consulting, Belmont

I am a writer, teacher and director. My creative work has appeared in Mississippi Review, Xantippe, Five Fingers Review and other publications and been featured on KQED's program "The Writers' Block." I have worked with theatres and performance art groups on both coasts. In addition, I have founded outreach arts programs for homeless and at-risk youth, and people living with cancer, and have taught writing at the university level. I have served as a board member for Joe Goode Performance Group (a dance company based in San Francisco) and a volunteer for StageWrite's program at Starr King Elementary School (San Francisco). My nonprofit consulting career has focused primarily on the issue areas of human rights and homelessness.

Yeghiazarian, Torange, Golden Thread Productions, Oakland

Torange Yeghiazarian is the Founding Artistic Director of Golden Thread Productions, the first American theatre company focused on the Middle East where she launched such visionary programs as ReOrient Festival, New Threads, Fairytale Players, and What do the Women Say? At Golden Thread, she directed "Our Enemies and Scenic Routes" by Yussef El Guindi, and "Tamam" by Betty Shamieh, among others. Torange received a Gerbode-Hewlett Playwright Commission Award to write "Isfahan Blues" and a commission by the Islamic Cultural Center of Northern California to write "The Fifth String: Ziryab's Passage to Cordoba." Other plays include "444 Days," "Waves," and "Call Me Mehdi," included in the anthology "Salaam. Peace: An Anthology of Middle Eastern-American Drama," TCG 2009. A playwright, director, and translator, Torange has been published in The Drama Review, American Theatre Magazine, AmerAsia Journal, and contributed to Encyclopedia of Women & Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. Born in Iran and of Armenian heritage, Torange holds a Master's degree in Theatre Arts from San Francisco State University.

Yin, Ellina, Exhibition District, San Jose

Yin is a design strategist, recovering artist, and community organizer. She is a born and raised in San Jose resident, with over 10 years of marketing and business development experience from the design industry. In 2016, she began her journey as recovering artist into mixed media painting and drawing as well as poetry. She has since had two collaborative art shows. In 2017, she was awarded an Awesome Foundation grant to launch “Pitch Please!?” a Shark Tank styled program aimed at enabling people to create change within their community. Currently, she is the Operations Director for Local Color / Exhibition District an arts nonprofit dedicated to creating economic opportunities for artists with fair wages; She is also a Founding Board Member of Catalyze SV a nonprofit aimed at creating better communities through better development. Fun Fact: She published her 1st children’s book at age 6.

Younis, Belinda, The Music Center, Los Angeles

Belinda is an arts administrator, visual artist, educator and life-long learner with a decade of experience working in early childhood, arts and museum education, and nonprofit management. At The Music Center, Belinda manages a portfolio of arts-integrated partnerships with select school districts throughout LA County. Prior to The Music Center, Belinda implemented many initiatives at the Zimmer Children’s Museum to provide children and families with access to high-quality creative arts experiences and interactive learning environments. She also served in various roles with the UCI Cross-Cultural Center, Descanso Gardens, Yarn Bombing Los Angeles and Tuesday Night Project, which hosts one of the longest-running free arts and performance series in Downtown Los Angeles.

Belinda is a graduate of the inaugural Masters in Nonprofit Management program at Antioch University Los Angeles. She holds a dual Bachelor of Arts in Sociology and Studio Art with a minor in Digital Arts from the University of California, Irvine, and has studied Early Childhood Education at East Los Angeles College.

Zankowicz, Kate, The Huntington, Los Angeles

Dr. Kate Zankowicz is a museum education practitioner and scholar with 15 years of experience developing accessible public programs in museums in Canada and the US. She holds a Ph.D in Education with a focus on museum education and social justice. In addition to being a historian of museum accessibility and social inclusion, Zankowicz has devoted her personal and professional life to making museums more inclusive spaces. She served as the Community Co-Chair of The Royal Ontario Museum’s Diversity and Inclusion Accessibility Advisory Committee for two years, and currently serves on the Diversity and Inclusion Working Group at The Huntington. Over the course of her career, Zankowicz has developed inclusive educational programming in the form of hands-on workshops and multisensory tours. She has also developed descriptive audio tours for partially sighted and blind communities, written tactile books, and trained staff and volunteers in inclusion awareness (both historically and within current museum education practice). Zankowicz continues to collaborate with communities of all abilities to create community-focused arts programming in her role as Youth, Family and Community Engagement Manager at The Huntington.

Zellen, Jody, freelance writer / visual artist, Santa Monica

Jody Zellen is a Los Angeles based artist who works in many media simultaneously. She received a BA

from Wesleyan University (1983), a MFA from CalArts (1989) and a MPS from NYU's Interactive Telecommunications Program (2009). Her site specific interactive installations include "News Wheel" (2017); "Time Jitters" (2014); "The Unemployed" (2011); and "The Blackest Spot" (2008). She has created 7 free iOS apps downloadable from iTunes: "Time Jitters," "Urban Rhythms," "Spine Sonnet," "Art Swipe," "4 Square," "Episodic," and "News Wheel." Zellen has served as a panelist for the City of Santa Monica, as well as for The Department of Cultural Affairs, Los Angeles selecting artist's for public projects and for the Durfee Foundation and the Center for Cultural Innovation (CCI).

Zimmerman, Lori, artist/self-employed, Los Angeles

I have a Bachelors of Fine Art from California College of Art and a Masters of Business from USC. Since that time I have become an exhibiting fiber artist, and acquired experience and expertise in nonprofit management of small and mid-size organizations. My professional management experience includes working as a volunteer (often as a board member), consultant and staff member. I was drawn to working in theater and have served as General Manager of the Latino Theater Company and Look What SHE Did, Interim Managing Director of the Watts Village Theater Company and Administrative Manager of the Los Angeles Theatre Center. In addition I have served on the board of 18th Street Art Center, Center of the Study of Political Graphics, and the governing and funding boards of the Liberty Hill Foundation. From these experiences I acquired an understanding of strategic planning, fund development, building Infra-structure and program development.

After receiving my BFA I worked in textile and interior design. After receiving my MBA my energies were focused on my arts management career. During the past decade I revitalized my art practice. I have been exhibiting in the United States and Canada since 2011. www.lorizimmerman.com

Ziter, Alan, NTC Foundation dba ARTS DISTRICT Liberty Station, San Diego

In January 2004, Alan was hired as Executive Director of the NTC Foundation, which oversees the restoration of 26 historic buildings at the former Naval Training Center and operating them as Arts District Liberty Station. NTCF has completed \$82 million in renovations to 16 buildings and the Arts District is home to over 85 galleries, dance companies, civic groups and nonprofit organizations —as well as artists, designers, cafes and creative retail.

Alan is a founder and former chair of the California Arts Advocates. He is also a founder in 1989 and is current co-chair of the San Diego Regional Arts and Culture Coalition. Alan is on the Steering Committee for the San Diego Chapter of California Lawyers for the Arts and he served 7 years on the San Diego Tourism Authority board and 3 years on the San Diego Regional Chamber of Commerce board. He is also a past board member of Art of Elan chamber music organization.

Alan was the first staff person hired by the San Diego Performing Arts League in April 1986. During his 18 years at the League, Alan created and oversaw the implementation of programs that develop new audiences, promote San Diego as a cultural destination and increase community support for the arts.

ADDENDUM – TAB 11 ADDITIONS TO PANEL POOL

Jason Blackwell, The James Irvine Foundation, Los Angeles

Jason Blackwell was appointed Program Associate at the Irvine Foundation in November 2015. Prior to joining the Foundation, Jason worked at The Wallis Annenberg Center for the Performing Arts in Beverly Hills as part of the administrative team in the front desk coordinator position. In this role, he served as the “face” and “voice” of the Wallis and excelled in duties comparable to an office manager. Previously, Jason has worked in numerous nonprofit performing arts institutions in both Los Angeles (Heidi Duckler Dance Theatre) and New York City (Manhattan Theatre Club, The Public Theatre, and New Victory Theatre) in various capacities: development, capital projects, and programming. A native of Virginia, Jason graduated from The College of William and Mary with a bachelor’s degree in business administration, majoring in both marketing and theatre. He also holds a master’s degree in arts and cultural management from Pratt Institute in Brooklyn, New York. Jason is based out of Irvine’s Los Angeles office.

Leslie Payne, The James Irvine Foundation, San Francisco

Leslie Payne joined the Irvine Foundation as a Senior Program Officer in September 2016. Her background spans private sector and nonprofit work, including experience helping mission-driven organizations launch, adapt, and thrive. Before joining the Foundation, Leslie was the head of social impact at LendUp, a financial services technology company that focuses on serving customers who do not have access to traditional financial services. She was also a partner at Citizen Engagement Lab, a nonprofit that accelerates people-powered change through incubation, advice, and implementation. Earlier in her career, she was the third employee at Arabella Advisors, a philanthropic consulting firm that helps clients maximize the impact of their resources. Leslie has a bachelor’s degree from the University of California, Berkeley, and an M.B.A. from Georgetown

TAB 12

California Arts Council | Public Meeting | 01/30/2019

STYLE

Farewell to Suno Osterweis

Tony Bravo

Jan. 4, 2019



Suno Kay Osterweis and Asian Art Museum director Jay Xu. Osterweis passed away at her Beverly Hills home Dec. 27, 2018.

Photo: Drew Altizer / Courtesy of the Asian Art Museum

Longtime San Francisco philanthropist Suno Kay Osterweis, for whom her son named his now-closed Suno clothing line, died Dec. 27 at her home in Beverly Hills a chronic lung

ailment. Osterweis, 75, was known in San Francisco as a regular presence on the city's social scene, and had been a major donor and trustee at the Asian Art Museum since 1990.

“Suno’s enthusiasm for the Asian Art Museum inspires all of us, and her warm encouragement helped to nourish and sustain me as a leader,” Asian Art Museum director Jay Xu told The Chronicle in an email. “I miss her terribly and will treasure her memory forever.”



Suno Kay Osterweis and her son Max Osterweis.

Photo: Courtesy Max Osterweis

Osterweis was born Suno Kay on May 18, 1943, in Manchuria, China, where her Korean father and mother were living. Osterweis’ former husband John Osterweis (the couple were married for 25 years before divorcing) said the Kay family was in Manchuria to escape the Japanese occupation of Korea and that Suno’s father, Inju Kay, was the head of South Korean intelligence and worked closely with Gen. Douglas MacArthur during the Korean War. She was raised in Tokyo and met John Osterweis when they were students at UC Berkeley. Osterweis later completed a master’s degree in East Asian studies at Stanford University.

“Suno was totally devoted to Asian art, but she also always had an interest in fashion,” John Osterweis said. “When we were married she got Vogue in six languages.” Osterweis was also well known for her eclectic personal style that mixed Asian and Western aesthetics, an international melding that Osterweis’ son Max referenced in the [Suno clothing line](#).

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“She taught me everything I knew about fashion and style,” said her son, Max Osterweis. “She was fearless in life and in the way she wore things. She was like a Bond girl all grown up — she was so glamorous and dramatic in the most wonderful way.”

In addition to her former husband and son, Osterweis is survived by her daughter, Ariel, and four grandchildren. A public memorial at the Asian Art Museum will be announced at a later date.

Robert Williams at work in 2005 at Saks Fifth Avenue.

Photo: Lea Suzuki / The Chronicle 2005

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