

## NOTICE OF PUBLIC MEETING

**June 25, 2019  
9:00 a.m. to 5:00 p.m.**

**Calaveras Performing Arts Center  
350 High School Street  
San Andreas, CA 95249**

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| 1.  | Call to Order<br>Welcome from Calaveras County Arts Council  | N. Lindo<br>K. Mazzaferro                   |
| 2.  | Acknowledgment of Tribal Land and Tribal Representative  | A. Bown-Crawford<br>Council Member<br>(TBD) |
| 3.  | Roll Call and Establishment of a Quorum  | L. Barcena                                  |
| 4.  | Approval of Minutes from May 22, 2019 Council Meeting<br><b>(TAB A)</b>  | N. Lindo                                    |
| 5.  | Public Comment (may be limited to 2 minutes per speaker*)  | N. Lindo                                    |
| 6.  | Chair's Report <b>(TAB B)</b>  | N. Lindo                                    |
| 7.  | Director's Report <b>(TAB C)</b>   | A. Bown-Crawford                            |
| 8.  | Presentation: Western States Arts Federation (WESTAF)  | C. Gaines                                   |
| 9.  | Voting Item: September Council Meeting Date Change   | N. Lindo                                    |
| 10. | Strategic Framework Work Session<br><i>The CAC's Strategic Framework consultant will lead the Council<br/>in a vision and values work session.</i> | T. Nolfo                                    |

**11. Committee Updates**

*Brief updates from committees reporting out on recent meetings.*

a. Legislative Committee (**TAB D**)

N. Lindo &  
J. Devis

b. Governance Committee

L. McGuinness  
D. Harris

**12. Voting Items: FY 18-19 Panel Recommendations**

*Council will vote to approve the panel recommendations and award amounts for the following grant programs.*

a) State-Local Partners

- Programs Allocations Committee Funding Recommendation (**TAB E**)
- Panel Process Overview (**TAB F**)

J. Evans  
L. McGuinness

H. Amnah  
S. Wenning

b) Statewide and Regional Networks

- Programs Allocations Committee Funding Recommendation (**TAB G**)
- Panel Process Overview (**TAB H**)

J. Evans  
L. McGuinness

M. Austin  
C. Bonacci

Supplemental Materials (**TAB I**): FY 18-19 SLP and SRN Grant Programs Statistics.

*(This attachment is for informational purposes only)*

**13. Voting Items: FY 19-20 Panel Recommendations**

*Council will vote to approve the panel recommendations and award amounts for the following grant programs.*

a. Artists in Schools

- Programs Allocations Committee Funding Recommendation (**TAB J**)
- Panel Process Overview (**TAB K**)

J. Evans  
L. McGuinness

J. Miller

Panel  
Representative

b. Arts Integration Training

- Programs Allocations Committee Funding Recommendation (**TAB L**)
- Panel Process Overview (**TAB M**)

J. Evans  
L. McGuinness

J. Miller  
Panel  
Representative

Supplemental Materials (**TAB N**): FY 19-20 AIS and AIT Grant Programs Statistics.

*(This attachment is for informational purposes only)*

- 14.** Public Comment (may be limited to 2 minutes per speaker\*) N. Lindo
- 15.** Break: Council Members Paperwork
- 16.** Grantee Presentation: Calaveras County Arts Council K. Mazzaferro  
Calaveras County Arts Council (CCAC) is a private nonprofit, 501(C)(3) public benefit corporation, operating in conjunction with the California Arts Council's State-Local Partnership Program. CCAC also functions as both counties' arts planning agency by authorization of the Board of Supervisors.
- 16.** Discussion Item: Funding Individual Artists (**TAB O**) N. Lindo
- 17.** Future Agenda Items N. Lindo
- 18.** Adjournment (**TAB P**) N. Lindo  
*Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair.*

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**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](mailto: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 A

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California Arts Council | Public Meeting | 6/25/2019

## **MINUTES OF PUBLIC MEETING**

**Wednesday, May 22, 2019  
9:00 a.m. to 5:00 p.m.**

**Grand Annex  
434 W Sixth Street  
San Pedro, CA 90731  
(310) 833-4813**

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Larry Baza, Vice Chair  
Juan Devis  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Caitlin Fitzwater, Director of Public Affairs  
Shelly Gilbride, Programs Officer  
Hilary Amnah, Program Specialist  
Maya Austin, Program Specialist  
Jason Jong, Program Specialist  
Josy Miller, Arts Education Program Specialist  
Andrea Porras, Program Specialist  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst

#### Invited Attendees

Linda Grimes, San Pedro Waterfront Arts District  
Liz Schindler Johnson, Grand Vision  
Laili Gohartaj, Panel Representative  
Catherine Arias, Panel Representative  
Cathlyn Choi, Panel Representative Monique Sonoquie, Panel Representative  
Cheryl Bonacci, Panel Representative  
Shweta Saraswat, Panel Representative  
Khimberly Marshall, Panel Representative

Alexander Lesser, Panel Representative  
David Mack, Panel Representative  
David Plettner-Saunders, Cultural Planning Group  
Amy Eriksen, Angels Gate Cultural Center  
Linda Alexander, San Pedro Waterfront Arts District

Other Attendees / Members of the Public

Robert Farrell, San Pedro Music Festival  
Michael Llewellyn, Nevada County Arts Council  
Melina Paris, Random Lengths News  
Gladys Hansen-Guerra, G6 & Saqstudios  
Siuzanna Iglidan, Global Musical Bridges  
Regina Argentin, Artist  
Ryan Ferguson, Council District 15, City of Los Angeles  
Fred Allen, Grand Vision  
Lee Williams  
Laurie Steelink, Cornelius Projects  
Lauren Pizer Mains, Joint Committee on the Arts, California Senate  
Griselda Suarez, Arts Council for Long Beach  
Lourdes Ramos, Museum of Latin American Art  
Jan Williamson, 18<sup>th</sup> Street Arts Center  
Sarah Al-Mulla, Angels Gate Cultural Center  
Heather Llewellyn, Llewellyn Studio  
Wendy Barnes Farrell, San Pedro Music Festival  
Susan Davis, Angels Gate Cultural Center  
Peter Comiskey, Balboa Park Cultural Partnership  
Maria Jimenez-Torres, Plaza de la Raza  
Carolyn Molina, Plaza de la Raza  
Penny Hill, National Watercolor Society

**I. Call to Order**  
**Welcome from Cultural District Partner**  
**Welcome from Venue**

Chair Lindo calls the meeting to order at 9:16 a.m.

She thanks and introduces Linda Grimes, the Managing Director of the San Pedro Waterfront Arts District. Grimes helped create the Arts District from the ashes of the former Community Redevelopment Agency. She is passionate about creative placemaking and the power of public art. The Arts District's accomplishments over the past 10 years, reflect this commitment to leaving a lasting legacy in San Pedro.

Grimes thanks the Council for choosing San Pedro as the location of this business meeting. She tells Council that San Pedro has been a haven for artists since the 1940s, with over 30 galleries and live/work spaces. She mentions Charles Bukowski and Ann Webber as some of the noted artists that have called San Pedro home. She says the art walk will celebrate its 22<sup>nd</sup> anniversary in November and hold it up as an example of artistic activism, not owned by any one organization. She gives examples of recent and

upcoming work such as the painting of Department of Transportation boxes by professional artists, Julie Bender's mosaic at 25th Street and Patton Avenue, and a student engagement project launching in the summer. She shows her gratitude for the work of all five district partners—Grand Vision Foundation, Angels Gate Cultural Center, San Pedro Chamber of Commerce, Los Angeles City Council District Office of Joe Buscaino, and the Cabrillo Marine Aquarium—and looks forward to strong ties to the Los Angeles arts and cultural landscape through their efforts.

Lindo then introduces host venue Grand Vision Executive Director Liz Schindler Johnson. Johnson has served as Grand Vision's volunteer Executive Director since 2000. Johnson shares a bit about the history of the Grand Vision organization, founded originally to save the Warner Grand theater, and going on to purchase the Grand Annex space, which became a hugely popular artistic space during the recession. She gives some detail on the organization's Meet the Music program, a semester-long music education program established in 2008 that reaches 800 children in the San Pedro area, many some of the lowest income schools in the region. The organization also partners with L.A. Opera to introduce the art form to children, as well as a program funded by the Irvine Foundation which brings taiko drumming to occupational centers in low-income areas.

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

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council Vice Chair Larry Baza to read the list of local tribes.

Baza acknowledged the following tribal groups: Santa Ynez Band of Chumash Indians, Fernandeño Tataviam Band of Mission Indians, Barbareño/Ventureño Band of Mission Indians, Kitanemuk & Yowlumne Tejon Indians, Gabrieleno/Tongva San Gabriel Band of Mission Indians, Gabrielino/Tongva Nation, San Manuel Band of Mission Indians, Kern Valley Indian Community, Gabrielino Tongva Tribe, Soboba Band of Luiseno Indians, and the Gabrieleno Band of Mission Indians – Kizh Nation.

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

At 9:36 a.m., Lindo calls for roll. A quorum is established.

## **IV. Approval of Minutes from March 26 Council Meeting**

The Chair calls for the motion to approve the March 26, 2019 minutes with approved changes, of which there are none. Baza moves; Evans seconds.

No discussion.

At 9:39 a.m., Lindo calls for the vote. The motion passes 6-0.

## **V. Voting Item: September 2019 Council Meeting Date**

Lindo introduces the next agenda item to determine a new date for the September business meeting. She explains the need to change dates due to a conflict with the National Assembly of State Arts Agencies Leadership Institute, with CAC Council Leadership and staff planning to be in attendance. After some discussion to move the meeting to either the week prior to or after the current date set, Gallegos moves to move the September 2019 Council Meeting from September 19 to the new date of September 26. Baza seconds.

At 9:43 a.m., the Chair calls for the vote. The motion passes 6-0.



## **VI. Chair's Report**

Lindo reads the [Chair's Report](#) in full, emphasizing the work happening regarding the agency's new strategic framework and mentioning her recent travels and visits to grantee and partner exhibitions.

## **VII. Director's Report**

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the March 26 Council meeting. This includes staffing updates with the acknowledgement of outgoing Programs Officer, Shelly Gilbride and the introduction of new Arts Program Specialist, Maya Austin.

## **VIII. Committee Updates**

### *a. Legislative Committee*

Devis provides a [brief update](#) for the Legislative Committee, providing Council with an update regarding the status of budget hearings and the Youth Poet Laureate bill.

### *b. Governance Committee*

Harris provides a [quick update](#) on behalf of the Governance Committee regarding the distribution of the handbook, which includes the Council's bylaws, approved at the January 30 business meeting.

### *c. Strategic Planning Committee*

Harris provides the [update to the Council regarding the strategic framework](#), currently in the research and evaluation phase and seeking public input through a variety of channels. Fitzwater informs Council that a focus group strategy is being employed in underserved areas of the state: Weed, Twentynine Palms, Marin City, and Fresno. Lindo alerts the public to the stakeholder survey, with a deadline of June 10, that can be taken online or in print. Hard copies are available on the back table during the meeting.

### *d. Programs Allocations Committee*

Lindo gives an [overview of the allocations](#) that will be voted on during the meeting, and the funding formula recommended for each program.

## **IX. Public Comment**

### ▪ Sarah Al-Mulla, Angels Gate Cultural Center

Al-Mulla introduces the cultural center, based in San Pedro, with gallery space and arts studios onsite, in-school and off-campus arts programming. She thanks Council for the Arts Education Extension and Organizational Development grants awarded to their organization last year.

### ▪ Griselda Suarez, Arts Council for Long Beach

Suarez greets Council and her colleagues, and thanks Council for their support. She provides an update on the work of the Arts Council of Long Beach, serving over 400,000 residents with free and accessible arts programming. They have hired over 60 artists to do community arts projects in neighborhoods and are embarking on a new project with Parks Recreation and Marine Administration Offices including the artwork in new park locations. Her council serves over 80,000 children in the Long Beach Unified School District, and she is excited about work being done within the arts education collective of L.A. County, as well as working toward stronger culture, equity and inclusion practices. She looks forward to holding town halls and encouraging more arts curriculum in their schools.

- Robert Farrell, San Pedro Music Festival

Farrell introduces himself as a representative of Rotary San Pedro, the Black Community Clergy Labor Alliance for Los Angeles, and the Black American Political Association of California. He tells Council that the cultural district designation and the leadership in San Pedro are allowing the arts to provide an opportunity to break the silos that take away social capital within their communities. He mentions that music is often not included in the broad definition of the arts, and speaks to the ability of music to unite a multicultural community such as San Pedro. He tells Council of the inaugural San Pedro Music Festival which took place on Mother's Day. He asks Council to give music a higher consideration when putting together guidelines for programs so that it is easier for music-oriented organizations to participate.

- Siuzanna Iglidan, Global Musical Bridges

Iglidan introduces herself and her organization, Global Musical Bridges, a young local nonprofit organization established in 2017, created by international musicians. Their mission is to promote classical music and music education in the United States as a common bond between all cultures. She tells Council about master classes being offered and a big international piano competition taking place during May.

- Michael Llewellyn, Nevada County Arts Council

Llewellyn introduces himself as the artistic director and arts educator of the Nevada County Arts Council for the past four years. He thanks Council for their support for continuing to support his organizations projects, with a huge impact in their small, rural population.

- Laurie Steelink, Cornelius Projects

Steelink welcomes the Council to San Pedro. She is an artist, curator, and resident of San Pedro who shares her art workspace by hosting exhibitions. She tells Council that she appreciates the acknowledgement of indigenous lands and people that have and still do live in the area. She talks about her involvement in the Many Winters Gathering of Elders at the Angels Gate Cultural Center, which has been brought back through community efforts since 1992. She emphasized the importance of the indigenous presence in the area and to recognize efforts that respect and repurpose the land, rather than new development.

- Jan Williamson, 18<sup>th</sup> Street Arts Center

Williamson thanks the California Arts Council for their support. She tells Council the 18<sup>th</sup> Street Arts Center is celebrating its 30<sup>th</sup> anniversary and has also developed a new strategic plan with a vision to liberate artists to become more potent global citizens and cultural ambassadors of social justice through their creative work. 18<sup>th</sup> Street hosts international artists and American and L.A. artists that are commissioned in the development of new work. The organization is expanding to the Santa Monica Airport this year into a hangar that will play host to 30 artists, bringing their annual work up to 100 artists annually. She tells Council that two of their projects are being voted on during today's meeting—one for Creative California Communities and one for Artists in Communities.

- Lauren Pizer Mains, Legislative Joint Committee on the Arts & Office of Senator Ben Allen

Pizer Mains acknowledges Robert Farrell as a former Los Angeles City Council member. She thanks Bown-Crawford and the Arts Council for their participation at the recent Joint Committee on the Arts

Hearing on May 15, done in collaboration with another committee which allowed more legislators to sit in and gain a better understanding of the impacts of the arts on the economy and communities, starting with arts in schools. She provides the link to the video archive of the hearing. She tells Council that the first Arts, Culture, and Creativity month in California was just finished up in April, enacted via a joint resolution as great way for the arts community gather and show public support for the arts.

- Windy Barns Farrell, San Pedro Music Festival

Farrell introduces herself as the founder and producer of the new San Pedro Music Festival. She emphasized the importance of music. The festival was able to invite students from San Pedro High School through the director of music, and the organization is working to start a mentorship program for youth to work with professional musicians. The festival intended to honor and celebrate professional musicians who have dedicated lives to the work and healing the world through music. She thanks the Grand Vision Foundation, the Warner Grand Theater, Senator Steven Bradford and Supervisor Janice Hahn for their support.

At 10:59 a.m., a break was taken.

## **X. Voting Items: Grant Program Allocations**

At 11:16, the meeting returns to order.

Lindo and Barcena brief Council on the voting and recusal process for each program category. Harris asks about total dollar amounts and how to consider that holistically when voting on individual programs. Gilbride reminds Council that two programs are still coming before the Council for approval in June and that total allocation amounts have been considered with this and the total available for programs funding in mind.

Gilbride introduces the [grant review process](#) to Council as her final presentation before leaving her staff position: Programs received 25% more applications than last grant cycle, and 22 panels were convened to adjudicate those applications. Gilbride thanks the panelists for their time and energy to help make recommendations to Council. She refers Council to [additional information and data sets regarding geographic location and organization size for program applicants](#) in their Council books.

### *a. Artists in Communities*

Lindo calls for the motion to fund applications to the Artists in Communities grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,425,907. Gallegos moves; Evans seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Artists in Communities program, and introduces panel representative Laili Gohartaj to address Council regarding her panel experience.

Laili Gohartaj (she/her/hers, Oakland) is passionate about equity in, and access to, the arts in Oakland which has inspired her throughout her career. She is most proud of supporting free arts opportunities for youth and families, including founding a music and dance festival featuring artists from around the

world in 2016. Laili was selected as a Western States Arts Federation Emerging Leader of color in 2018 and a San Francisco Emerging Arts Professionals Fellow in 2017. She holds a Bachelor of Music in clarinet performance and a master's degree in English with a focus in creative nonfiction and poetry. Laili dabbles in pottery, collage, mosaic, encaustic painting, and glass fusing and has shown in a few exhibitions locally but finds the most joy in the process of creating. When she isn't making or supporting the arts, she is often found in her backyard gardening or out on Lake Merritt where she rows competitively.

Gohartaj speaks to Council of the panel process as a challenging but fulfilling experience. She notes the new honorarium as a wonderful new way to recognize the contributions of panelists giving their time and offering their field knowledge. She feels the panel makeup showed real range of diversity that was representative of the breadth of the state's population. She remarks the benefit of some panel members being previously unfunded applicants, that the process also provided a professional development learning opportunity for them in that regard. She expresses the sentiment that the panel had mutual agreement to value and support projects and organizations based on the merit and impact of their projects and the partnerships between artists and community, not based in the best grant writing. She mentions the potential confusion regarding two separate questions on the application which addresses accessibility in different ways—there is a need for more specificity.

At 11:49 a.m., Barcena calls for the motion to fund Brava for Women in the Arts and The Dance Brigade A New Group From Wallflower Order according to the funding formula agreed upon by Council for the Artists in Communities program, per Council-submitted conflicts of interest. Gallegos moves; Evans seconds. Harris recuses himself.

The motion passes 5-0. Harris returns.

At 11:51 a.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*b. Arts Education Exposure*

Lindo calls for the motion to fund applications to the Arts Education Exposure grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,782,510. Evans moves; Devis seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts Education Exposure program, and introduces panel representative Catherine Arias to address Council regarding her panel experience.

Catherine Arias (she/her/hers, Los Angeles) As Director of Visitor Engagement for The Museum of Contemporary Art, Catherine oversees 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. She leads a team of nine full-time and approximately 70 part-time staff members who welcome and engage visitors and members while protecting the art on view. Her two decades of experience at MOCA include education leadership and teaching roles in on-site and community-based programs for adults, teens, and families. She chairs 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. Her BA from Pomona

College is in American Studies, and she is 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, she analyzed administrative and programmatic aspects of Arts in Corrections, Arts for LA, artworxla, and Women’s Center for Creative Work.

Arias echoes the sentiment of the work being extensive but rewarding. She appreciated getting the sense of the work that was happening in rural areas and in other areas of the arts field in which she did not have much experience. She remarks positively on the program’s support of organizations that make art relevant for students, especially to those who don’t immediately see its value. She expresses some difficulty with the panel’s ability to see beyond well-composed applications and through to the impact, but insisted they worked hard to see substance over the delivery mechanism. She provides examples of outstanding applications that communicated the depth of what was happening within engagement opportunities.

At 12:00 p.m., Barcena calls for the motion to fund Diversionary Theater, African-American Shakespeare Company, Attitudinal Healing Connection Inc, San Francisco Ballet Association, and the American Conservatory Theatre Foundation, according to the funding formula agreed upon by Council for the Arts Education Exposure program, per Council-submitted conflicts of interest. Evans moves; Devis seconds. Baza and Harris recuse themselves.

The motion passes 4-0. Baza and Harris return.

At 12:06 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*c. Arts and Public Media*

Lindo calls for the motion to fund the applications to the Arts and Public Media grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$247,974. Devis moves; Harris seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the Arts and Public Media program, and introduces panel representative Cathlyn Choi-Librizzi to address Council regarding her panel experience.

Cathlyn Choi-Librizzi (she/her/hers, 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 nationally on 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 (ACMA), Cathlyn has previously served on the board of various nonprofit organizations such as Korean American Association and 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 the 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 the United States.

Choi-Librizzi tells Council about her applying as a panelist to gain insight into the grant review process and share that knowledge with her board and community. She expresses her appreciation for the organizations committed to serving their communities through media projects and is delighted to see a grant that embraces both older and newer mediums to help reach a wider audience. She commented on DataArts as an appreciated tool to easily review and compare organization data. She thanked Council and staff for the new extension of application deadlines to midnight instead of 5 p.m., helping those who have full-time work to utilize those extra hours before submitting. She expresses an overall satisfaction with applicants' ability to explain the "how and why" of their projects, but hopes that more future work samples would provide a visual format to have a greater impact on the panelists reviewing the materials.

At 12:22 p.m., Barcena calls for the motion to fund KCETLink according to the funding formula agreed upon by Council for the Arts and Public Media program, per Council-submitted conflicts of interest. Lindo moves; Baza seconds. Devis recuses himself.

The motion passes 5-0. Devis returns.

At 12:24 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*d. Creative California Communities*

Lindo calls for the motion to fund the applications to the California Creative Communities grant program according to the following funding formula: applications ranked 6 at 100% and 5 at 90% of their request amounts for a total allocation of \$4,416,014. Gallegos moves; Harris seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the Creative California Communities program, and introduces panel representative Monique Sonoquie to address Council regarding her panel experience.

Monique Sonoquie (she/her/hers, Chico) Monique Sonoquie (Chumash/Apache/Yaqui/Zapotec/Irish) is a cultural practitioner/presenter, author, videographer and Maori Romiromi practitioner. She is also a Board member of the Indigenous Youth Foundation, PIKO Maui and the Native Women's Health and Wellness Alliance. Monique promotes and provides traditional foods and medicines, organic/gluten/dairy and waste-free events. She has established gardens/trees at Tribal schools, and creates culture and health book/videos with youth. Monique is the author of children's book, *The Beginning of the Chumash*. As the co-founder of IYF she has written grants for, and collaborated with, other organizations for the production of Indigenous culture books and videos, traditional crafts and language classes and youth camps. IYF has received many small grants; the organization is small and project-based with no paid staff. Monique has been part of previous grant review boards such as The Fund for Santa Barbara and the Administration for Native Americans.

Sonoquie provides reasons for applications which were not recommended for approval, citing the lack of place-based projects or lack of community involvement in the planning or implementation of the project. She mentions in-depth conversations about cultural competency within some of the applications, such as historical inaccuracies, outdated language use, activities that were questionable and potentially offensive to particular cultural groups that were among the project's targeted demographics. She expresses a desire to see grants beyond the two years of the program, with multiyear grants providing smaller organizations the opportunity for project sustainability. She mentions a perceived discrepancy among

budget items, some projects with costly line items and others seemingly prioritizing benefit to the community.

Council expresses concern about the different funding formula recommended for the program, not ranking those at rank 4 (“Good”), as well as concerns that some at that rank had noted cultural competency issues.

Amnah responds that it has been Council’s past practice to fund only the 6 and 5 ranked application in this highly competitive program. She also states that four review criteria are the same and weighed equally across in every program category, but suggests that perhaps Council consider changing those criteria in future cycles. She encourages Council members to attend panel review sessions to better understand the ranking process.

Gilbride explains the uniqueness of the program and its size as contributing factors for the decision not to fund 4s at 80%. She reminds Council that the program is regularly reiterated because of the constantly evolving concept that is the program’s purpose to fund creative placemaking projects.

To that end, Baza requests a reevaluation of the Creative California Communities grant program by the Program Policy Committee for future grant cycles.

At 1:23 p.m., Barcena calls for the motion to fund The Dance Brigade A New Group From Wallflower Order, Yerba Buena Center for the Arts, and Citizen Film Inc, according to the funding formula agreed upon by Council for the Creative California Communities program, per Council-submitted conflicts of interest. Gallegos moves; Devis seconds. Harris recuses himself.

The motion passes 5-0. Harris returns.

Lindo calls for the vote for the original motion. The motion passes 6-0.

*e. Jump StArts*

Lindo calls for the motion to fund the applications to the JUMP StArts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,804,963. Baza moves; Gallegos seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the JUMP StArts program, and introduces panel representative Cheryl Bonnaci to address Council regarding her panel experience.

Cheryl Bonacci (she/her/hers, Los Angeles) 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 26, 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.

Bonacci thanks Council for the program's expansion in state juvenile justice facilities. She comments that the panel was a well-round group on individuals, with thoughtful selection that was representative of different art mediums, ages, gender identities, and ethnicities, that offered different insight and perspectives into all areas of the application. She comments on smaller organizations seemingly struggling with some of the requirements of the application and expressed a desire for Council to explore ways to leverage resources to better help them in their process.

Gallegos inquires about whether the program requires a matching. Miller responds that it does not. Gallegos asks about an organization being listed twice on the program allocations. Miller responds that it is not an error, and that organizations were able to apply for support both a state facility and county/community facility simultaneously.

At 1:35 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

*f. Local Impact*

Lindo calls for the motion to fund the applications to the Local Impact grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$2,877,271. Gallegos moves; Evans seconds.

Program Specialist Jason Jong [provides an overview](#) to Council of the grant panel process for the Local Impact program, and introduces panel representative Shweta Saraswat to address Council regarding her panel experience.

Shweta Saraswat (she/her/hers, Los Angeles) is a media producer, cultural scholar, and Indian classical dancer born and raised in Los Angeles. Shweta works for the Alliance for California Traditional Arts (ACTA) as Digital Media Producer, where she focuses on telling the story of artists, artistic practices, and community programs that define California's cultural heritage. She is also completing a Ph.D. in Culture and Performance at UCLA, where her research looks at the relationship between diasporic identity and cultural production in the US and the UK. Shweta completed an MA in Journalism at USC's Annenberg School for Communication and Journalism; she has written and produced for The Atlantic, On Being, The Global Post, and KNBC, exploring the social, cultural, and political impact of the arts in communities ranging from Belfast to Long Beach. Shweta most recently worked at the J. Paul Getty Museum, where she produced interpretive content for exhibitions and education initiatives. She is also a longtime practitioner of Kathak, a classical dance from north India, and has been training under Guru Rachana Upadhyay for two decades. Shweta has performed internationally and has given critical lecture demonstrations at universities including UCLA, UC Santa Cruz, Cal Arts, and the University of London.

Saraswat tells Council that she greatly appreciated the grounding exercise on the first day of panel, establishing value agreements and a clear approach to the applications beyond the guidelines. She states that applications often had clear divisions between work that was by/for the community versus a more opportunistic type of project, as well as a passive versus active level of participation from the community. The strongest applicants felt sustainable in that they would go on after their support from



the CAC. She says her panel had difficult debates regarding the evaluation of artistic merit, what is deemed as artistic excellence, that were able to be worked out based on the well-balanced nature of the panel. She appreciated the free component that is required being placed at the center of many of the projects being considered, and added that more successful applications gave very thorough budget notes, even when they may have been struggling with the DataArts platform.

At 1:55 p.m., Barcena calls for the motion to fund the African American Art and Culture Complex, The Dance Brigade A New Group From Wallflower Order, Yerba Buena Center for the Arts, Brava for Women in the Arts, Avenue 50 Studio Inc, Women Who Submit, according to the funding formula agreed upon by Council for the Local Impact program, per Council-submitted conflicts of interest. Lindo moves; Devis seconds. Harris and Gallegos recuse themselves.

The motion passes 4-0. Harris and Gallegos return.

At 1:55 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*g. Reentry Through the Arts*

Lindo calls for the motion to fund the applications to the Reentry Through the Arts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$868,487. Devis moves; Evans seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Reentry Through the Arts program, and introduces panel representative Khimberly Marshall to address Council regarding her panel experience.

Khimberly Marshall's (she/her/hers, Sacramento) work has centered on the intersection of the arts and equity, with focus on community building and social engagement. She has 18 years combined experience in both theater and film production having written, directed and produced national commercials spots, short films and regional theater productions, along with teaching art at the K-12 and adult education levels. She has won numerous awards for art and literature. Khimberly has also worked with major clients such as the California Music Theater, Sacramento Ballet, Sacramento Area Theater Alliance, Theater El Dorado Board, Celebration Arts Board, El Teatro Espejo, and the Creative Arts League of Sacramento. She has Bachelor of Arts in Theater Management with a second bachelor's degree in Film from The Art Institute of California. Engaged at the Crocker Art Museum as an Art Corp Fellow, she was embedded in the Block by Block Initiative, creating social practice art in underrepresented communities. Currently, she is delving deeper into her own artistry as a sculpture, having shown her work as several galleries in Northern California, guest curated for The Brickhouse & SoJo Arts and traveled internationally speaking on art as a form of social justice.

Marshall tells Council she greatly appreciated the opportunity to work in service to the Reentry panel as a woman of color, due to the disproportionate amount of people in color experiencing incarceration. She acknowledges the guidelines of the grant referencing the deliberate change in language from "formerly incarcerated" to "returned citizen," and appreciated the efforts being made by the CAC to be a motivator and educator to do this work in the correct framework. She adds that many of the organizations applying

were unfamiliar with concepts of restorative justice and the collective community. A significant and consistent issue across applications was the lack of involvement of returned citizens in the planning, development and implementation of the projects. She shows concern for artists experienced in this type of work being discouraged from applying for the grant program due to lack of recognition and feelings of disenfranchisement. She encourages Council to find an avenue to show the diversity being galvanized for the Reentry program specifically. She also suggests clearer guidelines as to how to incorporate returned citizens into the process and compensate them for their time.

At 2:24 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

#### *h. Research in the Arts*

Lindo calls for the motion to fund the applications to the Research in the Arts grant program according to the following funding formula: applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$400,750. Harris moves; Gallegos seconds.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Research in the Arts program, and introduces panel representative Mazyar Lotfalian to address Council regarding his panel experience.

Mazyar Lotfalian (he/him/his, Santa Clara) received his doctorate degree in anthropology, and has taught for years in several universities, focusing on knowledge production, media, and film. He lives in San Jose, as a researcher and writer, and currently serves as an art commissioner in the city of San Jose. His upcoming book, under production, focuses on the relationship between anthropology and art, discussing arts production among Iranians in transnational contexts.

Lotfalian tells Council of a common thread of the innovative use of technology as part of the conception for these projects, such as ways to increase creativity through technological means. Larger organizations that applied clearly had knowledge of and previous experience with putting together a good application with strong project design, whereas some smaller organizations were challenged with the grant process for this program. He added that that the research projects funded will push the conversation for the arts by showing how knowledge production is connected with artistic activity, and how they can work together to produce better results.

Miller offers an example project that will bolster the research about the benefits of music on youth. She reminds Council that the CAC is the only state arts agency that funds original research in the arts.

Gallegos inquires about the publication and dissemination of studies produced. Miller responds that publication is part of the grant requirement, and that the CAC will also assist in the dissemination of the work. She adds that the first grant cohort will be providing their final report studies in June.

At 2:38 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

#### *i. Veterans in the Arts*

Lindo calls for the motion to fund the applications to the Veterans in the Arts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$602,206. Evans moves; Baza seconds.

Program Specialist Jason Jong [provides an overview](#) to Council of the grant panel process for the Veterans in the Arts program and makes note of future potential changes to the program, including how to expand with regard to incorporating Native and Indigenous communities, as well as veterans who are immigrants that reside in California and were part of the American forces. He introduces panel representative Alexander Lesser to address Council regarding his panel experience.

Alexander Lesser (he/him/his, Stanislaus, Marine Corps) began his professional music career as a percussionist in the United States Marine Corps. After serving eight years as a diesel mechanic, musician, and deploying for a tour in Operations Enduring Freedom and Iraqi Freedom as a member of security forces, he was honorably discharged in 2006. Following his military service, Alex was hired as the Director for the University of Memphis drumline, and attended the University of Memphis Rudi E. Scheidt School of music where he graduated magna cum laude in 2011 with a bachelor's degree in percussion performance. After obtaining board certification in music therapy in California, he was hired as Director for the Semper Sound music therapy program for Resounding Joy in San Diego, providing music as therapy for active-duty military and veterans diagnosed with medical and mental illnesses at Camp Pendleton, Navy Medical Center Balboa Health and Wellness, the OASIS program at Point Loma, the VA ASPIRE center, and Veterans Village San Diego. Alex continued his graduate studies at The University of the Pacific to complete his MA in music therapy and has independently furthered his training and obtained certification as a Neurologic Music Therapist and in NICU music therapy. Alex's mission upon completion of his MA is to provide quality musical and therapeutic services to all populations and communities, and foremost to advance the opportunity for both active-duty and retired/separated veterans around the globe to receive such services.

Lesser thanks Jason Jong for his invitation to the panel and his assistance throughout the process. He tells Council that the panel featured a healthy mix of cultural backgrounds, military service experience, and age range, with representation from Vietnam through to Afghanistan. He feels humbled to represent veteran community and responsible as music therapist to adjudicate quality of the proposed projects. Strong programs had clear intent, direction and good staff to carry out the goals of the project. He mentions a need for further clarification in the guidelines with regards to therapists' roles—certification is required when therapists are mentioned; however, many programs talked about dealing with significant trauma and emotional issues, but did not explicitly identify therapists within personnel and were therefore accepted. He also suggests more clarity in terms of the definition of a veteran, as there was some disagreement among the panelists about the term's meaning.

Council thanks Lesser for his service on the panel and to the United States.

At 2:58 p.m., Lindo calls for the vote. The motion passes 6-0 with no recusals.

*j. Youth Arts Action*

Lindo calls for the motion to fund the applications to the Youth Arts Action grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$3,478,799. Devis moves; Baza seconds.

Program Specialist Andrea Porras [provides an overview](#) to Council of the grant panel process for the Youth Arts Action program and introduces panel representative David Mack to address Council regarding his panel experience.

David Mack (he/him/his, Los Angeles) David Mack is a NextGen Arts Professional Development Grant Awardee. Mack is the currently the Executive Director of Invertigo Dance Theatre. He has served as Managing Director of Watts Village Theater Company and The Industry and as Strategic Director for Heidi Duckler Dance. He also currently serves on the Local Steering Committee for the Western Arts Alliance annual 2019 conference in LA and the Black Arts @ WAA Committee. In addition, he is a Technical Consultant for the City of West Hollywood and SEO of Artist Magnet, a professional development and service organization for underserved LA producers. As General Manager of The Industry's INVISIBLE CITIES; the music was awarded a Pulitzer Prize for music citation, the documentary, produced by KCET, garnered an LA Area Emmy for Entertainment Broadcasting, and the creators received four LA Ovation Award nominations.

Mack tells Council that he has experience writing at least 30 applications to CAC across four different organizations, but that he appreciated the opportunity to serve as a panelist for the first time to experience the process from a different angle. He suggests to the public in attendance that all grant writers should consider being future panelists. He expresses the strong diversity of his panel, being representative of the state's breadth and depth. He praised the wealth of organizations that applied who extremely well-versed in demonstrating arts education opportunities with strong impact on youth from marginalized communities. He recommends encouraging scholarships as a component to increase access to the funded programs, and suggests Council adopts a policy to avoid programs where youth are not compensated while still integral to the program's production. He asks for a policy for stipends to reimburse youth for their time. He also adds the need for greater consideration of the definition of "safety" for youth programs, where in some instances extra security (armed guards, police) is not what is needed to create a safe space.

At 3:20 p.m., Barcena calls for the motion to fund 826LA, Brava for Women in the Arts, Community Music Center, Attitudinal Healing Connection Inc, and the American Conservatory Theatre Foundation according to the funding formula agreed upon by Council for the Youth Arts Action program, per Council-submitted conflicts of interest. Lindo moves; Gallegos seconds. Harris and Evans recuse themselves.

The motion passes 4-0. Harris and Evans return.

At 3:23 p.m., Barcena calls for the motion to fund Diversionary Theatre Productions Inc and KOCE-TV Foundation according to the funding formula agreed upon by Council for the Youth Arts Action program, per Council-submitted conflicts of interest. Evans moves; Harris seconds. Baza and Devis recuse themselves.

The motion passes 4-0. Baza and Devis return.

At 3:25 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

A break was taken at 3:27 p.m.

## **XI. Cultural Districts Evaluation Overview**

The meeting is call to order at 3:38 p.m.

Lindo introduces Program Specialist Hilary Amnah, who introduces one of the contractors working on the Cultural District program evaluation, David Plettner-Saunders. David Plettner-Saunders is the co-Founder of The Cultural Planning Group, a consulting firm serving the field of arts and culture. As a community planner specializing in the arts, he has prepared communitywide cultural plans for more than 40 communities and cultural districts, including Sacramento, San José, Kansas City, San Antonio, and Raleigh. As an evaluator of the CAC Cultural District program, Plettner-Saunders is working in collaboration with Patti Saraniero and Moxie Research.

Plettner-Saunders guides the Council through the [evaluation update](#), covering the evaluation's purpose, timeline, questions being considered, with a special focus on gap analysis and district convening. He provides a deeper dive into the background of himself and his colleagues and their capacity for the work. He explains the evaluations methodology and expected deliverables, giving Council a look into where in the process the work currently lies and sharing preliminary observations. An evaluation report is forthcoming in August 2019.

## **XII. Presentation: San Pedro Cultural District**

Lindo introduces Amy Eriksen, Executive Director of Angels Gate Cultural Center, to deliver a presentation to Council on the San Pedro Arts & Cultural District.

Amy Eriksen, 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. In addition, she is the proprietor of a Long Beach based artisanal sauce company.

Eriksen provides an [overview on the San Pedro Arts & Cultural District](#), highlighting district assets, events, partners and stakeholders.

## **XIII. Presentation: Overview of Special Initiative – SLP Emergency Preparedness Training**

Director of Public Affairs Caitlin Fitzwater gives Council a [presentation for the special initiative for SLP Emergency Preparedness Training](#). The program is being developed in partnership with the Performing Arts Readiness Project and the National Coalition for Arts' Preparedness & Emergency Response. Fitzwater shares a basic overview of the special initiative, created in response to community needs as well as Council and state priorities. Training and networking workshops will build the knowledge, capacity and resilience of the state's arts and culture field and position the arts as integral to preparedness/response/recovery efforts. She explains how disasters and other community trauma impact arts and culture and the process of developing the county preparedness networks. Fitzwater outlines the components of the five-hour training sessions and covers the roles and responsibilities of the participating State-Local Partners.

Devis leaves the meeting.

## **XIV. Presentation: GARE Update**

Jason Jong and Caitlin Fitzwater provide a Council [update on the staff's work with the Government Alliance on Race and Equity](#). The presentation was developed in collaboration with Deputy Director

Ayanna Kiburi, not in attendance due to budget hearings in the Capitol taking place on this day. They provide a brief racial equity overview, an update on race equity work completed by CAC staff over the last year and a half, share an example of the momentum of racial equity in California state government, outline upcoming racial equity priorities for staff, and provide some context for “leading with race.”

Harris inquires about the racial equity action plan mentioned in the update. Jong responds that the plan is in its early stages, centered around the four areas workforce training, organizational training and commitment, data evaluation, and policies, with many suggested actions within each of those categories. The ideas outline will be incorporated into the development of the CAC’s new strategic framework.

Baza thanks Jong and Fitzwater for the clear explanation of the work being done by staff surrounding the GARE program. Bown-Crawford states that the presentation from the meeting will be shared with all Council members.

**XV. Future Agenda Items**

Lindo asks Council to send any additional suggested agenda items to her via email.

**XVI. Adjournment**

Before adjourning, Lindo closes the meeting by reading a list of artists and cultural workers who recently passed:

- [Jeff Adachi](#)
- [Ruth Beckford](#)
- [Marion Coleman](#)
- [Doris Day](#)
- [Frank LaPena](#)
- [Peggy Lipton](#)
- [John Singleton](#)
- [Mark Parks Washington](#)

The Council adjourns at 5:01 p.m.

# TAB B

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California Arts Council | Public Meeting | 6/25/2019

21 June 2019

Dear Fellow Council Members:

I am writing this report to you on June 21st, the Summer Solstice and longest day of the year. This marks a very special time for me during the year, personally. It is not only the first day of Summer, season of my birth, it is also my Sun's 18th birthday; a real milestone in his life and in the life of his parents. We are beyond proud and hopeful, as he embarks on the next phase of his life. After an extraordinarily busy few months with finals, college visits, proms, graduations, celebrations, public appearances and domestic and international travel, some of which I shared with you in my last missive, I am moving into a new season and a new era of life, simultaneously. It is exhilarating, scary, bittersweet and intriguing all at once. Those of you who have been on this journey know what I mean. I am sharing this with you, because, as Council members, we all have our personal lives and endeavors to manage, all while doing this important work in the name of Art, Culture and Creativity for the people and the State of California.

As of this writing, we are waiting for the new budget to be signed. We are excited about the prospects of increased funding and sorely needed additions to our fabulous and hard-working agency staff. In the meantime, today, Governor Newsome has also appointed a new member to add to our ranks as California Arts Council members. Please join me in welcoming Stanlee Gatti of San Francisco. Mr. Gatti served as the president of the San Francisco Arts Commission from 1995 to 2004. He is a member of the SF War Memorial Board of Trustees and the California College of the Arts Board of Trustees.

In the last month, I attended several local cultural events. They include the Oakland premiere screening of the feature film, *The Last Black Man in San Francisco*, written and directed by two local artists, Joe Talbot and Jimmie Fails who grew up together in San Francisco. Also starring SF native, Danny Glover, it is a beautifully photographed love letter to the city and people of San Francisco, which highlights the plight of the disappearing African American Community there, as well as the displacement and homelessness of many others.

I also saw two wonderful shows at the Berkeley Art Museum and Pacific Film Archive. One is Hans Hoffmann, whose work I absolutely love, the other is a show entitled *On About Things Loved: Blackness and Belonging* that was organized and curated by students from UC Berkeley. It reminded me of the importance and timeliness of the new Emerging Arts Leaders of Color Grant, as well as the Research in the Arts grant programs this Council has initiated. At a public forum, the film, *Welcome to the Neighborhood*, by Pam Uzzell was shown. It is a short, but powerful documentary about the impact of gentrification, on a particular artist and the history of her mother's activism in South Berkeley in the late sixties. I would like to screen this film for Council members and staff, at some point. It is a powerful testament to the plight facing artists all over California and the country, as many artists, teachers, firefighters and others are priced out of affordable live/workspaces, are displaced and as homelessness grows. In the wake of the Ghost Ship Fire trial that is currently taking place in Oakland, both films are thought-provoking, timely and relevant.



Speaking of the Berkeley Art Museum and Pacific Film Archive, renowned Art Historian, Peter Selz died today, on the Solstice. Professor Selz had a long and distinguished history in the Arts. He was a curator at NY's Museum of Modern Art in the 60's and taught at the University of Chicago and later at UC Berkeley. He was a founding director of the Berkeley Art Museum. Professor Selz was a prolific writer and published several books and essays on Modern Art. He was 100 years old and will be missed.

During my travels, I did a lot of reading and material was shared with me that I thought you might find interesting and enlightening summer reading. I have included links to several articles and a list of books I have found interesting and/or enjoyable.

Eberhardt, Jennifer L. *Biased: Uncovering the Hidden Prejudice That Shapes What We See, Think and Do*. Viking. New York. 2019.

Dr. Eberhardt, a professor of Psychology at Stanford University, is a leading expert on implicit racial bias. She works extensively as a consultant to law enforcement departments across the country and has led anti-bias initiatives with companies such as Airbnb, Nextdoor and other organizations helping them reform their practices.

Orange, Tommy. *There, There*. Alfred A. Knoph, publisher. New York. 2018.

This is Orange's first novel and it came highly recommended from several people. It is a multigenerational story about the plight of the Urban Native American that "grapples with a complex and painful history, with an inheritance of beauty and profound spirituality..."

The June/July issue of Art in America features several interesting articles. Two in particular caught my attention. One is on Mexican born photographer, Graciela Iturbide, by Ratik Asokan. (page 37). The other is an interview with Los Angeles-based artist Betye Saar, by Leah Ollman. (page 86).

<https://www.nytimes.com/2019/05/29/books/review/antiracist-reading-list-ibram-x-kendi.html>

<https://www.nytimes.com/2019/05/31/arts/design/native-american-women-art.html>

<https://datebook.sfchronicle.com/art-exhibits/why-is-african-american-art-having-a-moment-the-reasons-are-as-varied-as-the-art-itself>

That's all for now. See you in San Andreas.

Peace,

Nashormeh Lindo  
Chair, CA Arts Council

# TAB C

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California Arts Council | Public Meeting | 6/25/2019

## **Director's Report from Anne Bown-Crawford June 25, 2019**

It has been a very brief amount of time since the Council last met—a short month—and most of the work mentioned in my May Director's Report continues. So I will be appropriately brief!

Dominating the month for us was the end of panel season and the announcement of grant awards across the state following the Council's votes on May 22. The gratitude expressed to us from the field validates our hard work, and make no mistake about it—our rigorous multistep, public process is valiant work done by this mighty staff and the field. We are proud of our process and the way we do our best to serve the great state of California.

Awarded project designs span the whole of the arts and cultural fields, with funding offered in 14 unique grant program areas addressing access, equity, and inclusion; community vibrancy; and arts learning and engagement; and aligning with the California Arts Council's vision of a state strengthened by a spectrum of art and artists.

New artwork, events, classes, workshops, and other opportunities for creative expression funded through these projects will directly benefit our state's communities, with youth, veterans, returned citizens, and California's historically marginalized communities key among them. This year's projected total award amount marks an increase of more than \$8.1 million over last year's investment, the second highest investment in statewide arts programming, surpassed only by the 2000-01 fiscal year. Our staff is now working tirelessly to prepare and issue more than 1,200 grant contracts out to the field.

As I stated last month, we have been focusing on the final stages of the state budget process, nurturing strategic partnerships, prioritizing the growth of our staff in order to appropriately increase our capacity to implement Council priorities, keeping abreast of strategic framework input and research, and listening to community.

Below are highlights of recent agency activities since the Council met in May:

### **Budget**

At the time of writing this report, the FY 19-20 budget is being finalized and has not yet been signed by Governor Newsom. We know, however, that the Governor's proposed \$10 million permanent increase in CAC funding was approved by the Senate and the Assembly is in the budget that will ultimately go to the Governor for his signature. We are grateful to Governor Newsom for immediately prioritizing the arts as a tool to meet the challenges facing California's communities today. I am confident that with this permanent funding increase, we will be able to make a greater impact, reaching across the many different regions of California through vital grants supporting communities big and small.

### **Strategic Framework**

Work with our consultant Tamu Nolfo will continue during this June meeting. I am so pleased with her diligence, persistence and respectfulness. She is taking much effort to listen to as many voices as

possible in her research. Dr. Nolfo met with staff for a work session on June 11 and will spend two hours with Council at this meeting, focusing on vision and values.

**State-Local Partner Special Initiative:  
Emergency Preparedness Training for Arts Communities**

Our special initiative is underway to support the capacity and ability of arts and cultural organizations, artists, and communities at-large to respond effectively to disasters and emergencies that may affect their communities. We will offer training workshops statewide via our State-Local Partners (designated county arts agencies) in order to build local knowledge and capacity and foster the development of countywide emergency preparedness networks. We're grateful to partner with the National Coalition for Arts' Preparedness & Emergency Response and Performing Arts Readiness for this special initiative. Workshops are being scheduled for August and September.

SLPs from the following counties have signed up for this initiative: Amador, Butte, Del Norte, Fresno, Humboldt, Los Angeles, Madera, Mariposa, Mendocino, Merced, Nevada, Orange, San Benito, San Diego, San Francisco, Santa Barbara, Shasta, Siskiyou, Sonoma, Tuloumne, Visalia.

**Public Art**

At the June progress meeting for the new state government buildings close to the Capitol Mall, the art panel will review recommended artists for limited competition commissions. In addition, we will work with the art consultant on local and regional outreach promoting the open call commission opportunities. Later this summer, the art panel will convene to review and select shortlisted RFQ artists for all open call opportunities.

**Interagency Collaborations**

- **California Capitol Visitor Center Project:** The Governor's Cultural Cabinet, of which CAC is currently the lead agency, is providing feedback to this project this month.
- **Cultural Resources Climate Change Task Force:** We had a lively discussion during the first meeting of this task force and are getting ready to meet again at the end of June. Our goals and ambitions are to develop an overall strategy for non-traditional ways to address cultural resources before they suffer irreversible effects of climate change. Our task will be to understand the scope of climate change impacts to cultural resources and find means to integrate climate change into the management of cultural resources.

Traditionally cultural resources include artifacts, archaeological sites, cultural landscapes, ethnographic resources, museum collections, buildings and structures. One of the roles of the CAC on this task force is to expand and inform the definition of what cultural resources are and how the arts fit into the conversation. Cultural resources face many impacts from climate change, and efforts to preserve them must be interwoven with initiatives to address the effects of climate change to the built and natural environments, and communities.

- **EDD Labor Market Information Division:** We were invited to give a presentation at the semi-annual staff meeting of the EDD's Labor Market Information Division. This was a wonderful opportunity to engage with a possible new state partner, introduce the CAC and our mission, and explore ways we can support each other as storytellers with data that is valid, compelling, and defensible. We discussed California's creative sector and the unique considerations for artists who are a part of the gig economy or working as independent contractors.

- **Office of the Governor’s Tribal Advisor:** Our collaboration with Christina Snider, the Governor’s Tribal Advisor, continues this month. The date of July 8 has been set for a community-led planning meeting to explore a possible future statewide convening of California Native American and Indigenous Artists. This initial outreach opportunity is centered on respectfully listening and learning with community in advance of planning a possible statewide event.
- **California Governor’s Office of Emergency Services, Long Term Recovery Unit, Natural and Cultural Resources:** We have been in brief conversations with this unit of OES for a few weeks now, trying to find our intersection points around the notions of artists as second responders and the arts’ role in healing community. I was invited to attend the event I will mention below in Chico, celebrating the work of Shane Grammer and his Paradise Mural project. I invited the two principals in this unit, Leah Greenbaum and Tracy Dean, to attend the event with me, and the intersections became immediately evident! We stayed over four hours surrounded by a community that was healing in the midst of these artists’ work. It was an immersive experience! We had a follow-up meeting here in Sacramento with both of them and Debra Lucero, Executive Director of Shasta Arts Council and a Butte County Supervisor. I’m pleased with the robustness of the conversation and the immediate forming of a learning network. We hope to inform each other’s work and continue to build a partnership that will become best practices for a national audience.

### Executive Director’s Participation in Field Convenings

- **50th Anniversary of Ohlone Park:** On June 1, I was invited to Ohlone Park in Berkeley to celebrate the 50th anniversary. We saluted the citizen activists who founded the park in 1969 and honored the Native Californians whose heritage, dating back thousands of years in the Bay Area, gave this treasured open space in Berkeley its name.

The day was filled with nationally recognized California Native American artists and craftspeople demonstrating basket weaving, string-making arts, beadwork and other traditional crafts, as well as teaching games using walnut dice and staves. Longtime city residents gathered to share firsthand accounts of building the park with plantings, sculpture, and a determination born of the era’s turmoil, offering speeches and ceremonies at the Ohlone Park murals painted many years ago by Jean LaMarr (Pit River and Paiute) at the eastern edge of the park. These murals, scheduled for enhancement over the next couple of years, depict members of the Native Muwekma Ohlone Tribe, and have been cherished by members of that community as one of the few public acknowledgments of their existence in the entire East Bay. Jean LaMarr was present, along with members of the Ohlone community.

The evening before I was invited to attend a meal with California Native American families who spoke about the importance of Tribal archives and collections being preserved and cataloged. It was a moving evening listening to stories and recollections of how traditions and histories are passed from person to person, generation to generation, through art making and artwork. It was an evening of urgency and multigenerational concern.

The event was a project of the California Institute for Community, Art, and Nature (California I CAN) in collaboration with our statewide partner the Alliance for California Traditional Arts, Heyday, News from Native California, and Friends of Ohlone Park. The goal of the two days was to support cultural advocacy by giving the general public the opportunity to see, hear,

touch, and taste the cultural richness of Native California, and enlist their support in the expansion of Native rights.

- **Camp Fire Mural Project event:** On June 7, I was invited to an opening of artworks by Shane Grammer and Terence Duffy. The event was also a fundraiser that benefited local artists and survivors of the Camp Fire and took place in Chico. The site-specific murals, painted on the rubble of Paradise by Grammer and photographed by Duffy were sponsored by Hughey Phillips LLP and others. The reception on Friday benefited the Museum of Northern California Art's Summer School for trauma victims of the Camp Fire and ongoing programs at Paradise Arts Center.

## Looking Forward

As I moved through the field this month, I was repeatedly exposed to a great generosity of spirit, from individuals and groups, who shared ideas in honor of and out of respect for their communities and each other, in rural, Tribal, school and cultural communities across the state. Over and over again, I experienced a respectfulness shown to those who came before us and who currently sit with us. This respect was summed up in a phrase that is still ringing in my ears, from Vincent Medina (Chochenyo Ohlone), owner of Cafe Ohlone in Berkeley: *"We come from heroes."*

# TAB D

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California Arts Council | Public Meeting | 6/25/2019

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



# TAB E

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California Arts Council | Public Meeting | 6/25/2019



# Memorandum

California Arts Council

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

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Programs Allocations Committee  
Jodie Evans and Louise McGuinness

**Re:** FY 18-19 State Local Partners (SLP) Allocations

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The Programs Allocation Committee met on June 19, 2019 to discuss the panel ranks for SLP.

**The Programs Allocation Committee recommends that the Council vote to fund the applications to the SLP grant program according to the following formula:**

**Fund all ranks. Applicants ranked 6 at 100% of their grant request; 5 at 95% and 4 at 90%, 3 at 85%, and 2 at 80% for a total allocation of \$2,135,159. In addition to this base SLP funding, selected grantees will be awarded funds for the Emergency Preparedness Initiative and Poetry Out Loud for a grand total of \$2,500,159.**

Application ID	Applicant Organization	Applicant County	Final Rank	Grant Request Amount	SLP Grant Award Recommendation	POL	Emergency Preparedness Initiative Stipend	Total Grant Award Recommendation
SLP-18-6271	ARTS COUNCIL SANTA CRUZ COUNTY	Santa Cruz	6	\$45,000	\$45,000	\$5,000		\$50,000
SLP-18-6255	DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS	Del Norte	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6259	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL	Yuba	6	\$45,000	\$90,000	\$10,000		\$55,000
SLP-18-6261	ARTS COLLABORATIVE OF NEVADA COUNTY	Nevada	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6263	ARTS ORANGE COUNTY	Orange	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6322	SILICON VALLEY CREATES	Santa Clara	6	\$45,000	\$45,000	\$5,000		\$50,000
SLP-18-6276	County of Sonoma Economic Development Board/Creative Sonoma	Sonoma	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6289	INYO COUNCIL FOR THE ARTS	Inyo	6	\$45,000	\$45,000	\$5,000		\$50,000
SLP-18-6332	Los Angeles County Arts Commission	Los Angeles	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6297	MADERA COUNTY ARTS COUNCIL	Madera	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6305	AMADOR COUNTY ARTS COUNCIL	Amador	6	\$44,552	\$44,552	\$5,000	\$5,000	\$54,552
SLP-18-6308	EL DORADO ARTS COUNCIL	El Dorado	6	\$45,000	\$45,000	\$5,000		\$50,000
SLP-18-6312	SAN BENITO COUNTY ARTS COUNCIL	San Benito	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6315	The City of San Diego Commission for Arts and Culture	San Diego	6	\$45,000	\$45,000	\$5,000	\$5,000	\$55,000
SLP-18-6358	MARIPOSA COUNTY ARTS COUNCIL INC	Mariposa	6	\$37,778	\$37,778	\$5,000	\$5,000	\$47,778
SLP-18-6320	ARTS COUNCIL OF MENDOCINO COUNTY	Mendocino	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6294	MONO ARTS COUNCIL	Mono	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6258	MERCED COUNTY ARTS COUNCIL INC	Merced	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6267	ARTS CONNECTION	San Bernardino	5	\$38,268	\$36,355	\$5,000		\$41,355
SLP-18-6269	PLUMAS COUNTY ARTS COMMISSION	Plumas	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6274	VENTURA COUNTY ARTS COUNCIL	Ventura	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6277	YOLO COUNTY ARTS COUNCIL INC	Yolo	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6328	ARTS COUNCIL FOR MONTEREY COUNTY	Monterey	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6281	UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC	Butte	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6283	San Mateo County Arts Commission	San Mateo	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6285	Santa Barbara County Office of Arts and Culture	Santa Barbara	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6288	SHASTA COUNTY ARTS COUNCIL	Shasta	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6292	CALAVERAS COUNTY ARTS COUNCIL	Calaveras	5	\$45,000	\$42,750	\$5,000		\$47,750

Rank	Percent
6	100%
5	95%
4	90%
3	85%
2	80%
1	0%

Total Request
\$2,222,450

SLP Grant Recommendation
\$2,135,159

Award Recommendation
\$2,500,159

SLP-18-6290	<b>FRESNO ARTS COUNCIL INC</b>	Fresno	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6304	<b>ARTS COUNCIL NAPA VALLEY</b>	Napa	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6313	<b>RIVERSIDE ARTS COUNCIL</b>	Riverside	5	\$45,000	\$42,750	\$5,000		\$47,750
SLP-18-6311	<b>VISALIA ARTS CONSORTIUM INC</b>	Tulare	5	\$45,000	\$42,750	\$5,000	\$5,000	\$52,750
SLP-18-6253	<b>Contra Costa County</b>	Contra Costa	4	\$31,038	\$27,934	\$5,000		\$32,934
SLP-18-6306	<b>SIERRA COUNTY ARTS COUNCIL</b>	Sierra	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6272	<b>ARTS COUNCIL OF KERN</b>	Kern	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6257	<b>THE ARTS COUNCIL OF PLACER COUNTY</b>	Placer	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6324	<b>LAKE COUNTY ARTS COUNCIL</b>	Lake	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6284	<b>San Francisco Arts Commission</b>	San Francisco	4	\$45,000	\$40,500	\$5,000	\$5,000	\$50,500
SLP-18-6279	<b>MARIN CENTER AND MARIN COUNTY FAIR ASSOCIATION</b>	Marin	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6307	<b>SISKIYOU COUNTY ARTS COUNCIL</b>	Siskiyou	4	\$20,642	\$18,578	\$5,000	\$5,000	\$28,578
SLP-18-6280	<b>TRINITY COUNTY ARTS COUNCIL ASSOCIATION</b>	Trinity	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6295	<b>Alameda County Arts Commission</b>	Alameda	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6314	<b>HUMBOLDT ARTS COUNCIL</b>	Humboldt	4	\$45,000	\$40,500	\$5,000	\$5,000	\$50,500
SLP-18-6331	<b>SAN LUIS OBISPO COUNTY ARTS COUNCIL</b>	San Luis Obispo	4	\$45,000	\$40,500	\$5,000		\$45,500
SLP-18-6329	<b>MODOC COUNTY ARTS COUNCIL INC</b>	Modoc	4	\$36,325	\$32,693	\$10,000		\$42,693
SLP-18-6254	<b>NORTH COUNTY COALITION FOR THE ARTS</b>	Imperial	3	\$35,500	\$30,175	\$5,000		\$35,175
SLP-18-6286	<b>Sacramento Metro Arts Commission</b>	Sacramento	3	\$45,000	\$38,250	\$5,000		\$43,250
SLP-18-6310	<b>COLUSA COUNTY ARTS COUNCIL</b>	Colusa	3	\$18,547	\$15,765	\$5,000		\$20,765
SLP-18-6318	<b>City of Los Angeles Department of Cultural Affairs</b>	Los Angeles	3	\$45,000	\$38,250			\$38,250
SLP-18-6355	<b>TEHAMA COUNTY ARTS COUNCIL</b>	Tehama	3	\$45,000	\$38,250	\$5,000		\$43,250
SLP-18-6357	<b>TUOLUMNE COUNTY ARTS ALLIANCE INC</b>	Tuolumne	3	\$34,800	\$29,580	\$5,000	\$5,000	\$39,580
SLP-18-6363	<b>LASSEN COUNTY PERFORMING ARTS COUNCIL INC</b>	Lassen	2	\$35,000	\$28,000			\$28,000

# TAB F

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California Arts Council | Public Meeting | 06/25/2019

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Hilary Amnah  
Arts Programs Specialist

**Re:** FY18-19 State-Local Partners Grant Panel Overview

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### **Program Overview**

The Council approved the FY18-19 guidelines for the **State-Local Partners (SLP)** program on December 6, 2018. The SLP program provides general operating support and technical assistance for county-designated local arts agencies. The purpose of the SLP program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

The California Arts Council relies heavily on these organizations to serve as its on-the-ground partners. This is the only grant category that reaches nearly every county in the state and is an especially important grant category for rural communities.

The SLP's most recent grants, FY16-18, occurred over a 21-month grant activity period. The FY 18-19 guidelines currently give the option of renewing awards, but the grant activity period adjudicated is one year, from June 30, 2019 to June 29, 2020.

### **FY 18-19 SLP Program**

All counties in California were represented in this application pool with the exceptions of Alpine, King, San Joaquin, Stanislaus, and Solano. Solano County Arts Council has previously applied to the SLP program but decided not to apply this year. Other counties not included do not have a designated State-Local Partner organization.

Per the Council's decision to increase funding for the SLP program, the maximum request amount for this cycle was \$45,000. The majority SLPs identified in their application that they are able to fully match this amount with other funding sources.

### **Panel Overview**

A five-member grant review panel convened to rank 52 applications for the SLP program from June 3 through June 5. The panel utilized the review criteria stated in the guidelines (Local Arts

Programming, Services, and Networking; Access and Equity; Community Impact; Management and Leadership) and the 6-point ranking system.

A total of 15 applications were ranked 6 (“Exemplary”), 17 were ranked 5 (“Strong”), 13 were ranked 4 (“Good”), 6 were ranked 3 (“Marginal”), one was ranked 2 (“Weak”) and no applications were ranked 1 (“Ineligible”).

### **Program Specialist Observations and Analysis**

Applications ranked 6 (“Exemplary”) were able to demonstrate strong evidence of service to their entire county through a variety of program offerings, support, and through representation on the governing boards. These applications were able to articulate how they are creating equitable practices within their organizations as well as throughout the communities represented in their counties. Applications ranked 6 also demonstrated clear methods of community outreach and how they would incorporate the needs and feedback of constituents in their work.

Many applications ranked 5 (“Strong”) demonstrated many of the same elements as applications ranked 6, but to a lesser extent. Often these applications could have used more detail in their plans to ensure equity, accessibility, and service through the whole county. Because these are operating support grants, the applications ranked 4 (“Good”) also included elements expressed in the applications ranked 5 and 6, but sometimes were missing crucial information like strategies for outreach, geographic diversity in board membership, or repeated their answers for the question on equity in programs in the question about organizational-wide accessibility.

Panelists often struggled with some of the language used around equity and accessibility with the applications ranked 3 (“Marginal”) and 2 (“Weak”); these organizations could use more training on equitable practices and cultural competency. For example, using better strategies for engaging underserved populations rather than saying “all are welcome,” or learning how to incorporate culturally relevant programming. Many of these applications may have not fully included all applications materials and could have use more detail overall in the description of their organizations’ work.

### **Poetry Out Loud Allocation**

All State-Local Partners will be administering Poetry Out Loud (POL) in their counties this year, either directly or by subcontracting with another local arts or educational organization. The two exceptions are Lassen County Arts Council and the Los Angeles Department of Cultural Affairs. The Modoc County Arts Council currently administers POL in both Modoc and Lassen counties. The Los Angeles County Arts Commission administers POL for Los Angeles County. Each SLP is recommended to receive an additional \$5,000 for each county in which they administer POL. This means that both Modoc County Arts Council and Yuba County Sutter County Regional Arts Council will receive \$10,000 POL awards.

### **Emergency Preparedness Initiative Allocation**

State-Local Partners that have opted in to participating in the Emergency Preparedness Initiative will receive \$5,000 toward costs for participation. These funds may be used for travel-related expenses for five to 10 participants from their county, or other expenses incurred for

participation. Twenty-one SLPs opted in after participating in an introductory webinar presented by the California Arts Council and representatives from our partnering organizations in this initiative.

## Panelists

**David Gordon** (he/him/his, Bakersfield) is a third-generation Kern County native who grew up south of Bakersfield attending Lakeside School in the middle of cotton fields and reservoirs before graduating from Bakersfield High School. Gordon earned his B.A. in applied arts and design from San Diego State University and then his master's in landscape architecture and horticulture science and painting from North Carolina State University. Gordon was the Arts in Corrections Program Coordinator for the Arts Council of Kern before later becoming the Assistant Director of the Bakersfield Museum of Art for 12 years before being hired as the Executive Director of the Arts Council of Kern. Besides his nonprofit arts experience, David has been designing residential and public landscapes throughout the State for 20 years. He is a permanent figure in the public art scene in Bakersfield who is also a landscape painter and has had numerous painting exhibitions. He has been a regular on a variety of radio programs, co-hosted membership drives for Valley Public Broadcasting. Gordon lives in east Bakersfield with his husband and four dogs.

**Laura Guerrero Nieto** (she/her/hers, Los Angeles) began her work in the arts and culture field in the community of her family, and so it has been inextricably tied to every aspect of her becoming, beginning in her undergraduate studies in schools of political science and gender/sexuality studies and continuing in her work in the nonprofit social justice sector. Laura has supported victims of violent crimes to develop applications for legal permanent residence status and supported the transformation of the Los Angeles Department of Water and Power to implement energy-efficiency strategies free of charge for renters and homeowners in collaboration with labor leaders, neighborhood councils, city officials and residents. In all of this work and especially in her current position at the Los Angeles County Arts Commission, arts and culture invigorate space in a way that acknowledges our intrinsic value as living beings. In her four years at the Arts Commission, she has supported its flagship grant program and for the past two years has overseen the first explicitly cross-sector initiative of the Arts Commission, the Community Impact Arts Grant, which highlights the exemplary ways arts and culture manifest outside of traditional arts spaces, just as they did in her family and community. In this tradition, Laura has served as Director of Altar Programs for the largest Day of the Dead event in the country, Dia de los Muertos at Hollywood Forever Cemetery, for the past three years and learned so much in the process about how communities thrive because they are not built. They already and will always exist especially within systems and times where existence alone can feel like acts of rebellion and defiance.

**Ron Muriera** (he/him/his, San Jose) has more than 20 years of 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. His work is focused on issues of racial, social and economic justice, arts and culture, and educational equity.

Through RPM Consulting, Ron supports the mission of arts/cultural organizations and educational institutions through strategic planning. He currently volunteers 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. He holds professional membership with Americans for the Arts, American Evaluation Association, and Grant Professionals Association. Ron has a B.A. in humanities from New College of California and is a graduate of the American Conservatory Theater in San Francisco.

**Lisette Sweetland** (she/her/hers, Sonora) is a longtime arts advocate. Her work as an Executive Director at the Tuolumne County Arts Alliance allows her an opportunity to impact her community and hopefully bring about change through artistic expression. Accessibility to art (especially for marginalized groups) is the organization's biggest motivator.

**Stephanie Wenning** (she/her/hers, Crescent City) has served her hometown community in the capacity of Executive Director at Del Norte Association for Cultural Awareness (DNACA) for just over two years. In that time, she has learned a lot about arts programs and how best to promote them, foster relationships with donors, volunteers, and artists, and encourage engagement and participation from the entire county. She has, of course, met many challenges along the way and have approached them with optimism and transparency. In addition to her role at DNACA, Stephanie sits on the Del Norte Nonprofit Alliance Steering Committee, the Crescent City-Del Norte Chamber of Commerce Ambassadors, the North Coast Redwoods Writers' Conference Steering Committee, the CAC's SLP/SRN Conference Planning Steering Committee, and she is a reporter for the local NPR news show, the North Coast Update.

# TAB G

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California Arts Council | Public Meeting | 6/25/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Programs Allocations Committee  
Jodie Evans and Louise McGuinness

**Re:** FY 18-19 Statewide and Regional Networks (SRN) Allocations

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The Programs Allocation Committee met on June 19, 2019 to discuss the panel ranks for SRN.

**The Programs Allocations Committee recommends that the Council vote to fund the applications to the SRN grant program according to the following formula:**

**Fund ranks 4-6. Applicants ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$1,134,830 .**

		FY18-19 SRN Program Ranks						
Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation		
SRN-18-6323	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		Fresno	6	\$35,000	\$35,000		
SRN-18-6346	ARTS FOR L A		Los Angeles	6	\$35,000	\$35,000	<b>Rank</b>	<b>Percent</b>
SRN-18-6325	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	6	\$35,000	\$35,000	6	100%
SRN-18-6330	WORLD ARTS WEST		San Francisco	6	\$35,000	\$35,000	5	90%
SRN-18-6352	ASSOCIATION OF CALIFORNIA SYMPHONY ORCHESTRAS		Los Angeles	5	\$35,000	\$31,500	4	80%
SRN-18-6287	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION		Yolo	5	\$35,000	\$31,500	3	0%
SRN-18-6335	CALIFORNIA LAWYERS FOR THE ARTS INC		San Francisco	5	\$35,000	\$31,500	2	0%
SRN-18-6316	CALIFORNIA LGBT ARTS ALLIANCE		Los Angeles	5	\$18,000	\$16,200	1	0%
SRN-18-6309	CREATE CA	CALIFORNIA ALLIANCE FOR ARTS EDUC	Los Angeles	5	\$35,000	\$31,500	Fund	100%
SRN-18-6270	DANCERS GROUP		San Francisco	5	\$35,000	\$31,500	No Fund	0%
SRN-18-6260	FULCRUM ARTS		Los Angeles	5	\$35,000	\$31,500		
SRN-18-6264	INTERSECTION FOR THE ARTS		San Francisco	5	\$35,000	\$31,500	<b>Total Request</b>	
SRN-18-6351	NATIONAL ASSOCIATION OF LATINO INDEPENDENT PRODUCERS INC		Los Angeles	5	\$35,000	\$31,500	\$1,527,791	
SRN-18-6344	PLAYWRIGHTS FOUNDATION INC		San Francisco	5	\$35,000	\$31,500		
SRN-18-6362	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	5	\$35,000	\$31,500	<b>Total Recommendations</b>	
SRN-18-6256	THE CENTER FOR CULTURAL INNOVATION		Los Angeles	5	\$35,000	\$31,500	\$1,134,830	
SRN-18-6337	THE DANCE RESOURCE CENTER OF GREATER LOS ANGELES		Los Angeles	5	\$22,000	\$19,800		
SRN-18-6364	THEATRE BAY AREA		San Francisco	5	\$35,000	\$31,500	<i>Any applications appearing with no Final Rank were deemed ineligible by staff or were withdrawn by the applicant.</i>	
SRN-18-6343	WEST COAST SONGWRITERS ASSOCIATION		San Mateo	5	\$21,840	\$19,656		
SRN-18-6339	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	4	\$35,000	\$28,000		
SRN-18-6321	ARTS EDUCATION ALLIANCE OF THE BAY AREA	INTERSECTION FOR THE ARTS	San Francisco	4	\$34,480	\$27,584		
SRN-18-6300	CALIFORNIA ALLIANCE FOR ARTS EDUCATION		Los Angeles	4	\$35,000	\$28,000		
SRN-18-6291	CALIFORNIA ASSOCIATION OF MUSEUMS		Santa Cruz	4	\$35,000	\$28,000		
SRN-18-6360	CALIFORNIA HUMANITIES		Alameda	4	\$35,000	\$28,000		
SRN-18-6252	CALIFORNIA POETS IN THE SCHOOL		Sonoma	4	\$35,000	\$28,000		
SRN-18-6268	CALIFORNIA PRESENTERS		San Luis Obispo	4	\$35,000	\$28,000		
SRN-18-6333	CALIFORNIANS FOR THE ARTS		Sacramento	4	\$10,300	\$8,240		
SRN-18-6342	EMERGING ARTS PROFESSIONALS/SAN FRANCISCO BAY AREA	INTERSECTION FOR THE ARTS	San Francisco	4	\$35,000	\$28,000		

SRN-18-6354	FILM INDEPENDENT INC		Los Angeles	4	\$35,000	\$28,000		
SRN-18-6336	INLANDIA INSTITUTE		Riverside	4	\$35,000	\$28,000		
SRN-18-6326	INTERMUSIC SF		San Francisco	4	\$35,000	\$28,000		
SRN-18-6338	LATINO ARTS NETWORK		Los Angeles	4	\$20,587	\$16,470		
SRN-18-6278	MUSEUM EDUCATORS OF SOUTHERN CALIFORNIA		Los Angeles	4	\$3,100	\$2,480		
SRN-18-6361	PEACOCK REBELLION	SOCIAL GOOD FUND	Alameda	4	\$35,000	\$28,000		
SRN-18-6340	POETS & WRITERS INC		Los Angeles	4	\$35,000	\$28,000		
SRN-18-6356	RADAR PRODUCTIONS INC		San Francisco	4	\$16,000	\$12,800		
SRN-18-6334	SAN DIEGO MUSEUM COUNCIL INC		San Diego	4	\$35,000	\$28,000		
SRN-18-6345	SAN FRANCISCO EARLY MUSIC SOCIETY		San Francisco	4	\$22,000	\$17,600		
SRN-18-6302	SMALL PRESS DISTRIBUTION INC		Alameda	4	\$35,000	\$28,000		
SRN-18-6365	TEACHING ARTISTS GUILD	COMMUNITY INTIATIVES	San Francisco	4	\$35,000	\$28,000		
SRN-18-6350	TURNAROUND ARTS CALIFORNIA		Los Angeles	4	\$35,000	\$28,000		
SRN-18-6296	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	4	\$35,000	\$28,000		
SRN-18-6303	ARTS FOR A BETTER BAY AREA	SOMAARTS CULTURAL CENTER	San Francisco	3	\$17,750	\$0		
SRN-18-6348	ARTS FOR INCARCERATED YOUTH NETWORK		Los Angeles	3	\$35,000	\$0		
SRN-18-6317	INK PEOPLE INC		Humboldt	3	\$35,000	\$0		
SRN-18-6349	L A STAGE ALLIANCE		Los Angeles	3	\$35,000	\$0		
SRN-18-6301	TAIKO COMMUNITY ALLIANCE		Santa Clara	3	\$35,000	\$0		
SRN-18-6347	SAN DIEGO REGIONAL ARTS AND CULTRUE COALITION	MISSION EDGE SAN DIEGO	San Diego	2	\$11,734	\$0		
SRN-18-6319	LANCASTER MUSEUM AND PUBLIC ART FOUNDATION		Los Angeles		\$35,000			

# TAB H

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California Arts Council | Public Meeting | 6/25/2019

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Maya Austin, M.A.  
Arts Program Specialist

**Re:** FY18-19 Statewide and Regional Networks Grant Panel Overview

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### **Program Overview**

The Council approved the FY18-19 guidelines for the **Statewide and Regional Networks** (SRN) Program on September 12, 2018. This program is rooted in the California Arts Council's vision to strengthen the arts and culture ecosystem in California by supporting art service organizations and networks that provide specialized services for artists, arts organizations, and cultural communities that are reflective of California's diverse populations. The SRN program provides general operating support for art service organizations and networks with regional or statewide reach. The maximum request is \$35,000.00.

### **FY18-19 SRN Program**

There was an increase of almost 10% in total number of applications, from 44 proposals in FY17-18 to 49 in this grant cycle. One application was deemed ineligible and none were withdrawn.

### **Panel Overview**

A four-member peer review panel convened for three days in Sacramento to adjudicate a total of 48 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system during the adjudication process.

A total of four applications were ranked 6 ("Exemplary"), 15 were ranked 5 ("Strong"), 23 were ranked 4 ("Good"), five were ranked 3 ("Marginal"), and one was ranked 2 ("Weak").

### **Program Specialist Observations and Analysis**

The applications ranked 6 ("Exemplary") by the panel clearly articulated their organization's regional or statewide reach. The applicants clearly identified their constituents and defined the services and benefits constituents receive from the organization. The services provided by these organizations included grantmaking and fiscal sponsorship. Applicants in this category strongly demonstrated their organization's contribution to field building within the state or region.

Many applications ranked 4 (“Good”) were able to meet the review criteria to some extent, but there were areas in the narrative where the applicant could have elaborated to further articulate their services, constituents and reach. Panelists who ranked applications as “Good” generally determined that these organizations did not sufficiently demonstrate whether the core of their work was public programming or providing services to a network. Additionally, there are several applications in this category that are national organizations with California branches. The panel determined that these organizations would have benefitted from clearly distinguishing their work in California from their national activities.

Applications that were ranked 2 (“Weak”) or 3 (“Marginal”) left the panel with significant unanswered questions related to the review criteria. Applicants in this rank did not clearly address the four criteria areas. Applications ranked “Marginal” and “Weak” were unable to demonstrate the reach and depth of their networks, services, or programs. Those ranked “Marginal” could not provide sufficient evidence of their statewide or regional activities, constituents, and services. Generally, the applications in ranks 2 and 3 were missing critical information on required documentation.

### **Panelists:**

**Richard Ambrose (he/him/his, Richmond)** is the Executive Director of the Richmond Art Center for the past seven years. For the past 30 years, Ric Ambrose has managed art collections and curated over 300 exhibitions in art, science, and history in a variety of multimedia formats at five organizations (Sangre de Cristo Arts Center, Pueblo, CO; Fresno Metropolitan Museum, Fresno, CA; Clay Center for the Arts and Science, Charleston, WV; Pacific Art League, Palo Alto, CA; and Lawrence Hall of Science, UC Berkeley). He has also managed on-site studio programs and off-site education programs at the Richmond Art Center, Pacific Art League and the Sangre de Cristo Art Center. He is a practicing artist who has exhibited his work throughout the country and recently had a solo exhibition of his large-scale drawings at the Triton Museum of Art.

**Betty Marín (she/her/hers, Los Angeles)** is a cultural worker from Wilmington. 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 L.A. 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 the 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.



**Alma Villegas (she/her/hers, Los Angeles)** serves in a leadership role as Director of Development and Communications for artworxLA and is committed to its mission in providing at-risk students with access to high-quality arts education programs. Alma joined artworxLA in 2010. She has worked in various capacities of Development, Marketing, Communication and Outreach and enjoys working collaboratively with programming, teaching artists, students, and conveying our needs with funders, corporations and individual supporters. Co-founder and Business Director of chamanvision, a literary/arts studio, with husband Artist/Writer Gustavo Alberto Garcia Vaca. She has developed and overseen projects for Apple, Capitol Records and Warner Bros. and produced art exhibitions and events at LACMA, MOCA Los Angeles, Mori Museum and Parco Museum in Tokyo, Japan. Alma's career has been marked with a focus in the arts and community impact. She began her career at radio station MARS FM. At Geffen Records, she worked on artwork for now-classic albums by Nirvana and Sonic Youth and at WEA (Warner Elektra Atlantic) as Sales and Marketing Coordinator for its new video gaming division. Alma holds a B.S. in Business Administration, Marketing Management and Minor in Economics from California State University, Los Angeles, and an A.S. in Engineering and Spanish from Instituto Tecnológico de Estudios Superiores, Guadalajara.

**\*Brigid Parsons (she/her/hers, Oceanside)** studied Civil Engineering and Architecture in her native Pennsylvania, then worked designing and building roads and bridges in rural Georgia for a few years before moving to San Diego. Changing course, she had various roles and over a dozen years in IT at a financial services firm before deciding to change course again to the arts. Since then, Brigid has had her photography appear in local shows and supported a number of different projects in the Oceanside arts community over the past 12 years, including at the Oceanside Museum of Art (OMA) and spearheading grassroots organizations such as Oceanside Art Walk and the North County Arts Network (NCAN). She is currently an Arts Commissioner for the City of Oceanside, has certifications in Green Design (LEED AP) and Feng Shui as well as degrees in Digital Photography (A.A., MiraCosta College), Civil Engineering (B.S., Carnegie Mellon University) and Technology Management (MBA, University of Phoenix).

*\* Panel Representative*

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# TAB I

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California Arts Council | Public Meeting | 6/25/2019

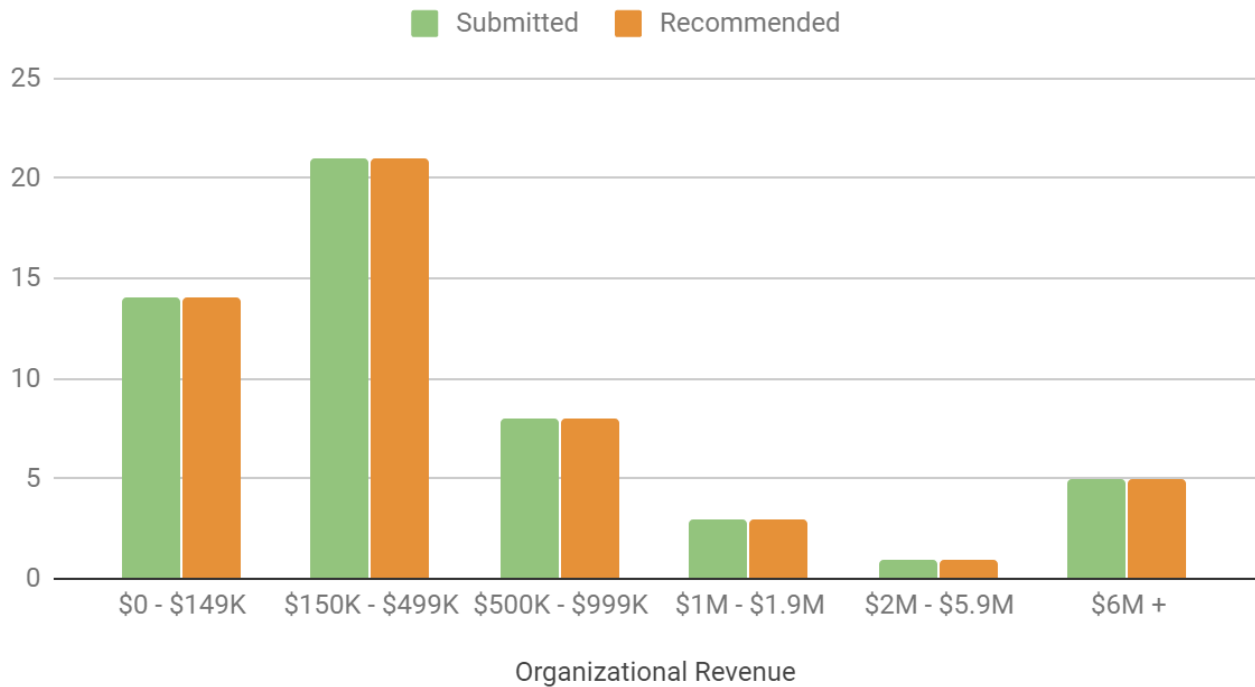
## STATE-LOCAL PARTNERS PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. All State-Local Partners (SLP) that applied to this grant category are recommended for funding.

### ORGANIZATIONAL SIZE:

The largest category for SLP organizational budgets is \$150,000 - \$499,000, followed by the lowest budgeted organizations with Total Operating Revenues of \$0 - \$149,000.

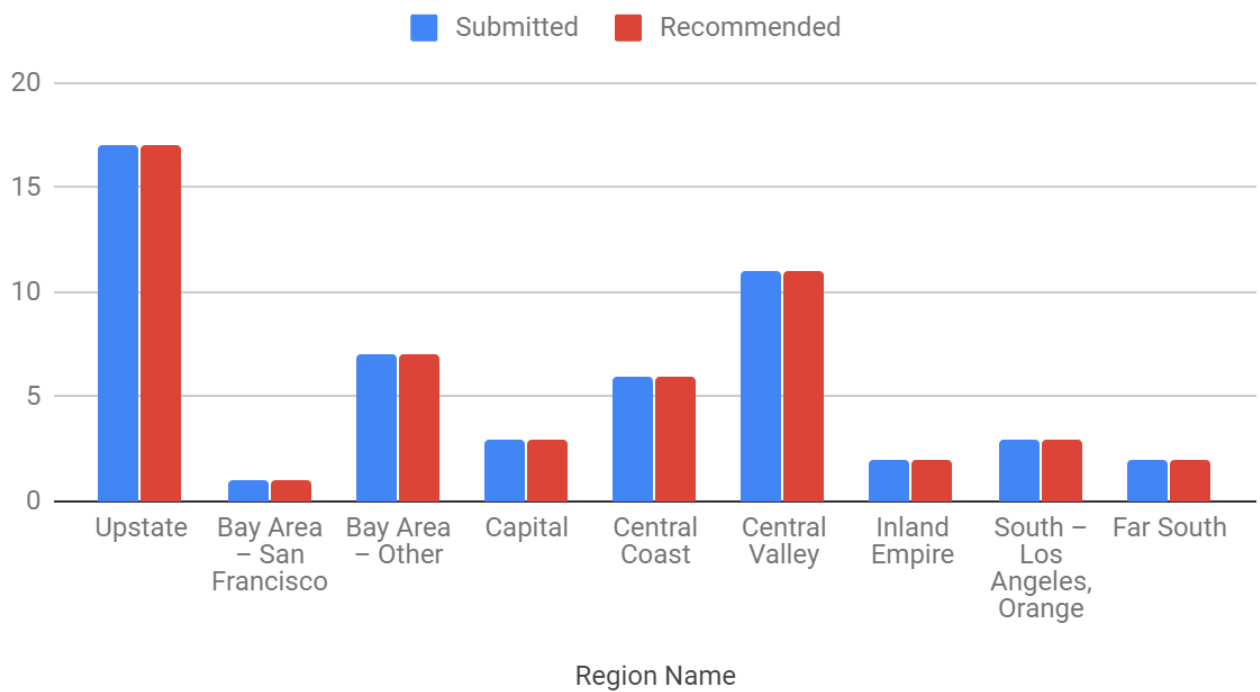
### Total Operating Revenue: Submitted and Recommended



## GEOGRAPHIC DISTRIBUTION

All regions in California are represented and funded in the State-Local Partners program.

### CA Regions: Submitted and Recommended

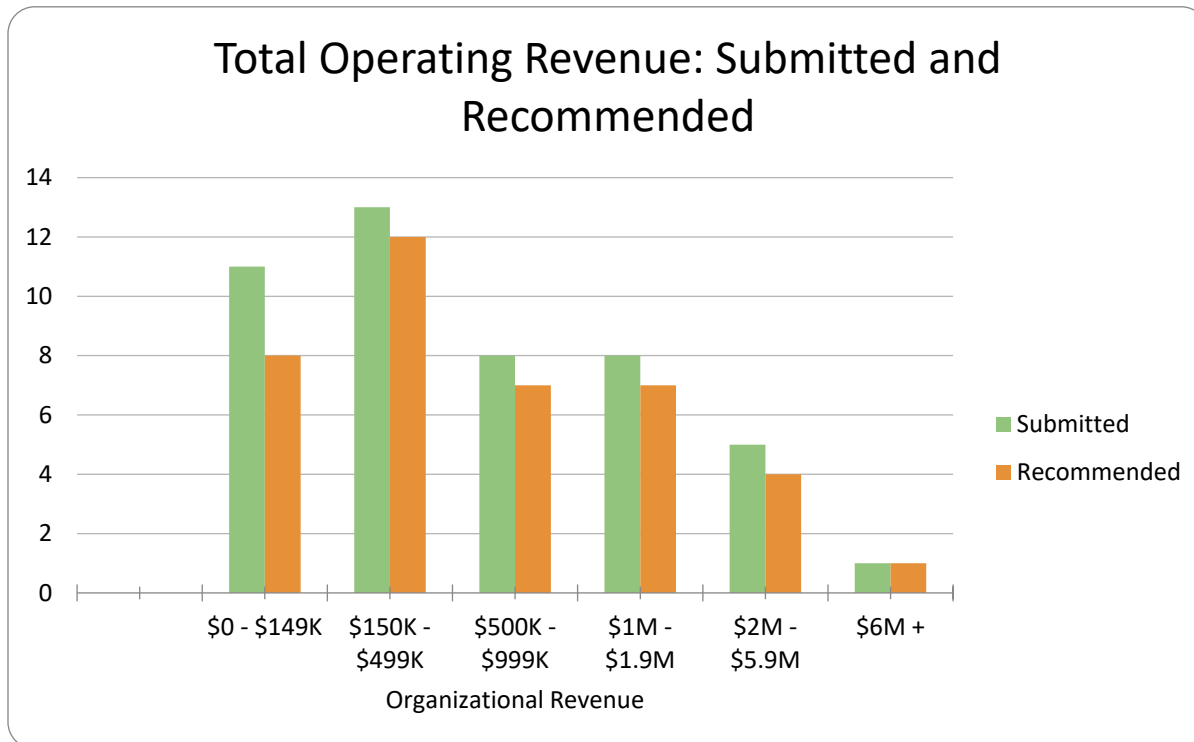


## STATEWIDE AND REGIONAL NETWORKS PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size.

### ORGANIZATIONAL SIZE:

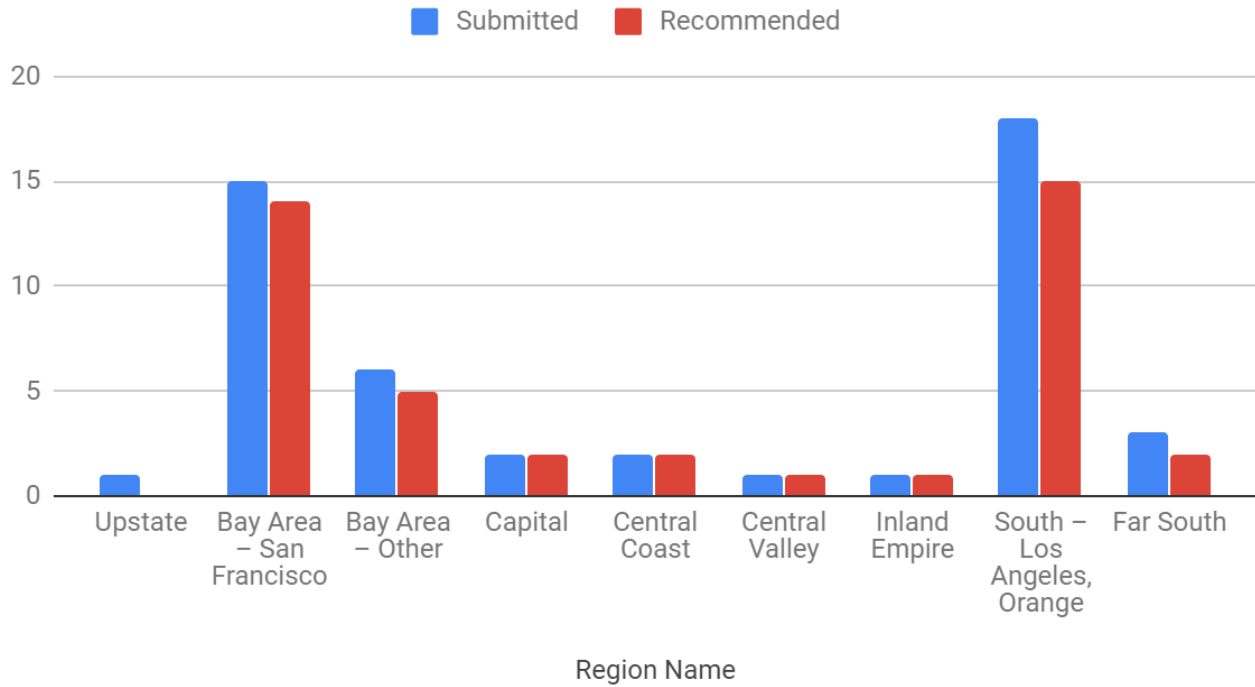
The largest categories of Statewide and Regional Networks program applicants and recommended awardees have organizational operating budgets in the two lowest revenue brackets, first of \$150,000 - \$499,000, then \$0 - \$149,000. More than 70 percent of the recommended awardees have operating budgets under \$1 million.



## GEOGRAPHIC DISTRIBUTION

All regions in California submitted applications to the Statewide and Regional Networks program. Applications were recommended for funding in all regions except for the Upstate region.

### CA Regions: Submitted and Recommended



# TAB J

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California Arts Council | Public Meeting | 6/25/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Programs Allocations Committee  
Jodie Evans and Louise McGuinness

**Re:** FY 19-20 Artist in Schools (AIS) Allocations

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The Programs Allocations Committee met on June 19, 2019 to discuss the panel ranks for AIS.

**The Programs Allocations Committee recommends that the Council vote to fund the applications to the AIS grant program according to the following formula:**

**Fund ranks 4-6. Applicants ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$2,268,768.**



**FY19-20 AIS Program Ranks**

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-AIS-19-4512	ALI AKBAR COLLEGE OF MUSIC		Marin	6	\$10,500	\$10,500
AE-AIS-19-5559	AMERICAN CONSERVATORY THEATRE FOUNDATION		San Francisco	6	\$18,000	\$18,000
AE-AIS-19-6198	ARMORY CENTER FOR THE ARTS		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-5619	CONGA KIDS		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-4451	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	6	\$18,000	\$18,000
AE-AIS-19-4365	ECOARTS OF LAKE COUNTY		Lake	6	\$18,000	\$18,000
AE-AIS-19-5741	EL TEATRO CAMPESINO		San Benito	6	\$9,170	\$9,170
AE-AIS-19-4797	FLIGHTS OF FANTASY MEDIA COMPANY		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-5973	FRIENDS OF LINCOLN THEATER		Napa	6	\$18,000	\$18,000
AE-AIS-19-5923	GET LIT WORDS IGNITE INC		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-4645	GRAND VISION FOUNDATION		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-6184	INTREPID SHAKESPEARE COMPANY		San Diego	6	\$18,000	\$18,000
AE-AIS-19-4237	LIVING JAZZ		Alameda	6	\$18,000	\$18,000
AE-AIS-19-4624	LOS ANGELES COUNTY HIGH SCHOOL FOR THE ARTS FOUNDATION		Los Angeles	6	\$10,000	\$10,000
AE-AIS-19-5176	MALASHOCK DANCE & COMPANY		San Diego	6	\$18,000	\$18,000
AE-AIS-19-6047	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$18,000	\$18,000
AE-AIS-19-5832	OAKLAND YOUTH CHORUS		Alameda	6	\$18,000	\$18,000
AE-AIS-19-5696	PACIFIC ARTS MOVEMENT		San Diego	6	\$18,000	\$18,000
AE-AIS-19-5200	RICHMOND ART CENTER		Contra Costa	6	\$18,000	\$18,000
AE-AIS-19-6170	SACRAMENTO REGION PERFORMING ARTS ALLIANCE		Sacramento	6	\$18,000	\$18,000
AE-AIS-19-5791	SAN BENITO COUNTY ARTS COUNCIL		San Benito	6	\$16,300	\$16,300
AE-AIS-19-4402	SAN DIEGO GUILD OF PUPPETRY		San Diego	6	\$18,000	\$18,000
AE-AIS-19-5796	SAN DIEGO OPERA ASSOCIATION		San Diego	6	\$18,000	\$18,000
AE-AIS-19-4653	SAN FRANCISCO CHILDRENS ART CENTER		San Francisco	6	\$11,790	\$11,790
AE-AIS-19-5540	SAN FRANCISCO JAZZ ORGANIZATION		San Francisco	6	\$18,000	\$18,000
AE-AIS-19-5698	SAN FRANCISCO YOUTH THEATRE		San Francisco	6	\$18,000	\$18,000
AE-AIS-19-5747	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	6	\$18,000	\$18,000
AE-AIS-19-6015	SOUTHLAND SINGS		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-4688	STAGEBRIDGE		Alameda	6	\$14,240	\$14,240
AE-AIS-19-5676	StageWrite: Building Literacy Through Theatre	Intersection for the Arts	San Francisco	6	\$18,000	\$18,000
AE-AIS-19-5814	STREET POETS INC		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-5118	SYMPHONIC JAZZ ORCHESTRA		Los Angeles	6	\$18,000	\$18,000
AE-AIS-19-5824	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		San Francisco	6	\$6,260	\$6,260
AE-AIS-19-6167	THE DAVID S HARP FOUNDATION INC		San Diego	6	\$6,331	\$6,331
AE-AIS-19-6203	Youth Art Exchange	Tides Center	San Francisco	6	\$18,000	\$18,000
AE-AIS-19-5473	YOUTH IN ARTS		Marin	6	\$18,000	\$18,000
AE-AIS-19-5892	ABOUT PRODUCTIONS		Los Angeles	5	\$12,810	\$11,529
AE-AIS-19-5884	ADVAITA SOCIETY		Alameda	5	\$18,000	\$16,200
AE-AIS-19-5485	ALONZO KING LINES BALLET		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-4349	ANGELS GATE CULTURAL CENTER INC		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-4513	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$18,000	\$16,200
AE-AIS-19-5933	ARTS FOR THE SCHOOLS		Nevada	5	\$18,000	\$16,200
AE-AIS-19-5607	CANTARE CON VIVO		Alameda	5	\$18,000	\$16,200
AE-AIS-19-4633	CARMEL BACH FESTIVAL INC		Monterey	5	\$14,813	\$13,332
AE-AIS-19-4704	Center for Community Arts, City of Walnut Creek		Contra Costa	5	\$5,420	\$4,878
AE-AIS-19-4231	CENTER FOR WORLD MUSIC		San Diego	5	\$18,000	\$16,200
AE-AIS-19-5217	CENTRAL CALIFORNIA ART LEAGUE INC		Stanislaus	5	\$15,000	\$13,500
AE-AIS-19-4666	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC		Los Angeles	5	\$11,330	\$10,197
AE-AIS-19-5606	COLLAGE DANCE THEATRE		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-6190	COMMUNITY SCHOOL OF MUSIC AND ARTS		Santa Clara	5	\$18,000	\$16,200
AE-AIS-19-5875	COTA COLLABORATIONS TEACHERS AND ARTISTS		San Diego	5	\$17,278	\$15,550

Rank	Percent
6	100%
5	90%
4	80%
3	0%
2	0%
1	0%
Fund	100%
No Fund	0%

Total Request
\$3,044,031

Total Recommendations
\$2,268,768

*Any applications appearing with no Final Rank were deemed ineligible by staff or were withdrawn by the*

AE-AIS-19-5691	CRE OUTREACH FOUNDATION INC		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-5552	DELL-ARTE INC		Humboldt	5	\$14,000	\$12,600
AE-AIS-19-5726	DIABLO BALLET		Contra Costa	5	\$17,410	\$15,669
AE-AIS-19-5503	DIMENSIONS DANCE THEATER INCORPORATED		Alameda	5	\$17,600	\$15,840
AE-AIS-19-4205	DREAM A WORLD EDUCATION		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-6163	ETM-LA INC		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-6152	EVERYBODY DANCE NOW		Santa Barbara	5	\$18,000	\$16,200
AE-AIS-19-5175	FOCUS ON THE MASTERS		Ventura	5	\$9,861	\$8,875
AE-AIS-19-5628	FRIENDS OF OLYMPIA STATION INC		Santa Cruz	5	\$18,000	\$16,200
AE-AIS-19-6088	GINGA ARTS INC		Los Angeles	5	\$12,150	\$10,935
AE-AIS-19-5679	GREENWAY ARTS ALLIANCE		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-5894	GITARS IN THE CLASSROOM		San Diego	5	\$15,264	\$13,738
AE-AIS-19-6130	HAUSMANN QUARTET FOUNDATION		San Diego	5	\$10,600	\$9,540
AE-AIS-19-4206	HUMBOLDT ARTS COUNCIL		Humboldt	5	\$18,000	\$16,200
AE-AIS-19-5211	JOE GOODE PERFORMANCE GROUP		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-6230	JUNIOR CENTER OF ART & SCIENCE		Alameda	5	\$18,000	\$16,200
AE-AIS-19-6187	KRONOS PERFORMING ARTS ASSN		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5568	LEAP ARTS IN EDUCATION		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-6137	LINEAGE DANCE COMPANY		Los Angeles	5	\$7,613	\$6,852
AE-AIS-19-5237	LOS ANGELES MASTER CHORALE ASSN		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-5068	LUNA KIDS DANCE INC		Alameda	5	\$18,000	\$16,200
AE-AIS-19-6205	MEDIA ARTS CENTER SAN DIEGO		San Diego	5	\$18,000	\$16,200
AE-AIS-19-6004	MUSEUM OF CHILDRENS ART		Alameda	5	\$18,000	\$16,200
AE-AIS-19-6233	NO EASY PROPS INC		Los Angeles	5	\$6,480	\$5,832
AE-AIS-19-6069	OUTSIDE THE LENS		San Diego	5	\$18,000	\$16,200
AE-AIS-19-4383	PERALTA PARENT GROUP INC		Alameda	5	\$18,000	\$16,200
AE-AIS-19-5035	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	5	\$7,247	\$6,522
AE-AIS-19-5218	PERFORMING ARTS WORKSHOP INC		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5403	PLAYWRIGHTS PROJECT		San Diego	5	\$18,000	\$16,200
AE-AIS-19-5563	PLUMAS COUNTY ARTS COMMISSION		Plumas	5	\$18,000	\$16,200
AE-AIS-19-5276	REDWOOD HEIGHTS SCHOOL PARENTS FUND ASSOCIATION		Alameda	5	\$18,000	\$16,200
AE-AIS-19-4930	SAN CARLOS CHILDRENS THEATRE INC		San Mateo	5	\$12,700	\$11,430
AE-AIS-19-5935	SAN DIEGO CHILDRENS CHOIR		San Diego	5	\$18,000	\$16,200
AE-AIS-19-4356	SAN DIEGO CIVIC YOUTH BALLET INC		San Diego	5	\$18,000	\$16,200
AE-AIS-19-5152	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5111	SAN FRANCISCO PERFORMANCES INC		San Francisco	5	\$2,960	\$2,664
AE-AIS-19-5785	SAN FRANCISCO SYMPHONY		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5144	SANCHEZ ART CENTER		San Mateo	5	\$16,155	\$14,540
AE-AIS-19-4495	SANTA BARBARA DANCE INSTITUTE		Santa Barbara	5	\$18,000	\$16,200
AE-AIS-19-5388	SHADOWLIGHT PRODUCTIONS		San Francisco	5	\$11,600	\$10,440
AE-AIS-19-6090	SHAKESPEARE-SAN FRANCISCO		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5847	SIERRA COUNTY ARTS COUNCIL		Sierra	5	\$8,500	\$7,650
AE-AIS-19-6103	SOL-LA MUSIC ACADEMY		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-6173	THE AJA PROJECT		San Diego	5	\$16,578	\$14,920
AE-AIS-19-5940	THE CROWDEN MUSIC CENTER		Alameda	5	\$12,000	\$10,800
AE-AIS-19-5704	THE GABRIELLA FOUNDATION		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-5253	THE H E ART PROJECT		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-4627	The Quinan Street Project	Intersection for the Arts	Contra Costa	5	\$18,000	\$16,200
AE-AIS-19-5356	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-5316	VENICE ARTS		Los Angeles	5	\$12,528	\$11,275
AE-AIS-19-5844	VIVER BRASIL DANCE COMPANY		Los Angeles	5	\$18,000	\$16,200
AE-AIS-19-6118	WEST Creative Performing Arts	Santa Cruz Art League	Santa Cruz	5	\$18,000	\$16,200
AE-AIS-19-5674	WHEELCHAIRDANCERS ORG		San Diego	5	\$5,000	\$4,500
AE-AIS-19-5490	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$18,000	\$16,200
AE-AIS-19-5926	Young Musicians of West Marin	Sound Orchard	Marin	5	\$5,000	\$4,500

AE-AIS-19-4725	YOUTH SPEAKS INC		San Francisco	5	\$18,000	\$16,200
AE-AIS-19-5245	Z SPACE STUDIO		San Francisco	5	\$10,778	\$9,700
AE-AIS-19-5418	916 INK		Sacramento	4	\$3,200	\$2,560
AE-AIS-19-5662	AFRICAN-AMERICAN SHAKESPEARE COMPANY		San Francisco	4	\$18,000	\$14,400
AE-AIS-19-5340	AMERICAN YOUTH SYMPHONY INC		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-5829	ARTS BENICIA INC		Solano	4	\$5,400	\$4,320
AE-AIS-19-4907	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	4	\$18,000	\$14,400
AE-AIS-19-6106	ARTS COUNCIL FOR MONTEREY COUNTY		Monterey	4	\$18,000	\$14,400
AE-AIS-19-5732	ATTITUDINAL HEALING CONNECTION INC		Alameda	4	\$18,000	\$14,400
AE-AIS-19-5822	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	4	\$18,000	\$14,400
AE-AIS-19-5808	CALIFORNIA POETS IN THE SCHOOL		Sonoma	4	\$16,140	\$12,912
AE-AIS-19-4333	DANCE AND DIALOGUE		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-6027	DESTINY ARTS CENTER		Alameda	4	\$18,000	\$14,400
AE-AIS-19-5825	FELTA FOUNDATION		Sonoma	4	\$14,625	\$11,700
AE-AIS-19-5880	FERN STREET COMMUNITY ARTS INC		San Diego	4	\$18,000	\$14,400
AE-AIS-19-5975	GAMELAN SEKAR JAYA		Alameda	4	\$6,025	\$4,820
AE-AIS-19-5669	HERNANDEZ MARIACHI HERITAGE SOCIETY		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-6012	HIPHOPFORCHANGE INC		Alameda	4	\$11,125	\$8,900
AE-AIS-19-6042	INSTITUTE FOR ARTS AND CULTURE INC		San Francisco	4	\$18,000	\$14,400
AE-AIS-19-6084	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$17,996	\$14,397
AE-AIS-19-5765	JAMESTOWN COMMUNITY CENTER INC		San Francisco	4	\$18,000	\$14,400
AE-AIS-19-5212	KALW San Francisco Unified School District		San Francisco	4	\$18,000	\$14,400
AE-AIS-19-5657	LOS ANGELES CHOREOGRAPHERS AND DANCERS INC		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-4462	LOS ANGELES DRAMA CLUB INC		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-6001	LOS ANGELES OPERA COMPANY		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-5257	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	4	\$18,000	\$14,400
AE-AIS-19-5534	MARIN SHAKESPEARE COMPANY		Marin	4	\$18,000	\$14,400
AE-AIS-19-5651	MELODY OF CHINA INC		San Francisco	4	\$10,000	\$8,000
AE-AIS-19-5650	MUSIC AT THE MISSION		Alameda	4	\$6,000	\$4,800
AE-AIS-19-5535	MUSIC FOR MINORS INC		San Mateo	4	\$18,000	\$14,400
AE-AIS-19-6055	NEW VILLAGE ARTS INC		San Diego	4	\$13,500	\$10,800
AE-AIS-19-5737	OAKWOOD BRASS - OUTREACH PROJECT		Los Angeles	4	\$8,500	\$6,800
AE-AIS-19-6162	OJAI FESTIVALS LTD		Ventura	4	\$18,000	\$14,400
AE-AIS-19-5705	PALO ALTO ART CENTER FOUNDATION		Santa Clara	4	\$18,000	\$14,400
AE-AIS-19-6093	PASADENA CONSERVATORY OF MUSIC		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-5272	PLAYHOUSE ARTS		Humboldt	4	\$18,000	\$14,400
AE-AIS-19-5673	PONY BOX DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-6105	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-6018	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		Alameda	4	\$18,000	\$14,400
AE-AIS-19-5600	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	4	\$18,000	\$14,400
AE-AIS-19-5588	RUCKUSROOTS INC		Los Angeles	4	\$14,825	\$11,860
AE-AIS-19-4774	SACRAMENTO THEATRE COMPANY		Sacramento	4	\$17,873	\$14,298
AE-AIS-19-5665	SAN DIEGO DANCE THEATER		San Diego	4	\$18,000	\$14,400
AE-AIS-19-6071	SAN JOSE JAZZ		Santa Clara	4	\$18,000	\$14,400
AE-AIS-19-4494	SAN PEDRO CITY BALLET		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-5686	STUDIO CHANNEL ISLANDS ART CENTER		Ventura	4	\$18,000	\$14,400
AE-AIS-19-5983	THE HARMONY PROJECT		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-5798	THEATRE FOR CHILDREN INC		Sacramento	4	\$18,000	\$14,400
AE-AIS-19-4259	THEATRE OF HEARTS INC		Los Angeles	4	\$18,000	\$14,400
AE-AIS-19-4590	TUOLUMNE COUNTY ARTS ALLIANCE INC		Tuolumne	4	\$18,000	\$14,400
AE-AIS-19-4906	YERBA BUENA CENTER FOR THE ARTS		San Francisco	4	\$18,000	\$14,400
AE-AIS-19-4827	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	4	\$13,000	\$10,400
AE-AIS-19-5620	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	4	\$17,503	\$14,002
AE-AIS-19-4736	zSharp		Contra Costa	4	\$18,000	\$14,400
AE-AIS-19-6057	3 POINT 0		Sacramento	3	\$18,000	\$0

AE-AIS-19-4328	ACTORS GANG INC		Los Angeles	3	\$18,000	\$0
AE-AIS-19-6028	ART ACTIVE INC		Los Angeles	3	\$18,000	\$0
AE-AIS-19-5422	BAY AREA CHILDRENS THEATRE		Alameda	3	\$18,000	\$0
AE-AIS-19-5788	BOXTALES THEATRE COMPANY		Santa Barbara	3	\$9,000	\$0
AE-AIS-19-5728	BROCKUS PROJECT DANCE COMPANY		Los Angeles	3	\$13,000	\$0
AE-AIS-19-6014	CALIFORNIA DANCE INSTITUTE		Los Angeles	3	\$18,000	\$0
AE-AIS-19-5593	Dance Kaiso	Meadows-Livingstone School	San Francisco	3	\$10,800	\$0
AE-AIS-19-6063	DEL SOL PERFORMING ARTS ORGANIZATION		San Francisco	3	\$18,000	\$0
AE-AIS-19-5102	DRAMATIC RESULTS		Los Angeles	3	\$18,000	\$0
AE-AIS-19-5639	Home of United String Ensembles	InterMusic SF	Alameda	3	\$10,500	\$0
AE-AIS-19-5603	INTERNATIONAL CITY THEATRE		Los Angeles	3	\$18,000	\$0
AE-AIS-19-5771	JC CULTURE FOUNDATION		Los Angeles	3	\$5,625	\$0
AE-AIS-19-5811	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	3	\$11,250	\$0
AE-AIS-19-4204	KINGS AND CLOWNS INC		Los Angeles	3	\$18,000	\$0
AE-AIS-19-6151	MARIN THEATRE COMPANY		Marin	3	\$8,380	\$0
AE-AIS-19-5325	MONO ARTS COUNCIL		Mono	3	\$18,000	\$0
AE-AIS-19-5209	MONTEREY JAZZ FESTIVAL		Monterey	3	\$18,000	\$0
AE-AIS-19-5762	MUSICAL TRADITIONS		San Francisco	3	\$17,800	\$0
AE-AIS-19-5991	NEW AMERICANS MUSEUM INC		San Diego	3	\$18,000	\$0
AE-AIS-19-4687	PEN CENTER USA WEST		Los Angeles	3	\$18,000	\$0
AE-AIS-19-5929	PTA CALIFORNIA CONGRESS OF PARENTS TEACHERS & STUDENTS INC		Los Angeles	3	\$17,963	\$0
AE-AIS-19-5943	SACRA PROFANA		San Diego	3	\$11,050	\$0
AE-AIS-19-5109	San Francisco Arts Commission		San Francisco	3	\$18,000	\$0
AE-AIS-19-5957	SAN FRANCISCO OPERA GUILD		San Francisco	3	\$18,000	\$0
AE-AIS-19-6005	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	3	\$18,000	\$0
AE-AIS-19-6209	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	3	\$18,000	\$0
AE-AIS-19-4569	ZIMMER CHILDRENS MUSEUM		Los Angeles	3	\$4,800	\$0
AE-AIS-19-5867	BARON JAY FOUNDATION		Los Angeles	2	\$18,000	\$0
AE-AIS-19-4630	BORREGO ART INSTITUTE		San Diego	2	\$8,980	\$0
AE-AIS-19-4254	MOVEMENT ARTS COLLECTIVE INC		San Luis Obispo	2	\$15,500	\$0
AE-AIS-19-4369	SACRAMENTO BALLET ASSOCIATION		Sacramento	2	\$7,665	\$0
AE-AIS-19-6117	SACRAMENTO GUITAR SOCIETY		Sacramento	2	\$1,800	\$0
AE-AIS-19-5266	STUDIO CITY OPERA INC		Los Angeles	2	\$7,000	\$0
AE-AIS-19-5667	FESTIVAL OF NEW AMERICAN MUSICAL THEATER FOUNDATION		Los Angeles	1	\$6,940	\$0
AE-AIS-19-5799	TRITON MUSEUM OF ART		Santa Clara	1	\$3,000	\$0

# TAB K

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California Arts Council | Public Meeting | 6/25/2019

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Josy Miller, Ph.D.  
Arts Education Program Specialist

**Re:** FY19-20 Artists in Schools Grant Panel Overview

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### **Program Overview**

The Council approved the FY19-20 guidelines for the **Artists in Schools (AIS)** program on September 12, 2018. AIS supports projects that integrate community arts partners into sequential, hands-on, standards-based arts learning for students in preschool through grade 12 during the school day. Projects focus on participant learning that takes place over a sustained period of time with an identified group of students and should address the unique circumstances of the school environment.

### **FY19-20 AIS Program**

Unlike most of the CAC's project-based grant programs, the AIS program did not receive an increase in applications this year (202 in FY18-19 and 196 in FY19-20). Given the significant gaps in school-based arts education opportunities statewide, the static number of applications bears investigation for future iterations of the program guidelines.

### **Panel Overview**

Given the large number of applications, four different grant review panels convened between April 22 and June 5 to rank 196 applications for the AIS program. The final panel also adjudicated the 31 Arts Integration Training applications. The panel utilized the review criteria stated in the guidelines and, for AIS, the 6-point ranking system.

A total of 36 applications were ranked 6 ("Exemplary"), 72 were ranked 5 ("Strong"), 52 were ranked 4 ("Good"), 28 were ranked 3 ("Marginal"), six were ranked 2 ("Weak") and two were ranked 1 ("Ineligible").

### **Program Specialist Observations and Analysis**

The applications ranked 6 ("Exemplary") by the panel clearly articulated their project designs, activities, and outcomes; engaged teaching artists that demonstrated capacity both as artists and as educators, reflected the student communities they were serving; and outlined culturally responsive curriculum. All of these proposals demonstrated the potential for significant impact on their student and school communities. One poetry slam program measures its impact longitudinally, collecting data on high school retention rates and hiring alumni for teaching positions. Another program in a very rural area is implementing a "gradual release" visual art

program, in which teaching artists work with every 5<sup>th</sup> grade classroom teacher in the district. The teaching artists work with students alongside the classroom teacher in order to demonstrate, train, and support the classroom teachers in continuing the project after the residency portion of the program is over. Projects such as this can make lasting impact on a district's arts education infrastructure and are increasingly sought after in the state's rural areas in particular.

Applications that were ranked 2 ("Weak") or 3 ("Marginal") left the panel with significant unanswered questions related to the review criteria. Applications ranked "Marginal" often lacked detail in terms of the project design and precisely what an individual student would experience as part of the program. Others did not seem to respond meaningfully to the student and school communities they were serving. Those ranked "Weak" typically did not meet the project requirements (e.g. proposal was for an afterschool program). The two applications ranked ineligible were deemed incomplete by the panel.

## Panelists:

### Panel 1: April 22-24, 2019

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

**Amana Harris** (she/her/hers, Alameda) 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 master's 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.

**Charles “Chip” McNeal** (he/him/his, Alameda) 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 and community programming, arts integration and professional development. McNeal guides government agencies, nonprofits and schools on change-management policy, creative collaboration, program assessment, diversity and integrated learning. The former Director of Education for San Francisco Ballet Association, McNeal currently works as Senior Curriculum & Programs Manager for the San Francisco Opera. He 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.

**Warren Sata** (he/him/his, Los Angeles) Education: USC Music Performance three years, one year New College of CA, BA degree in Writing & Humanities. Pacific Oaks College, MA, Human Development (creativity emphasis), Teacher's College Columbia University, Ed.M., Music Education, Harvard Graduate School of Education, M.Ed., Principal's Program. LA Philharmonic Minority Training Program participant informally as they were just forming the program, Scholarship to USC Music School, National Endowment for the Arts award recipient, Folk Arts Music (Taiko), Obi Award appearance in Off Broadway show, National & International touring, Kennedy Center appearance, Program Assistant to Midori's (Violin) nonprofit, Assistant Director of Bands Columbia University, Gold Ribbon Site Adjudicator LA County Office of Education, WASC site evaluator, UCCI participant, former member of East West Players Theater Co. & participated w/groups like ECCLA, local law enforcement, the Fulfillment Fund, to name a few examples.

**James Tabuchi** (he/him/his, Sacramento) has been the Executive Director the Sacramento Mandarins since 2013. The Mandarins’ mission is to Transform the Lives of Children through Musical Performance, and they have been doing so since 1963. He brings to bear a unique set of experience in electrical engineering, performing arts, organizational development and music education. His experience includes being a Senior Manager at Hewlett-Packard, an Executive Director for the Sacramento Mandarins, Director of Organizational Development at Kaiser Permanente and Senior Fellow at the American Leadership Forum. In his tenure at the Mandarins, the organization has grown to impact the lives of over 1,000 students per year in their Drum and Bugle Corps and Music Academy Programs.

## **Panel 2: May 13-15, 2019**

**Barbara Clark** (she/her/hers, Lake) has a master's degree in business administration, as well as other minor degrees in business administration and management. She has over 15 years of experience in nonprofits including writing for grants, monitoring, and preparing reports. Barbara has done independent contracting work as a grant writer with successful outcomes. She is



currently the Executive Director of the Lake County Arts Council, overseeing both an art gallery and a performing arts theater venue. She has been a part of the arts since she was a child. She has played instruments in bands and orchestras. She has sung in choirs and is currently part of an acapella women's group. She performs on stage through her local theater company, of which she is also a director of the board of directors. Barbara believes art is an essential part of life and needs to be shared and enjoyed with everyone.

**Mario Mesquita** (he/him/his, San Diego) Education Manager, Museum of Contemporary Art (MCASD), M.F.A in Public Practice 2015, Otis College of Art and Design. Educator, advocate, artist, and organizer, his work explores and questions relationships and created social boundaries. Trained in graphic arts, Mario's practice moves from dialogue to visual representation finding a middle ground of engagement in his professional labor in education; from mentoring high school seniors to higher education and now at MCASD. His practice continues to cross organizing, education, and mentoring-encompassing graphics, installation, photography, and performance. Having worked in community-based research, academic and admission counseling have influenced his engagement and ways he seeks 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. Mario presented at this past year's AFTA Conference in "Radically Disrupting the Community/Cultural Planning Engine" on his 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.

**Janet Oh** (she/her/hers, Alameda) is an arts administrator and musician in Oakland. She received a B.A. in Art History with a concentration in Music from Northwestern University and M.A. 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.

**Nathalie Sánchez** (she/her/hers, Los Angeles) is a Los Angeles-based artist, art educator, museum educator, and arts advocate. Sánchez received her Bachelor of Arts in art history and studio arts with an emphasis in education from Loyola Marymount University (LMU). Her curatorial, art administrative and art education experiences with the Los Angeles County Museum of Art, Fowler Museum, ESMoA, the City of Los Angeles Department of Cultural Affairs, artworxLA, P.S. Arts and Avenue 50 Studio further enhance her personal and professional art practice. In 2010, Sánchez graduated from Otis College of Art and Design with a Master of Fine Arts in public practice. Combining her passion for socially conscious enriching work, and participatory engagement through cross-cultural conversation, multimedia installation, and event production, she has developed an art practice based on and in the public realm. She has collaborated with cultural organizations and art institutions to produce

small and large-scale community art projects and public art programs. Currently, she serves as the Visitor Engagement Supervisor at the Museum of Contemporary Art, Los Angeles.

### **Panel 3:**

**Collette Williams Alleyne** (she/her/hers, Los Angeles), 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.

**Natalie Marrero** (she/her/hers, Los Angeles) currently serves as the Executive Director of Viver Brasil Dance Company. Passionate about placemaking for communities through art practices, Marrero has dedicated her career to preserving culture. She received her B.A. in dance and urban studies from Eugene Lang College, The New School for Liberal Arts, an M.S. in urban policy and management from Milano, The New School of International Affairs, Management, and Urban Policy and an M.A. in arts management from Claremont Graduate University. Natalie has worked at the NYC Mayor's Office of Special Projects and Community Events, The Future Project, Children Aids Society of New York, California Institute of the Arts, and consulted with organizations throughout L.A. County. Marrero has received several awards notable among them the Certificate of Recognition and Certificate of Appreciation from the City of New York, the David S. Woods Humanitarian Award and the Friedman Award in 2015 and 2016. Marrero serves as the Board Chair of MICHİYAYA Dance and is on the Free Verse Board of Get Lit.

**Justin Self** (he/him/his, Sacramento) began working for 916 Ink, a Sacramento arts-based literacy nonprofit serving to empower children through creative writing, helping them learn the power of their own voice and the voices of others. The organization focuses most often on under-resourced communities, and the culminating result of its workshops with children and youth are professionally published anthologies of poetry and prose that are both moving and inspiring. As of December 2017, they have worked with over 3,000 children and published nearly 100 anthologies of youth writing. Justin has worked for the organization since early 2017, serving as the Director of Development and the Interim Executive Director, and through collaboration with a number of other community organizations, seen the power of art to transform people's lives and brighten the communities around it. After having grown up in a small Central Valley town, then living in the Bay Area and finally moving to Sacramento in 2017, Justin has been fascinated by the difference investments in art can make in a community, and he believes that it is one of the critical elements to Sacramento's recent growth and success. He believes that no place or person can reach its full potential without exposure to a

variety of art and culture. Justin has seen this effect through public art in places like Colombia, Thailand and Peru, and has also seen it in the high-end museums of cities like Washington DC and Chicago. In late 2016 I was fortunate to spend 6 months traveling all over the world, and one thing that he found striking about the difference between many other places and California was how much more present art and culture was in daily life there compared to here. For this reason, he believes that the work of the California Arts Council is crucial and is honored to participate in it.

**Pat Wayne** (she/her/hers, Riverside) is the Program Director of Create CA, California's Statewide Arts Education Coalition. Create CA works to ensure all students are able to reach their full potential by advancing an educational model that promotes innovation and creativity. Prior to joining Create CA, Pat served as Deputy Director of Arts Orange County, the countywide arts council. She has held the positions of Manager of Community Programs for the Segerstrom Center for the Arts, Deputy Director of the Columbus Arts Council (Ohio), and Managing Director of MoMing Dance Center (Chicago) and Merrimack Regional Theatre (Boston). Pat has a teaching credential and a master's degree in performing arts administration.

**Harry Weston** (he/him/his, Los Angeles) 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.

#### **Panel 4:**

**Sofia Vivanco Airaghi** (she/her/hers, San Francisco) 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.

**Erik Auerbach** (he/him/his, San Francisco) has managed First Exposures' curriculum development, mentor coordination, community liaisons, and exhibitions since 2005. His photographic work has been exhibited and published nationally, and he has taught photography at the Academy of Art University and served as a guest instructor at UC Extension and the San Francisco Art Institute. He has been co-chair for the All San Francisco Concert Committee that issues the Ellen Magnin Newman Award since 2016 and has presented at the National Mentoring Summit in Washington, D.C. in 2016 and 2017 and will in 2018. Erik holds a BFA from San Francisco State University.

**Charles Brack's** (he/him/his, Alameda) well-roundedness, knowledge, and experience has steered the careers of a number working artists (musicians, photographers, filmmakers) since the 1990s. Charles has nearly two decades of experience working with musicians through time as a member of the marketing staff at The SFJAZZ Organization, A&R at Isotope Records, and current Board Member of the Living Jazz Organization. He currently specializes in interactive media, strategic planning, and business development, and works with some of the world's most powerful brands as Head of Partnerships at Uncrate.com—a leading Men's Lifestyle publication (online and print magazine).

**James Brescia** (he/him/his, San Luis Obispo) 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.

**Jenna Harris** (she/her/hers, Yolo) has a B.A. in art history from Sonoma State University (2010) and an M.A. in curatorial practice from California College of the Arts (2013). Her professional goal is to break down stigmas around access to arts and cultural programming through exhibitions and public programs. Currently, Jenna works for YoloArts as the Education Manager where she coordinates and oversees Artist Residency programs for underserved K-12 youth, veterans, and the homeless community in Yolo County. In her spare time, she is training to be a docent at the Crocker Art Museum.

# TAB L

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California Arts Council | Public Meeting | 6/25/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

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

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Programs Allocations Committee  
Jodie Evans and Louise McGuinness

**Re:** FY 19-20 Arts Integration Training (AIT) Allocations

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The Programs Allocations Committee met on June 19, 2019 to discuss the panel ranks for AIT.

**The Programs Allocations Committee recommends that the Council vote to fund all the applications ranked as “fund” for a total allocation of \$59,745.**

**FY19-20 AIT Program Ranks**

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AIT-19-6089	ACTORS GANG INC		Los Angeles	FUND	\$2,500	\$2,500
AIT-19-5481	ALONZO KING LINES BALLET		San Francisco	FUND	\$2,500	\$2,500
AIT-19-4350	ANGELS GATE CULTURAL CENTER INC		Los Angeles	FUND	\$2,500	\$2,500
AIT-19-5644	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	FUND	\$2,500	\$2,500
AIT-19-4310	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	FUND	\$2,500	\$2,500
AIT-19-6157	ATTITUDINAL HEALING CONNECTION INC		Alameda	FUND	\$2,500	\$2,500
AIT-19-4783	BAY AREA CHILDRENS THEATRE		Alameda	FUND	\$2,500	\$2,500
AIT-19-4709	Center for Community Arts, City of Walnut Creek		Contra Costa	FUND	\$2,245	\$2,245
AIT-19-5883	COTA COLLABORATIONS TEACHERS AND ARTISTS		San Diego	FUND	\$2,500	\$2,500
AIT-19-4454	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	FUND	\$2,500	\$2,500
AIT-19-4482	GRAND VISION FOUNDATION		Los Angeles	FUND	\$2,500	\$2,500
AIT-19-5575	LOS ANGELES COUNTY HIGH SCHOOL FOR THE ARTS FOUNDATI		Los Angeles	FUND	\$2,500	\$2,500
AIT-19-5742	LUNA KIDS DANCE INC		Alameda	FUND	\$2,500	\$2,500
AIT-19-6067	OUTSIDE THE LENS		San Diego	FUND	\$2,500	\$2,500
AIT-19-5891	PERALTA PARENT GROUP INC		Alameda	FUND	\$2,500	\$2,500
AIT-19-5951	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	FUND	\$2,500	\$2,500
AIT-19-6052	REDWOOD HEIGHTS SCHOOL PARENTS FUND ASSOCIATION		Alameda	FUND	\$2,500	\$2,500
AIT-19-5654	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	FUND	\$2,500	\$2,500
AIT-19-5962	SAN BENITO COUNTY ARTS COUNCIL		San Benito	FUND	\$2,500	\$2,500
AIT-19-4404	SAN DIEGO GUILD OF PUPPETRY		San Diego	FUND	\$2,500	\$2,500
AIT-19-5416	SANTA BARBARA MUSEUM OF ART		Santa Barbara	FUND	\$2,500	\$2,500
AIT-19-5730	StageWrite: Building Literacy Through T	Intersection for the Arts	San Francisco	FUND	\$2,500	\$2,500
AIT-19-5499	WEST Creative Performing Arts	Santa Cruz Art League	Santa Cruz	FUND	\$2,500	\$2,500
AIT-19-5622	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SA		San Diego	FUND	\$2,500	\$2,500
AIT-19-6129	3 POINT 0		Sacramento	NO FUND	\$2,500	\$0
AIT-19-6120	GUITARS IN THE CLASSROOM		San Diego	NO FUND	\$2,500	\$0
AIT-19-5828	JC CULTURE FOUNDATION		Los Angeles	NO FUND	\$2,500	\$0
AIT-19-5945	MONO ARTS COUNCIL		Mono	NO FUND	\$2,500	\$0
AIT-19-6073	SAN JOSE JAZZ		Santa Clara	NO FUND	\$2,500	\$0
AIT-19-5053	SANTA BARBARA DANCE INSTITUTE		Santa Barbara	NO FUND	\$2,500	\$0
AIT-19-5925	THEATRE FOR CHILDREN INC		Sacramento	NO FUND	\$2,500	\$0

Rank	Percent
6	100%
5	90%
4	80%
3	0%
2	0%
1	0%
Fund	100%
No Fund	0%

<b>Total Request</b>
\$77,245

<b>Total Recommendations</b>
\$59,745

*Any applications appearing with no Final Rank were deemed ineligible by staff or were withdrawn by the*

# TAB M

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California Arts Council | Public Meeting | 6/25/2019



**Date:** June 25, 2019

**To:** California Arts Council

**From:** Josy Miller, Ph.D.  
Arts Education Programs Specialist

**Re:** FY19-20 Arts Integration Training Grant Panel Overview

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### **Program Overview**

The Council approved the FY19-20 guidelines for the **Arts Integration Training (AIT)** program on September 12, 2018. AIT supports nonprofit arts organizations and teaching artists to plan and deliver professional development in arts integration strategies to classroom teachers, as well as site, district, and county-level administrators. AIT projects pave a pathway for increased, equitable student learning in, through, and/or about the arts. Projects can stand alone or be executed in conjunction with an Artists in Schools project. AIT is a reworking of prior years' Arts Education: Professional Development program.

### **FY19-20 AIT Program**

Unlike most of the CAC's other project-based grant programs, the number of applications to the AIT program did not increase significantly. Given feedback from both the panelists and the field, this may be due to a much larger scope of work of the projects given the small amount of funding available (\$2,500 maximum request). The amount of time that it takes to complete an application for such a small award was also cited as a limiting factor to increasing the applicant pool.

### **Panel Overview**

A five-member grant review panel convened to rank 31 applications for the AIT program from June 3 through June 5, 2019. The panel utilized the review criteria stated in the guidelines (Project Design and Implementation, Artistic Merit, Community Impact, Management and Leadership) and a "Fund/No Fund" voting system that is implemented across programs for smaller grant awards (\$5,000 or less).

A total of 24 applications were ranked "Fund," and seven were ranked "No Fund."

### **Program Specialist Observations and Analysis**

The applications that were submitted were generally successful overall, with more than 77% being ranked "Fund." These proposals had clear designs, demonstrated committed collaboration with schools and/or districts, and articulated outcomes that were impactful and responsive to the teacher and student communities being served. Applications ranked "No

Fund” either did not have committed support from a partner educational institution or did not lay out a project design that seemed achievable based on their timeline and goals.

### **Panelists:**

**Sofia Vivanco Airaghi** (she/her/hers, San Francisco) 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.

**Erik Auerbach** (he/him/his, San Francisco) has managed First Exposures' curriculum development, mentor coordination, community liaisons, and exhibitions since 2005. His photographic work has been exhibited and published nationally, and he has taught photography at the Academy of Art University and served as a guest instructor at UC Extension and the San Francisco Art Institute. He has been co-chair for the All San Francisco Concert Committee that issues the Ellen Magnin Newman Award since 2016 and has presented at the National Mentoring Summit in Washington, D.C. in 2016 and 2017 and will in 2018. Erik holds a BFA from San Francisco State University.

**Charles Brack's** (he/him/his, Alameda) well-roundedness, knowledge, and experience has steered the careers of a number working artists (musicians, photographers, filmmakers) since the 1990s. Charles has nearly two decades of experience working with musicians through time as a member of the marketing staff at The SFJAZZ Organization, A&R at Isotope Records, and current Board Member of the Living Jazz Organization. He currently specializes in interactive media, strategic planning, and business development, and works with some of the world's most powerful brands as Head of Partnerships at Uncrate.com—a leading Men's Lifestyle publication (online and print magazine).

**James Brescia** (he/him/his, San Luis Obispo) 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.

**Jenna Harris** (she/her/hers, Yolo) has a B.A. in art history from Sonoma State University (2010) and an M.A. in curatorial practice from California College of the Arts (2013). Her professional goal is to break down stigmas around access to arts and cultural programming through exhibitions and public programs. Currently, Jenna works for YoloArts as the Education Manager where she coordinates and oversees Artist Residency programs for underserved K-12 youth, veterans, and the homeless community in Yolo County. In her spare time, she is training to be a docent at the Crocker Art Museum.

# TAB N

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California Arts Council | Public Meeting | 6/25/2019

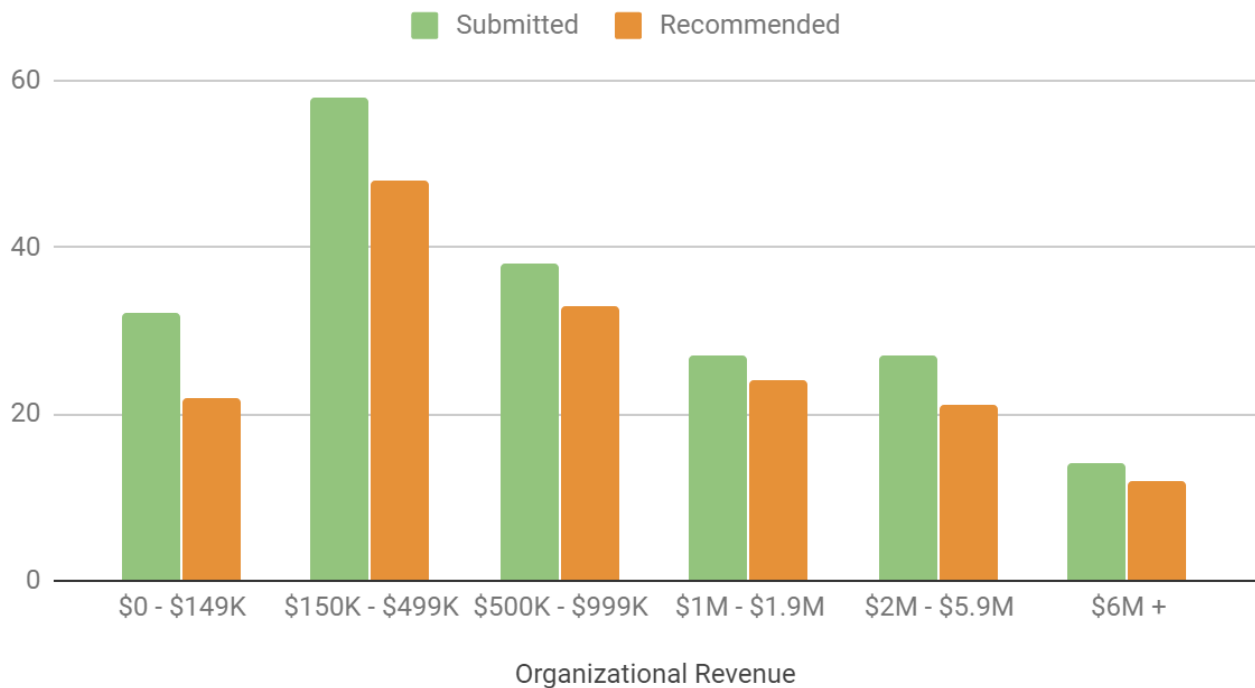
## ARTISTS IN SCHOOLS PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size.

### ORGANIZATIONAL SIZE:

The largest categories of Artists in Schools applicants and recommended awardees are two of the three lowest organizational revenue brackets (operating budgets of \$150,000 - \$499,000, then \$500,000 - \$999,000). Well over half the recommended awardees have operating budgets under \$1 million.

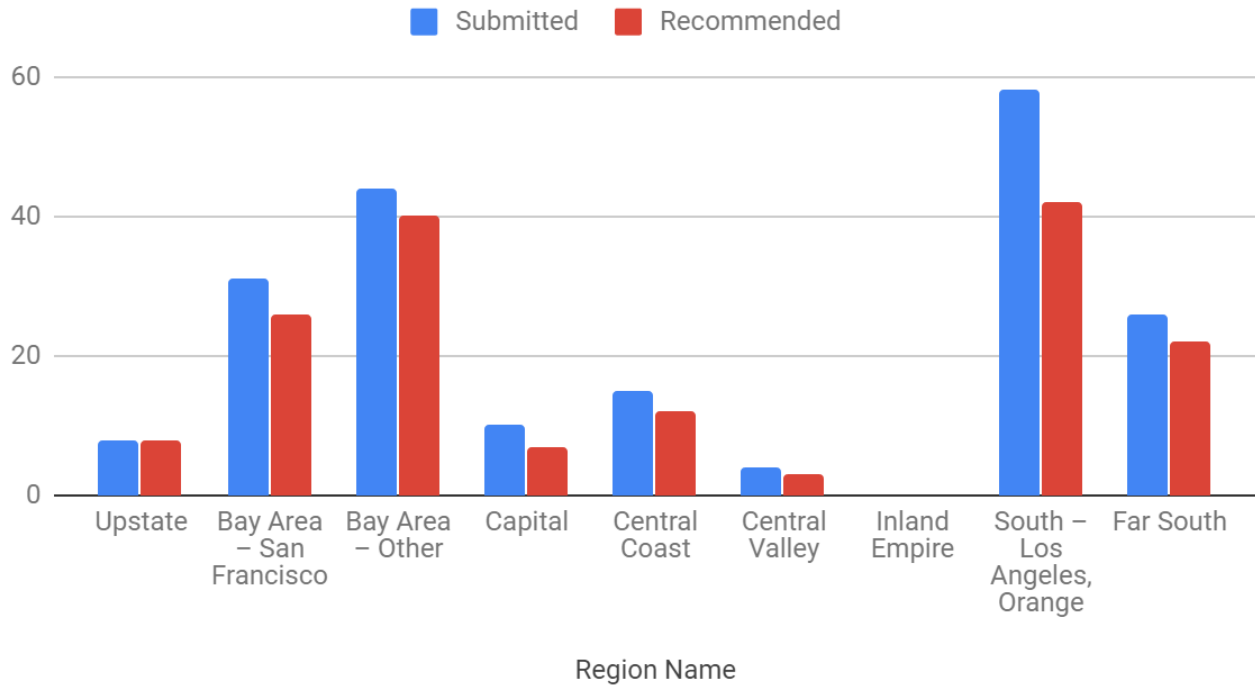
### Total Operating Revenue: Submitted and Recommended



## GEOGRAPHIC DISTRIBUTION

All regions in California other than the Inland Empire are represented and funded in the Artists in Schools program.

### CA Regions: Submitted and Recommended



## ARTS INTEGRATION TRAINING PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size.

### ORGANIZATIONAL SIZE:

Approximately half of the applicants to and recommended awardees for the Arts Integration Training program have operating budgets of under \$1 million. The remaining 50 percent of applicants and awardees are spread over the \$1 million - \$6 million+ revenue brackets.

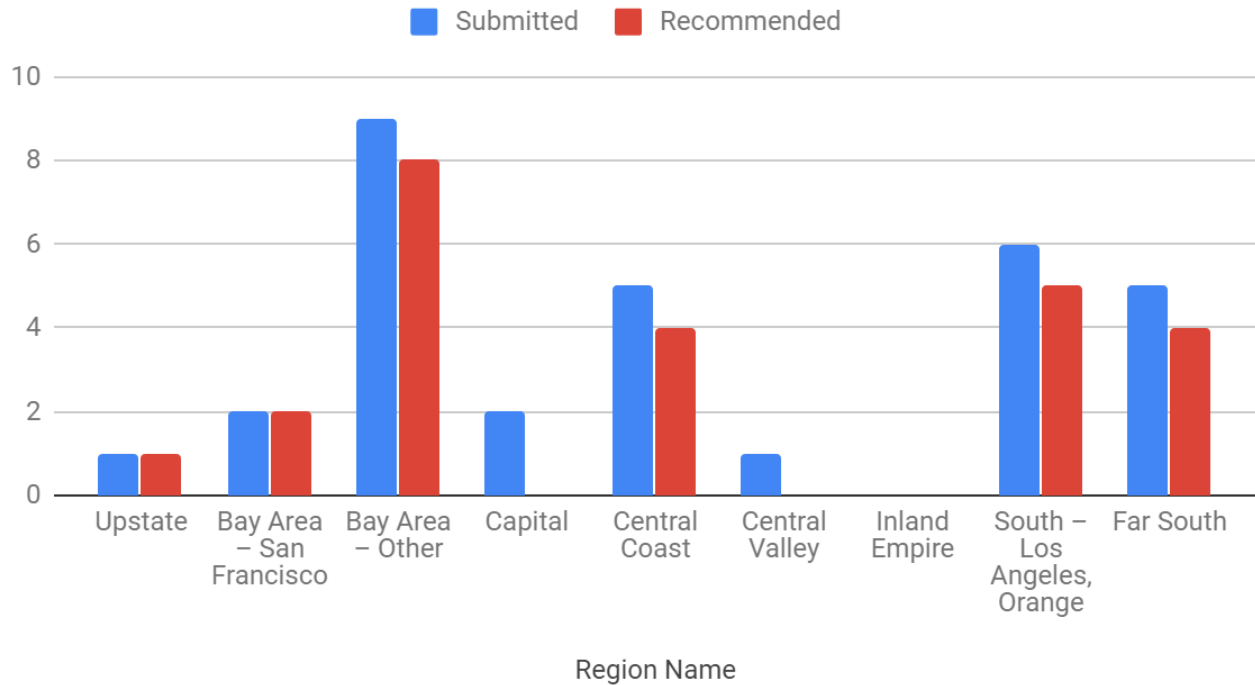
### Total Operating Revenue: Submitted and Recommended



## GEOGRAPHIC DISTRIBUTION

All regions in California other than the Inland Empire submitted applications to the Arts Integration Training program. Applications were recommended for funding in all of those regions except for the Capital and Central Valley regions.

### CA Regions: Submitted and Recommended





# TAB O

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California Arts Council | Public Meeting | 6/25/2019



# Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

T: 916.322.6555 | F: 916.322.6575

www.arts.ca.gov

**Date:** June 25, 2019

**To:** California Arts Council

**From:** Jason Jong, Arts Program Specialist;  
Josy Miller, Ph.D., Arts Education Programs Specialist

**Re:** Individual Artist Grant/ Fellowship Program Initial Research

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## **Purpose**

The purpose of this memo is to respond to Council's request for research into a potential funding mechanism to provide direct support to individual artists through the CAC's local assistance funds. Below, we share brief historical information, key considerations for further research and community engagement in developing an individual artist grant or fellowship program, as well as recommendations for next steps.

## **Artists Fellowship Program**

The CAC's former Artists Fellowship Program was established in 1987 to support the significant contributions made by California's artists. This program ended with the 2002-2003 cycle, along with other programs and services that were eliminated as a result of state budget cuts. The program provided annual awards of \$5,000 to artists or collaborative pairs of artists who were the primary creators of their work. Four rotating artistic disciplines were recognized each fiscal year (Literature; Visual Arts; Performing Arts; and combined Media, New Genre, and Digital Arts). Review criteria included quality and originality of work; record of professional activity and achievement; and exceptional, continued aesthetic investigation of the medium in review.

## **Key Considerations for the Future**

We recommend that Council consider legality, feasibility, and program structure in developing a future funding program for individual artists.

**Legality:** There is significant federal precedent stemming from the landmark case of *National Endowment for the Arts vs. Finley* that articulates parameters by which federal funds may and may not be used to support the creation of works of art. Despite this, as of 2014, 32 of the nation's 53 State Arts Agencies (SAAs) support individual artist

fellowship programs.<sup>1</sup> While two of these agencies grant funds to a third-party organization to administer the program, most SAAs administer their individual artist programs themselves. Furthermore, National Endowment for the Arts funds currently make up less than 4% of the CAC's grantmaking dollars, so an individual artist program could be funded out of state local assistance monies without drawing on federal funds.

If Council chooses to move forward with the development of an individual artists program, staff would consult our state attorney on retainer as to whether any California state statutes might directly impact the requirements and restrictions for an individual artist funding program, and whether there is legal precedence in other states around state-based individual artist funding.

**Feasibility:** As of 2014, SAAs offer awards to individual artists of between \$500 and \$13,000, with the most common amount being \$5,000. Artists often also receive additional non-monetary support in the form of facilitation of public presentations/exhibitions, professional documentation, publicization of work, professional development, and opportunities for peer networking.

Given the population of the state and the rich array of working artists that reside here, Council would need to consider some key feasibility questions to guide staff in the development of this program. Key questions would include the following:

- How much total allocation is Council interested in making toward the program?
- What grant or fellowship amount seems impactful based on articulated need from the field?
- What is the goal number of grantees/fellows for the pilot year?
- What auxiliary supports would Council like to see accompany the financial award for individual grantees/fellows?
- Are there priority populations, disciplines, geographies, or other criteria around which Council wants to focus the program in its pilot year and/or in an ongoing manner?

### **Program Structure:**

The majority of funding mechanisms for individual artists are structured as fellowships rather than grants. The principal distinction between these two mechanisms is that a grant typically supports a specific project, whereas a fellowship provides the artist more general support to carry out their ongoing artistic activities. That said, many fellowship programs do have requirements for exhibition, open studio opportunities, public presentations, etc. In addition, fellowships generally do not require matching funds.

Program goals often include acknowledgement or celebration of an accomplished artist, the support of creative careers, and raising public consciousness about specific artists and/or artistic forms, in addition to the development of new artistic work. Given these various goals, other SAAs have varied program structures that Council would need to consider:

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<sup>1</sup> For this and other data pertaining to national trends amongst State Arts Agencies, see "Artist Fellowships Strategy Sampler," Washington, D.C., National Association of State Arts Agencies, authored by Paul Pietsch, 2014.

- **Disciplinary Rotation/Diversity:** Many fellowship programs rotate eligible disciplines year to year to promote diversity in fellowships recipients.
- **Established vs. Emerging Artists:** While some SAAs support only established artists with fellowships, others have separate categories that support emerging artists.
- **Limit to Number/Frequency of Fellowships:** Most SAAs articulate limits on how many times an individual artist can receive a fellowship and/or how many years they must wait until reapplying.
- **Review Criteria:** In addition to artistic merit, review criteria often also include career history, overall contribution to the field and/or discipline, creativity in concept, and impact on artist's community and/or the state arts ecosystem as a whole.

In SAA fellowship programs, applications are adjudicated by peer review panels, as applications are in all other grant programs.

### **Next Steps**

There exists a variety of funding and support mechanisms for individual artists around the country. As this program would be designed to support individuals, staff thinks it crucial to invite, listen, and respond to the input of as many individual artists as possible during the research and development phase. Opportunities for public input may include a survey, as well as invited focus groups and/or public forums. Upon direction of the Council, staff would initiate and utilize this public input— alongside guidance from Council on its priorities and responses to the questions above—in crafting program outcomes and developing program guidelines for approval at a future Council meeting.

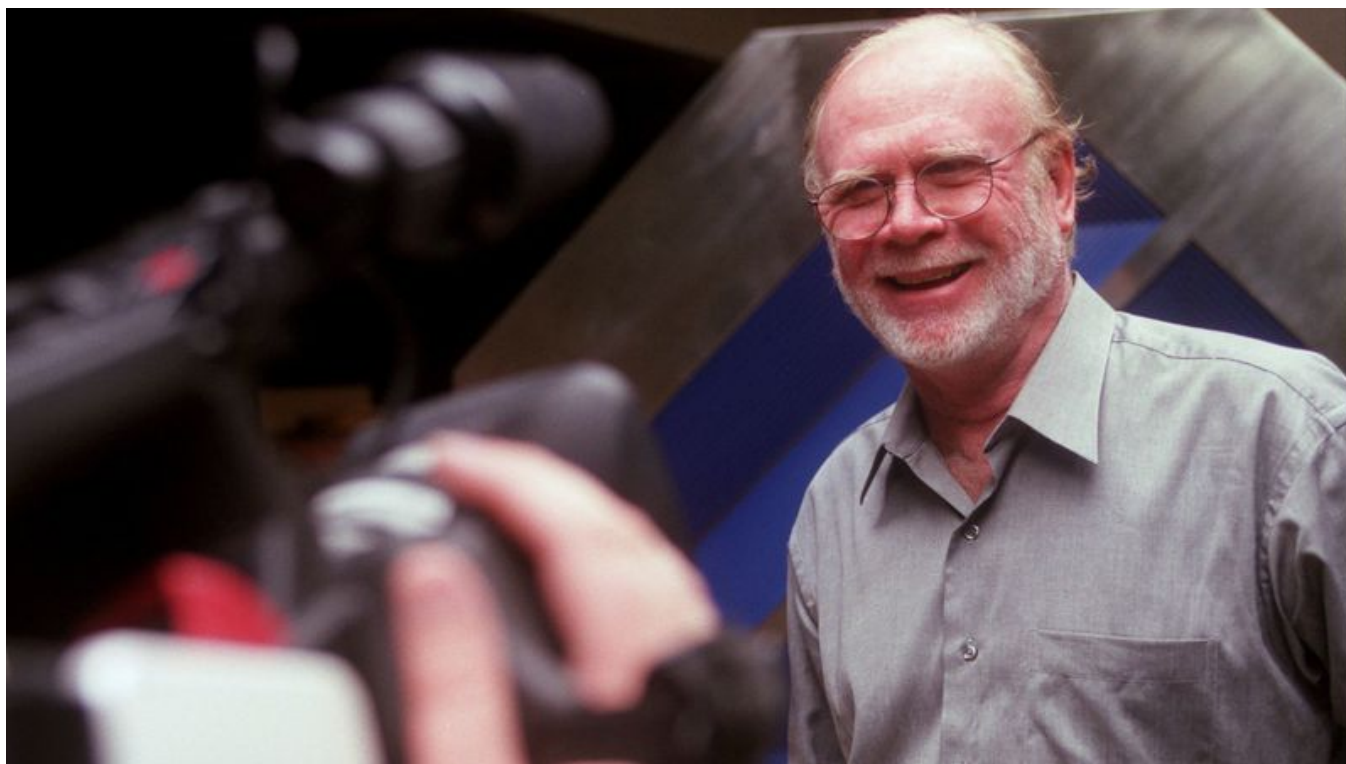
# TAB P

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California Arts Council | Public Meeting | 6/25/2019

# Tony DeLap, pioneering West Coast figure in abstract art, dies at 91

JUN 01, 2019 | 7:00 AM



Artist Tony DeLap, filmed for a video documentary in 2000, created art that emphasized clean lines, simple shapes and bright, monochromatic colors. (Los Angeles Times)

Tony DeLap, the Orange County artist who helped to define West Coast minimalism through his meticulous exploration of the intersection of sculpture and painting, has died. He was 91.

DeLap died Wednesday at his home in Corona del Mar, said his studio assistant and archivist, Robin Johnson.

DeLap rose to prominence in 1964 when an illustration of his work was featured on the cover of *Artforum* magazine alongside a glowing review by then-Editor-at-large John Coplans. The work, exhibited at San Francisco's Dilexi Gallery, was a series of two-sided glass boxes with edges that descended inward toward the center.

By the late 1960s, DeLap was among artists including Billy Al Bengston, Craig Kauffman and Larry Bell who were pioneering what came to be known as the "Finish Fetish," with an emphasis on clean lines, simple shapes and bright, monochromatic colors.

“He is apart from and yet entirely amidst the whole trajectory of geometric abstract art in California,” said longtime friend, curator and critic Peter Frank. “He’s not quite a minimalist, he’s not quite a traditional abstract artist, but he relates to all of them and did so early on.”

As the first art professor to be hired at UC Irvine, DeLap influenced generations of artists including Bruce Nauman, Chris Burden, John McCracken and James Turrell.



The Tony DeLap retrospective at the Laguna Art Museum last year. (Christopher Knight / Los Angeles Times)

He is apart from and yet entirely amidst the whole trajectory of geometric abstract art in California.

— CURATOR AND CRITIC PETER FRANK, ON TONY DELAP

Share quote & link



Edges — what they are and what they aren’t, as well as the ways they can trick the eye into perceiving something other than what is there — were central to DeLap’s work. So was a fascination with magic, which played out in the form of objects and shapes that seemed to float or defy architectural logic.

A longtime member of the Hollywood magicians club the Magic Castle, DeLap often incorporated

illusion into his exhibitions.

“The subject of his art was perception,” said Frank, adding that his emphasis on how viewers perceive art “was underscored not only by his training as a magician, but by his application of the artistic equivalence of magic tricks into his work.”

DeLap became fascinated with magic at age 9 after sending away for a magic kit in the mail, Frank said.

“I love the stories of card hustlers and card cheats and the way they would design and invent sleights-of-hand,” DeLap told The Times in a [1994 interview](#) regarding his Cal State Fullerton exhibition “The House of the Magician: An Installation of Reconstructed Works from 1967-1979.”

“There is no way in the world I would want to lead that kind of life, but I find it fascinating. I love the terminology, the slang, the technical information on how cards are palmed,” he said.

[LACMA: Concrete walls of the future museum are chic, but they come with consequences »](#)

Born in Oakland on Nov. 4, 1927, DeLap studied art and graphic design in the Bay Area and attended the San Francisco Academy of Art. He later enrolled in Claremont Graduate School before returning to the Bay Area, where he taught at the San Francisco Art Institute, UC Davis and California College of Arts and Crafts.

DeLap claimed Orange County as home beginning in 1965 when he was invited to become a member of the founding faculty at UC Irvine, where he taught until 1991.

His work is held in the collections of the Los Angeles County Museum of Art, the Whitney Museum of American Art and the Tate Modern in London.

The most recent retrospective of DeLap’s work, curated by Frank, ran last year at the Laguna Art Museum. It included 60 paintings and sculptures, plus more than 80 works on paper.

ADVERTISEMENT

Malcolm Warner, executive director of the museum, remembers DeLap as a warm and delightful



presence who took interest in every aspect of the staging of the exhibition.

“He had such a gift for friendship, and he was a great raconteur,” Warner said. “Everybody who knew Tony loved him.”

In an [admiring review](#) of the show, Times art critic Christopher Knight wrote: “One pleasure of the show is the abundance of his early works, dated between 1961 and 1974, when DeLap’s well-known shaped hybrids of painting and sculpture began to emerge. ... Double-sided tabletop boxes are fronted in glass. Inside are layered planes of thin, painted chipboard stepping down toward the center, often mysteriously suspended in space. The design is like an aerial view of an amphitheater.”

DeLap reveled in the sense of mystery his art could conjure. In many ways it is his ability to combine artistic sleight-of-hand with matter-of-fact minimalism that best defines his legacy.

“Art today is more pluralistic than it used to be,” DeLap said in a 1999 interview with The Times about his penchant for geometric legerdemain. “There’s a lot of mixing up, and I think there’s nothing wrong with having these diverse elements get together.”

DeLap is survived by his wife, Kathy, and their two children, Kelly DeLap Evans and Jack DeLap, as well as three grandchildren.

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## Arts And Culture Newsletter

Weekly

A look at what’s happening in the L.A. scene, plus openings, critics’ picks and more.

ENTER YOUR EMAIL ADDRESS



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## Jessica Gelt



If it’s entertaining, Jessica Gelt has likely covered it. Since joining the Los Angeles Times in 2003, she has written about television, music, movies, books, art, fashion, food, cocktails and more. She once played bass in a band with an inexplicably large following in Spain, and still gets stopped by fans (OK, maybe a fan) on the streets of Barcelona. She loves dive bars and very dry martinis with olives, though never simultaneously.

ADVERTISEMENT

# PRESENTATIONS

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California Arts Council | Public Meeting | 06/25/2019

# The California Arts Council: EnVisioning Values

**Presented By:**

**Tamu Nolfo, PhD - Nolfo Consulting, Inc.**

# Work Session Goals

- ▶ Update on process milestones
- ▶ Highlights from research phase
- ▶ Consider the role of culture, race, and implicit bias in a vision and values framework
- ▶ Initiate conversation on vision and values
- ▶ Gather input from CAC Council members

# Five Main Phases

- ▶ Research (Feb-July 2019)
- ▶ Vision and Values Process (Apr-Aug 2019)
- ▶ Strategic Framework (Sept-Dec 2019)
- ▶ Brand Identity and Messaging (Feb-Dec 2019)
- ▶ Final Presentation (Dec 2019-Jan 2020)

The thread between all five phases is an opportunity to critically examine how CAC can align its mission of **“Advancing California through the arts and creativity”** with its aspiration of making the arts an accessible, equitable reality for the diverse state of California...

**But today we even get to consider whether this is the right mission.**

# Interviews

CAC Leadership Staff

All CAC Council  
Members

3 Legislators

21 Other Key  
Informants Nationally

Several Pending

“I would like to see the Council focus on cultural heritage. That means more than recognizing and preserving the cultural heritage of the many, many cultures represented in California. It also means supporting the continued growth and flowering of those cultures as they cross-pollinate and create new forms of expression we haven't yet dreamed of.”

# Telephone Think Tanks

Rural Focus -  
Approximately 50  
Participants

Urban Focus -  
Approximately 90  
Participants

A large, stylized green thought bubble with a black outline, containing the text "Can the CAC facilitate public-private partnerships?". The bubble is positioned on the right side of the slide, overlapping a background of green geometric shapes. Below the main bubble are three smaller, overlapping green circles of decreasing size, suggesting a trail or continuation of thought.

“Can the CAC  
facilitate  
public-private  
partnerships?”



# Geographically Diverse Focus Groups

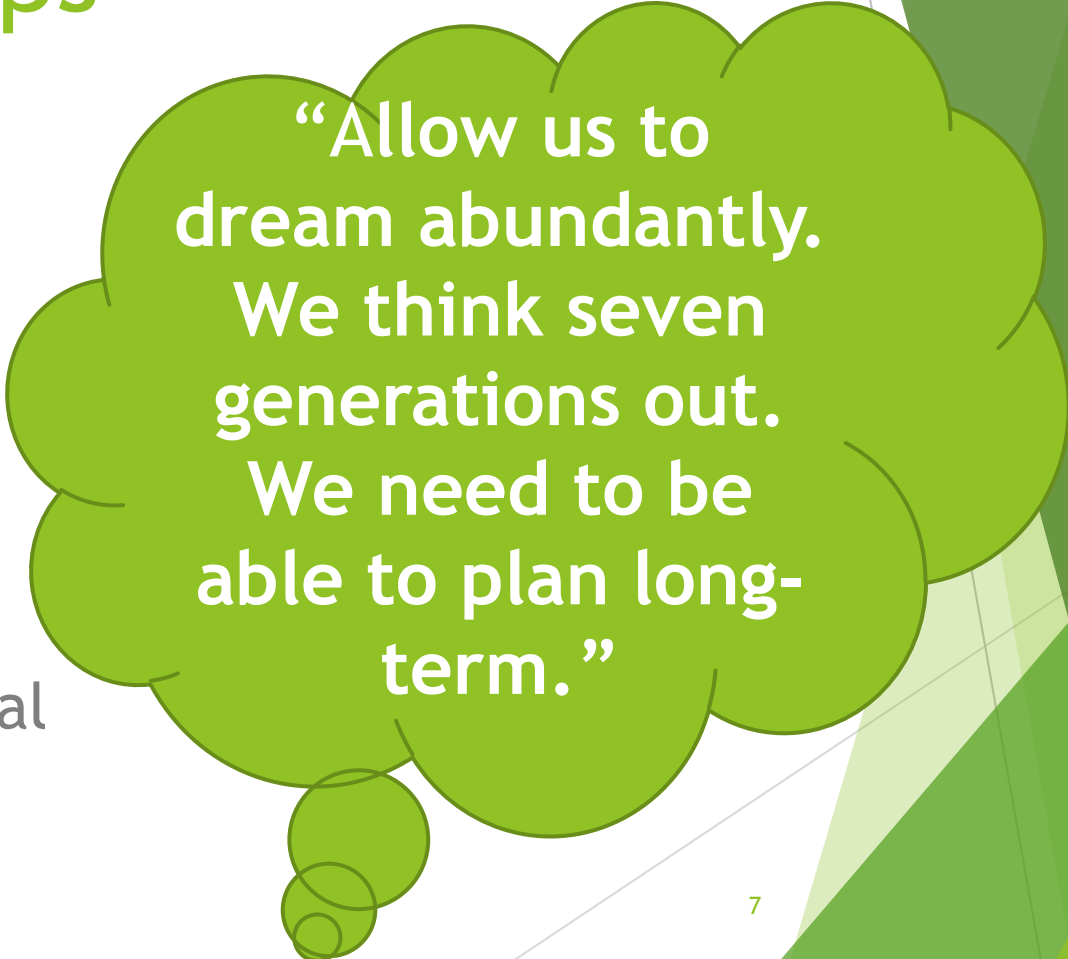
Marin City

Weed

Fresno

Twentynine Palms

39 Participants Total



**“Allow us to  
dream abundantly.  
We think seven  
generations out.  
We need to be  
able to plan long-  
term.”**







EXIT

[Speaker]

[Attendees]





NEXT SERVICES  
100 MILES

345



# Online and Mail-In Stakeholder Survey

1,019 Responses

## Invite Stakeholders to Submit Short Video Clips

6 Videos Submitted



# Scan of Arts Councils and Commissions Nationally

Identify innovative models and organizations

## Additional Informing Documents and Organizations

Shed light on unique considerations for California's diverse communities considering factors such as displacement, inequality, cultural diversity, community trauma, and rural vs. urban settings

Approximately 40 Resources Under Review

# Facilitate In-Person Work Sessions with CAC Council and Staff

## Council Sessions:

June 2019 Council Meeting - Vision & Value Statements

September 2019 Council Meeting - Preliminary Findings

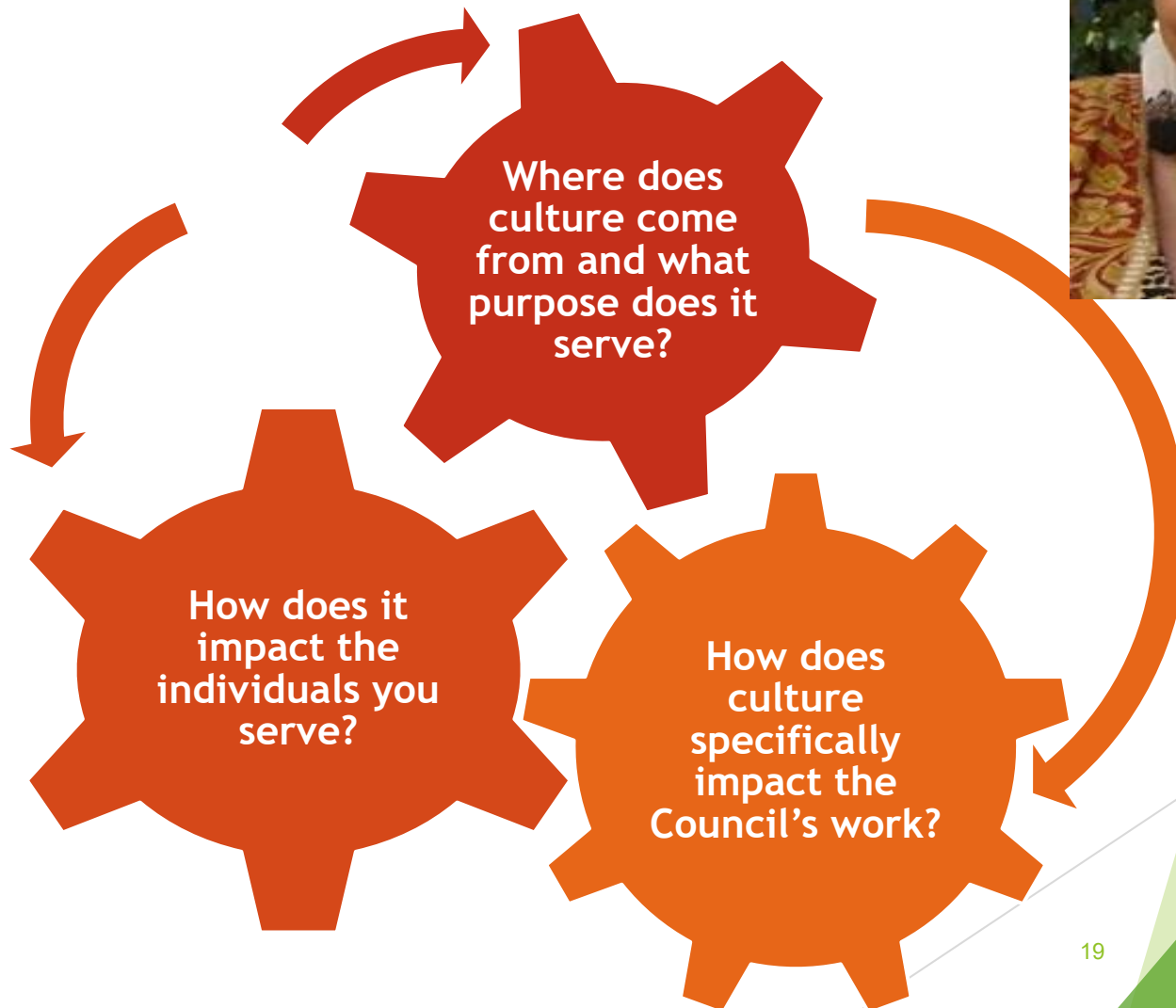
January 2020 Council Meeting - Final Presentation

Before we  
can fix the  
world, we  
must first  
recognize  
how we  
view the  
world.

# Conocimiento

- ▶ What is your full name?
- ▶ Where were you born?
- ▶ Language(s) you speak at home?
- ▶ Favorite family traditions?
- ▶ Your family's land(s) of origin?
- ▶ Favorite childhood TV show?

# What is Culture?



# Inequities Abound for The Racially Marginalized



# What Is Cultural Competence?

The process by which individuals and systems respond respectfully and effectively to people of all cultures, languages, classes, races, ethnic backgrounds, disabilities, religions, genders, sexual orientation and other diversity factors in a manner that recognizes, affirms and values the worth of individuals, families and communities and protects and preserves the dignity of each.



# Two Types of Cultural Competence

## Individual

- ▶ The state of being capable of functioning effectively in the context of cultural differences.



## Organizational

- ▶ A set of congruent behaviors, attitudes, and policies that come together in a system, agency, or among professionals and enable that system, agency, or those professionals to work effectively in cross-cultural situations.



# Why is This Important to the Council?

- ▶ Leadership
- ▶ Role Modeling
- ▶ Connection
- ▶ Relevance
- ▶ Impact

“The Bloomberg Report showed that black and brown arts organizations are dying on the vine because no one is funding them... As a state we need to figure this out.”

# What's At Stake?

- ▶ Polarity
- ▶ Resentment
- ▶ Alienation

“The CAC can mitigate the threats by staying close to the communities and having that community piece as core.”

“People of all colors need to be part of the conversation on equity, including white people. Is there an inclusive way for us to talk about equity?”

# What's In It For Me?

- ▶ Job satisfaction
- ▶ Safe, inclusive environment
- ▶ Professional development
- ▶ Carry-over to other contexts and relationships



# What's My Responsibility?

- ▶ Awareness and Education -  
Notice, Observe, Listen, Read
- ▶ Build on the Similarities, Without  
Minimizing the Differences
- ▶ Broaden and Share Experiences
- ▶ Welcome and Contribute Ideas
- ▶ Support Council Efforts
- ▶ Responsive Allocation of Scarce  
Resources

# How Might My Brain Try to Help - For Better or Worse?

Preface: Biases and Heuristics (5:14)

Lesson 1: Schemas (3:12)

According to a research at Cambridge University, it doesn't matter in what order the letters in a word are, the only important thing is that the first and last letter be at the right place. The rest can be a total mess and you can still read it without problem. This is because the human mind does not read every letter by itself, but the word as a whole.

This is clearly wrong. For instance, compare the following two sentences:

1) A vehicle exploded at a police checkpoint near the UN headquarters in Baghdad on Monday killing the bomber and an Iraqi police officer

2) Big council tax increases this year have seized the incomes of many pensioners

# What Is Implicit Bias?

- ▶ Implicit bias involves attitudes or stereotypes that affect our understanding, actions and decisions in an **unconscious** manner.
- ▶ It is activated without conscious awareness or intentional control.
- ▶ It is an involuntary response that can be either positive or negative.
- ▶ No one is immune and **everyone** has it.

# How Implicit Biases Are Made... And Expressed

## Hurricane Katrina, 2005



Two residents waded through chest-deep water after finding bread and soda from a local grocery store after Hurricane Katrina came through the area in New Orleans, Louisiana (AFP/Getty Images/Chris Raythen)



A young man walks through chest-deep flood water after looting a grocery store in New Orleans on Tuesday, Aug 30, 2005 (AP Photo/Dave Martin)



# Identical Memos, Different Reactions

Errors	"Caucasian" intern's memo	"African American" intern's memo
Spelling/Grammar Errors	2.9/7.0	5.8/7.0
Technical Writing Errors	4.1/6.0	4.9/6.0
Errors in facts	3.2/5.0	3.9/5.0

## "Caucasian" Meyer

"generally good writer  
but needs to work on..."

"has potential"

"good analytical skills"

## "African American" Meyer

"needs lots of work"

"can't believe he went to NYU"

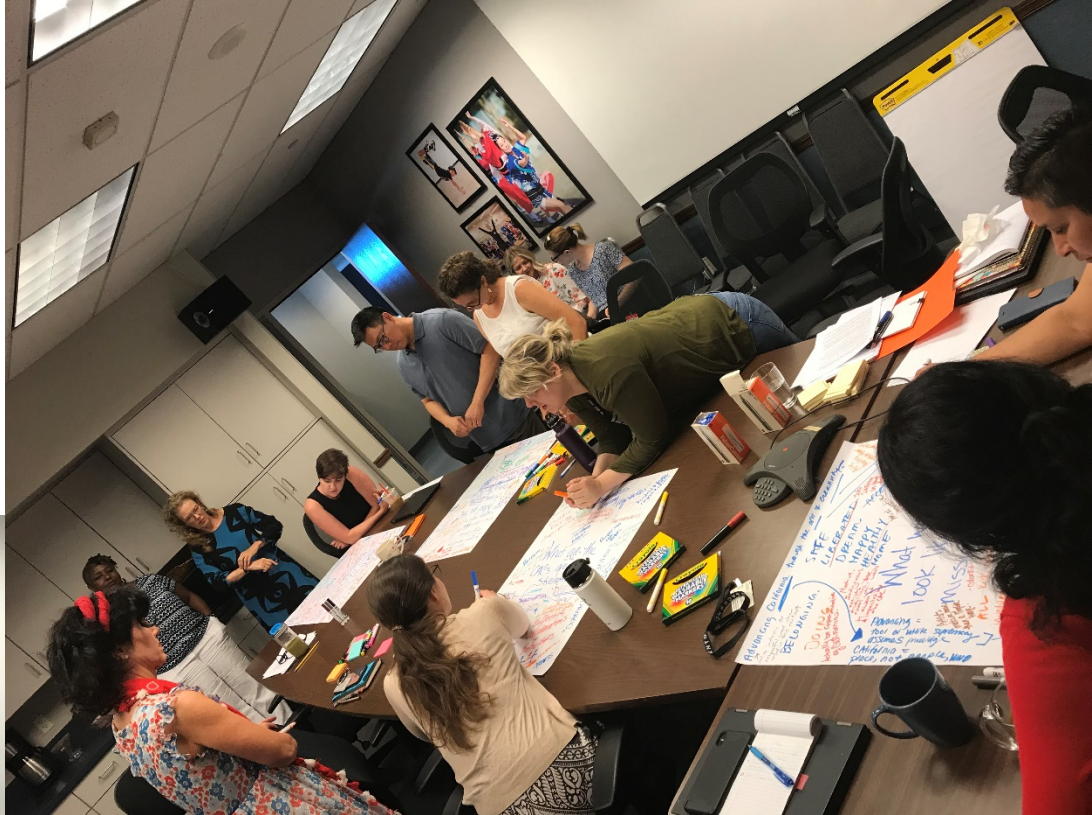
"average at best"

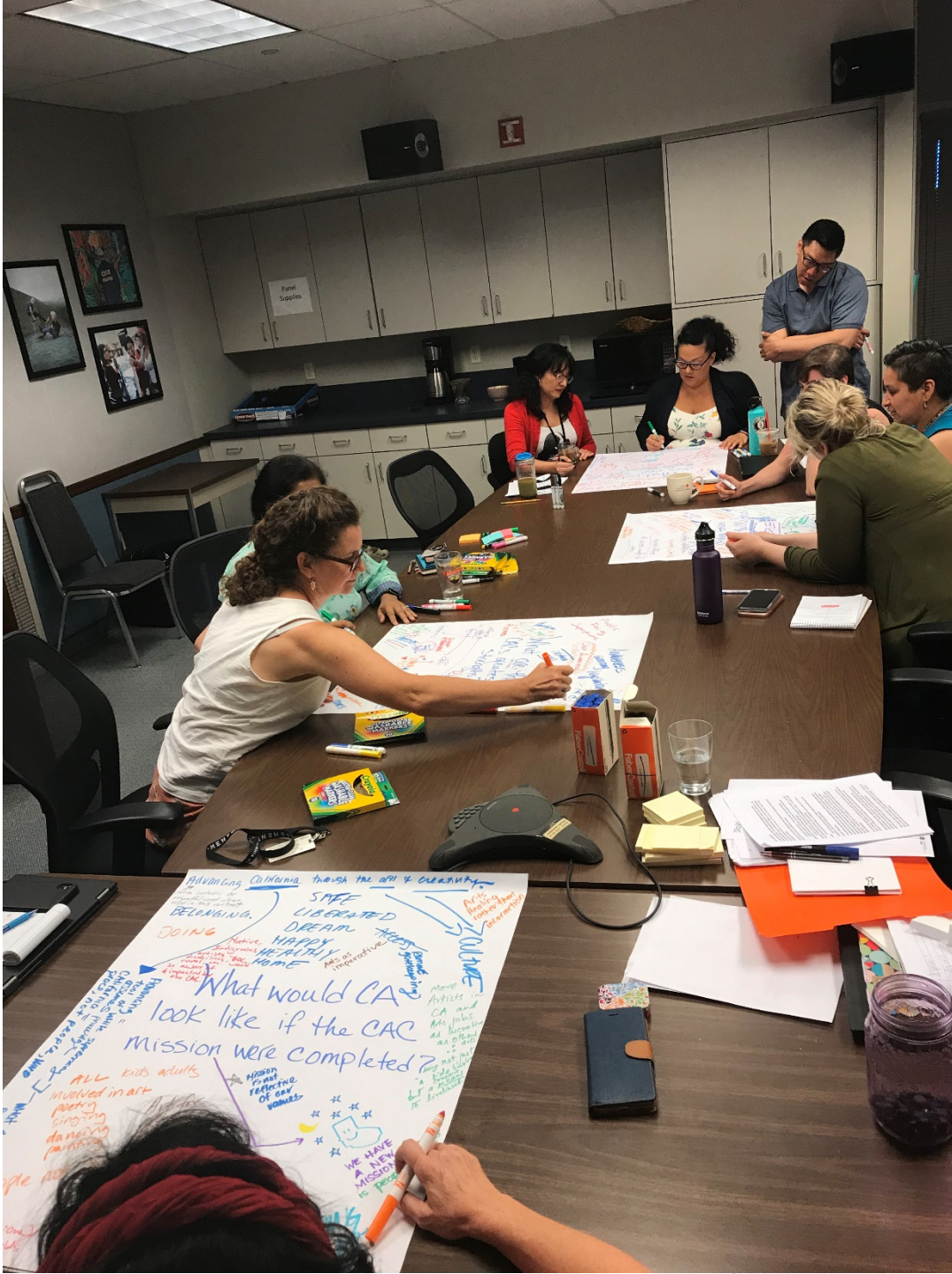
# Institutional Bias

- ▶ A tendency for the procedures and practices of particular institutions to operate in ways which result in certain social groups being advantaged or favored and others being disadvantaged or devalued.
- ▶ This need not be the result of any conscious prejudice or discrimination but rather of the majority simply following existing rules or norms.
- ▶ Institutional racism and institutional sexism are the most common examples.

# Organizational Leadership

- ▶ Because implicit biases are more likely to operate when our cognitive capacities are limited, organizations can develop policies and procedures to increase our decision capabilities.
- ▶ Imposing concrete guidelines for organizational practices can reduce decision fatigue, ambiguity, and subjectivity—all of which are shown to increase the reliance on biased thinking.





# Your Turn!



CALAVERAS COUNTY  
**ARTS COUNCIL**

Our mission:

To build a united community by  
awakening, supporting and nourishing  
the arts



# Welcome to Calaveras County

- 1,037 square miles
- Population – 45,642 of whom 4,550 are Veterans
- Over 65 – 27.5% with retirees outnumbering those between 18-44
- Median Age – 51      Median HH Income - \$54,800
- 80% white, 11.5% Hispanic, 1% African American, 2% Native American, 1.7% Asian
- Schools – Four school districts. Ten elementary schools, three middle schools, two high schools and several alternative schools and charter schools



- Major employers – 250-499 employees:
  - Calaveras County Government
  - Cal Fire
  - Dignity Health
  - Mark Twain Medical Center
  - Calaveras Schools
  - Local Wineries

### *Fun Facts*

Calaveras is Spanish for “skulls”

We have five stop lights

Two Starbucks – One McDonalds

No box stores

# The Original Artists of the Sierras

Indian Grinding Rock  
State Historical Park,  
Pine Grove



Petroglyph on the  
Grinding Rock

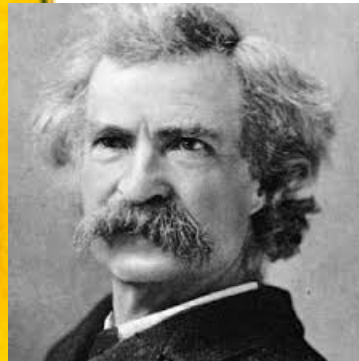
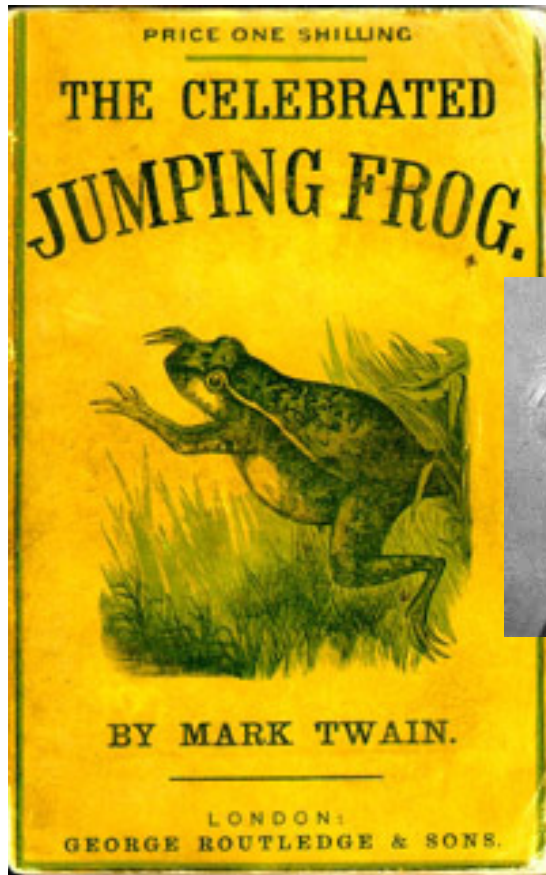


Pictographs on sandstone, Valley Springs

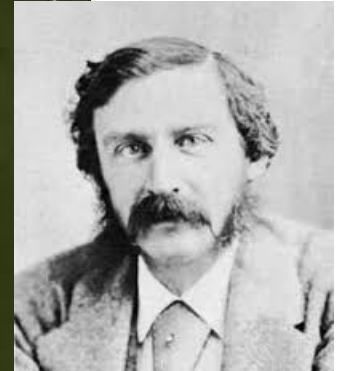


# Celebrated in Literature

## Mark Twain



## Bret Harte



# The Calaveras County Arts Council

- Established in 1981
- Original Mission Statement – *To promote excellence in the development of the arts of all cultures throughout the county*
- Current Board of Directors
  - President, Cynthia Pryzbyla – Valley Springs
  - Vice President, Sarah Switek – San Andreas
  - Treasurer, Don Urbanus - Burson
  - Secretary, Donna Guadagni – West Point
    - Ruth Morrow - Arnold
    - Steven Hall – Mountain Ranch
    - Fara Roberts – Valley Springs
    - Autumn Hesser – Valley Springs
    - Victoria Fout – Angels Camp

Staff – Kathy Mazzaferro, Executive Director

- Margaret Sloan, Asst. to ED; Marketing & Social Media

# Signature Programs

- Ovations Performing Arts Series
- Music in the Parks
- Artist Studio Tours ~ Gifts of Affordable Art
- Community Art
- Arts Education
  - Poetry Out Loud
  - Art Spirit Student ARt Show
  - Artists in our schools
  - Youth Mentor Partnership
  - Scholarships

# Performing Arts

## Ovations Performing Arts Series



# MUSIC in the Parks

Ten weeks

Ten different venues

Family friendly

Free of charge



# Visual Arts

## Artist Studio Tour ~ Gifts of Affordable Art Gallery Store



Featured Artists - Top to Bottom... Marlene Chapple, Andy Trinkle, Pam Quyle, Ruth Morrow

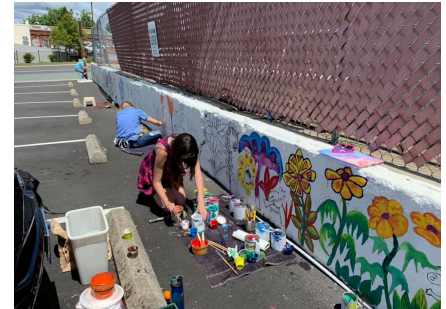


# Working Together ~ Community Art

Mural painting in San Andreas



Mosaics in Murphys



# Arts Education

- What we support...



Our annual student art show



Artists in the schools

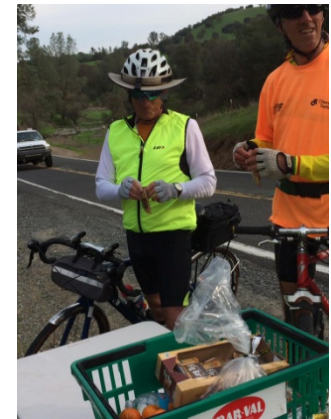


Partnering with youth mentors



Scholarships:  
\$2,000 annually

- ...and how we pay for it

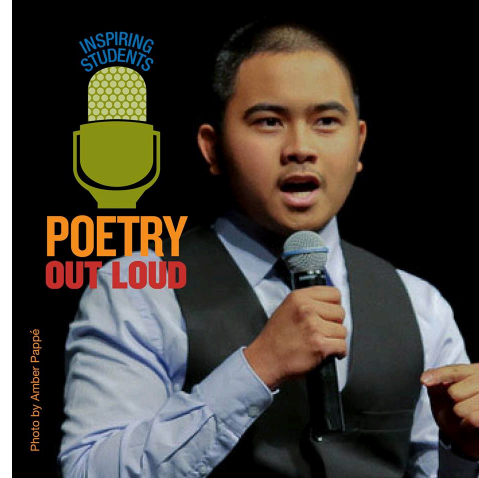


# Poetry Out Loud



Our first Poetry Out Loud Champion,  
Sandra Meza  
with POL coordinator, Ingrid Hjelmervik

Organized by Ingrid Hjelmervik, we held our first Poetry Out Loud competition on Wednesday, November 28 at Bret Harte High School, followed by the second school competition here at the CPAC on December 3. The countywide competition was January 30 here at the CPAC. All told over 50 students participated.



Poetry Out Loud is an initiative of the National Endowment of the Arts and the Poetry Foundation. In California it is administered in the state by the California Arts Council. The Calaveras County Arts Council is proud to be the county administration for this exciting program.

# Serving Our Community

Our first field trip – the Monet exhibition at the DeYoung Museum, San Francisco, May 2019



# Art that Binds & Heals

## Butte Fire ~ Pieces



PIECES

...a community healing art project



The unveiling of the Pieces Memorial Wall, **“An Altar for Altered Lives From the Butte Fire,”** is part of a community event, **Healing Through the Arts.** Saturday, September 10, 2016 The ceremony begins at 10am at the Mountain Ranch Community Park.

# For lots more about the Calaveras Country Arts Council

- [www.calaverasarts.org](http://www.calaverasarts.org)
- <http://www.calaverasarts.org/blog>
- Follow us on Facebook
- Better yet, come visit Calaveras County